

# WOLLONGONG WORKSHOP THEATRE

## Radium Girls Audition Pack

### About the show

In 1926, radium was a miracle cure, Madame Curie an international celebrity, and luminous watches the latest rage—until the girls who painted them began to fall ill with a mysterious disease. Inspired by a true story, *Radium Girls* traces the efforts of Grace Fryer, a dial painter, as she fights for her day in court. Her chief adversary is her former employer, Arthur Roeder, an idealistic man who cannot bring himself to believe that the same element that shrinks tumours could have anything to do with the terrifying rash of illnesses among his employees. As the case goes on, however, Grace finds herself battling not just with the U.S. Radium Corporation, but with her own family and friends, who fear that her campaign for justice will backfire.

### About this production

This production aims to highlight the ensemble nature of *Radium Girls* and showcase the cast. The intention is for the ensemble to remain on stage at all times throughout the show (consideration will be given for actors who are unable to do so) and take an active part in the storytelling, including transitioning between characters, stylised movement, moving set pieces and props and producing sound and other effects. Each ensemble member will have the ability to inhabit multiple characters as well as help to create the scene and scene transitions for the audience.

The tone of the piece is intended to be sober and reverent, with moments of lightness. Design elements (to be finalised) will be inspired by Victorian gothic/steampunk and art nouveau motifs. We are planning to use a single setting – the factory – and transform it into other settings through use of set and props. While designs are being finalised, the factory will have moving parts such as a conveyor belt, with the intent to create the sense that the show is being 'manufactured' for the audience via a production line, representing the moral conflict between industry and humanity, and the pursuit of capitalism at the expense of human lives.

### Production team

<b>Director</b>	Kelly-Maree Michael (she/her)
<b>Producer</b>	Bec Watson-Tollis (she/her)
<b>Dramaturg/Movement Coordinator</b>	Rosanne Travers (she/her)
<b>Stage Manager</b>	Michael Cremona (he/him)

<b>Props/Costumes/Production Support</b>	Max Watson (she/her), Meri Smith (she/her)
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**Season dates- the following dates are mandatory for all cast**

Tech week:

Sunday 3 Aug -all day

Monday – Wednesday 4 - 6 Aug - evenings

Performances:

Friday 7 Aug

Saturday 8 Aug

Sunday 9 Aug (matinee)

Friday 14 Aug

Saturday 15 Aug

Sunday 16 Aug (matinee)

Friday 22 Aug

Saturday 23 Aug

**Audition dates-**

Monday 5 May 7pm-9:40pm - 20 min individual slots

Saturday 10 May 9am-11:40am - 20 min individual slots

Mandatory group call back if selected- Monday 12 May 7:30pm-8:30pm

**Audition and rehearsal venue**

Wollongong Workshop Theatre, 190 Gipps Rd Gwynneville

Please do not park in the theatre lot nor the business carpark next door; allow time to find parking prior to your audition as the street can fill up.

**Rehearsals**

Rehearsals will be Monday and Wednesday nights, commencing Monday 19 May.

A schedule will be provided.

There will be no rehearsals June 15<sup>th</sup> or 17<sup>th</sup>.

**Audition information**

Auditions

Initial auditions for all roles will be an individual audition and consist of a reading from the script, and some casual interview questions to find out more about how you like to work. Extracts can be found [here](#) for preparation. There is no need to memorise an extract, though we encourage reading these beforehand to gain an understanding of the audition pieces.

The audition panel will consist of Kelly and Bec, with Rosanne and Michael also sitting in as readers.

The production team may ask you to try out different interpretations of the script or read different characters. You may be asked to read parts of a character with a gender other than what you identify with, please let us know if this is something you are uncomfortable with.

Following the initial audition, there will be a group callback audition on Monday 12 May for those who were successful in the individual auditions. **All prospective cast members will be required to attend the callback audition.**

The aim of the callback audition is to see how actors work together and experiment with team dynamics. We will ask everyone to do further readings of the provided script extracts in groups, and do some group exercises.

The minimum age for auditionees is 18 at the time of audition.

You can book your initial audition spot [here](#). Video auditions will also be accepted for those unable to attend, these can be emailed to [radiumgals@gmail.com](mailto:radiumgals@gmail.com) by 10 May.

Please let the production team know in advance of any considerations that we need to take into account for auditions, rehearsals or performances.

We will let you know of audition outcomes via email or telephone by 17 May.

### Roles Available

*There is the possibility of some non-speaking roles for those interested in taking a smaller part on stage. Please note – if auditioning for Grace or Roeder we will also ask if you are willing to consider an ensemble role.*

### **Grace Fryer**

Grace is the moral heart of the show and it is her journey we follow. She represents the loss of innocence and the pursuit of justice. This role is female-presenting, and we are looking for an actor who appears in their late teens or early-mid 20s. Grace is naïve, yet determined with an inner strength. She should evoke a sense of melancholy, solidarity and pride for the triumph of the underdog, even in tragic circumstances.

Audition pieces: Act 2, Scene 11; Act 1 Scene 4

### **Arthur Roeder**

Roeder is the Goliath to Grace's David. An idealistic man, yet one who has put his faith in the system and the sturdiness of industry. The factory represents his status and livelihood, and for much of the show it is impossible for Arthur to believe that his business could have led to death and tragedy. The culmination of Arthur's character arc is the realisation of the failure of the system, and his own moral failings and guilt in ignoring the truth. This role is male presenting and can present as any age 30+, however, ideally, we are looking for an actor who is able to showcase Arthur as having lived some years of experience, with a strong sense of duty and faith in structure.

Audition pieces: Act 2, Scene 7; Act 2, Scene 15

### **Ensemble**

In addition to Grace and Roeder, this show has 30+ characters that are played by an ensemble, including other 'Radium Girls', factory workers, doctors, scientists, family members, journalists, lawyers and jurors.

We are looking for 8 – 10 actors of any age, background, ability and gender who are able to inhabit multiple characters with heart and individuality. Likeness to any of the ensemble characters is not important, but rather the ability and willingness to work as a team, be flexible, collaborative and open to the ideas of others.

At auditions, we will be looking for flexibility and versatility. While not required, actors who are able to do accent work, have a movement background or a particular skill (playing an instrument, for example) are encouraged to showcase this in the audition. Actors who are interested in contributing to the production through design or construction work are welcomed. We encourage auditions from people who have lived experience of illness, injury, disability or industrial or medical work.

The production team will work closely with the cast and ensemble to establish the show dynamic and ways of working, but we would love you to bring your ideas and desires to the table too. This is intended to be a fun exercise in team work and character-building that is the result of collaboration and experimentation.

Each of the ensemble actors will get a good amount of stage time (if they want this, we are also open to actors who would prefer a smaller role). The ensemble is an important part of this show and we are ideally looking to build a tight-knit team who function like a well-oiled machine.

Audition pieces: Act 1, Scene 4; Act 1, Scene 7; Act 2 Scene 2; Act 2, Scene 3 (We suggest preparing 1 of either Act 1 Scenes 4/7 or Act 2 Scene 2, plus one of the monologues from Act 2, Scene 3)

All cast are expected to attend all rehearsals.

#### Expressions of Interest for production team roles

Are you interested in being involved in this show behind the scenes? We welcome expressions of interest from people interested in helping out with design, technical and lighting/sound requirements for the show.

No experience is necessary, but we welcome people who are keen to learn and try out new skills, or those who have some experience they would like to lend to the show.

Please reach out to the production team for a chat via email: [radiumgals@gmail.com](mailto:radiumgals@gmail.com)

#### **Show requirements**

- All cast members are required to become ordinary members of Wollongong Workshop Theatre. Ordinary membership costs \$5 and can be purchased via the WWT website: <https://www.wollongongworkshoptheatre.com.au/membership>
- All cast members are expected to attend all rehearsals required of them, barring sickness and emergencies. Please let us know at the time of audition if you will be away during the rehearsal period or otherwise unavailable for any planned rehearsals.
- By accepting a role in the show, you agree that your image may be featured in promotional material for the show on the Wollongong Workshop Theatre website and social media channels. If you have any concerns about this, please contact the production team.

- Cast members may be asked to assist with other aspects of the production, including (but not limited to) set construction, publicity, and costume-making.
- This show has sensitive themes. We expect all cast, crew and production team members to display respect and sensitivity throughout the production process.

If you have any questions about this production or the audition process, please reach out via email to [radiumgals@gmail.com](mailto:radiumgals@gmail.com) or call the director Kelly on 0477 784 079.