

BARBARA CASTLE AUDITION #1

Rita: (*Angry.*) Oi Barbra, we're not gonna get any help from you then?

(*Barbara stops.*)

Barbara: You're Rita O'Grady, aren't you?

Rita: I dunno. I don't know who I am anymore.

Barbara: (*To driver.*) Go on, Ted, I'll see you in a minute. I'm in a difficult position, Rita, I've got to balance the trade figures, so I want you back at work, but I'm also a woman.

Rita: Is that why you went into politics? To balance the trade figures?

Barbara: (*Beat.*) Come to Westminster, tomorrow. Let's talk it through.

Rita: Can I bring some of the other girls?

Barbara: Yes, why not. One o'clock. Tomorrow. (*Barbara gives her a card.*) Do you want a lift? That's my Bentley.

Rita: No it isn't. It's my Bentley. I paid for it. As a taxpayer.

Barbara: You're right. Love. (*Beat.*) Can you give me a lift?

BARBARA CASTLE AUDITION #2

Barbara: Sherry anyone!?

All: Oh, nice. / Lovely. / Please.

Barbara: Now girls, I'm going to do something unusual for a politician. I'm not going to lie to you. I want you to go back to work. I've been talking to Ford American who are offering you ninety-two per cent of the male rate.

Clare: Oh, that's great!

Rita: No, we ain't going back wivout equal pay.

Barbara: When I was young, like you, I thought I could change the world overnight. I saw injustice all around me, lies, back-stabbing, nepotism, corruption – and that was just the Labour Party. But all my shouting, and banging tables, went for nothing. Real change takes time. How do you eat an elephant?

Beryl: In a bagel!

Barbara: One bite at a time, and an awful lot of mastication.

Clare: Ooh! (*Giggles.*)

Rita: We came here today because you're a woman, and Labour.

Barbara: I can't do anything without the backing of the TUC, the men, and men don't see equal pay for women as a priority.

Cass: I'm an optimist –

Rita: – Cass wants to be an airline pilot.

Beryl: Before she's thirty-five.

Barbara: That's fantastic. And when are you thirty five, Cass?

Cass: Tuesday. But I'm not giving up. Because, that's not an option is it, giving up. Rita's right, we should all be working towards our ideal world.

Music No. 17: IDEAL WORLD

Barbara: Aye, the only problem with that, love, is that you don't live in an ideal world – you live in the real world, where if you ask for everything you get nowt.

BARBARA CASTLE MUSIC AUDITION

74 **Click in**

fice. Let me tell you; it was so much tough-er when I start-ed out.

80

Wo-men's rights, My God, you'll have to beg and bleed and scream and shout. The

84

bot-tom of the bot-tom and the low-est of the low. Mired in my - so - gy - ny no

90 **With weight!**

chance to rise— and grow. But you got to keep on go-ing And you got to keep on

95

fight - ing. Got-ta punch a-bove your weight; Be-low the belt and do some bi - ting. I know

100

all you want is sex - ist laws to fall and be re - pealed.— I know all you're ask - ing

105 **rall . . .**

for is just a lev-el play-ing field.— Lev - el play-ing field.— In our

111 **Half-time feel**

i - deal world, it will sure-ly come to pass.— And our i - deal world, is so

117

near-ly— in our grasp. And our i - deal world, if you're brave and take this

122 **Ad lib Rock**

deal, one day those hap-py end - ings,— could be real. Should be real,

128

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb). The lyrics are: "will be real. We'll make our world i - deal." The melody consists of quarter notes and eighth notes. There are two triplet markings over the first and second phrases. The word "i" is hyphenated to "deal". The piece ends with a double bar line.