



Announcing auditions for Worcester County Light Opera Company's (WCLOC) upcoming production of David Lindsay-Abaire's *Good People*, directed by Dawn Davis.

AUDITIONS

When: Sunday, November 3 starting at 2:00 p.m. (by appointment)
Monday, November 4 starting at 6:30 p.m. (by appointment)
Callbacks (if needed): Saturday, November 9 at 11:00 a.m.

Where: Grandview Playhouse
21 Grandview Avenue
Worcester, MA 01603

Auditions will consist of readings from the script. Sides will be available at the audition. You are strongly encouraged to familiarize yourself with the script and sides ahead of time but do not need to be memorized. Script is attached and sides for each character are noted below. Please don't worry about the Southie dialect for the first audition unless you feel natural and confident with it.

Sign up for an audition by [completing this form](#), then select a date and audition time.

PERFORMANCE DATES

Friday, February 7 @ 7:30 p.m.
Saturday, February 8 @ 7:30 p.m.
Sunday, February 9 @ 2:00 p.m.
Thursday, February 13 @ 7:30 p.m.
Friday, February 14 @ 7:30 p.m.
Saturday, February 15 @ 7:30 p.m.
Sunday, February 16 @ 2:00 p.m.

REHEARSAL DATES

The play will typically have three rehearsals per week, usually one weekend day and two weeknights. Schedule will be solidified around the cast's conflicts, holidays, and the play that is currently rehearsing and performing in the space. First read-through and table work will likely happen over a few dates in November and December before a regular schedule in January. Not all cast is required at every rehearsal.

ABOUT THE PLAY

Welcome to Southie, a Boston neighborhood where a night on the town means a few rounds of bingo, where this month's paycheck covers last month's bills, and where Margie Walsh has just been let go from yet another job. Facing eviction and scrambling to catch a break, Margie thinks an old fling who's made it out of Southie might be her ticket to a fresh new start. But is this apparently self-made man secure enough to face his humble beginnings? Margie is about to risk what little she has left to find out. With his signature humorous glow, Linday-Abaire explores the struggles, shifting loyalties and unshakeable hopes that come with having next to nothing in America.

CHARACTERS

Margaret (Margie, pronounced with a hard "g" not "j"), female-presenting, white, about 50. Kind, proud, funny. She is a single mom to an adult daughter with severe disabilities. Margie loses her job at the Dollar Store and will be evicted if she can't come up with rent.

Stevie, male-presenting, white, late 20's. Margie's boss at the Dollar Store. He is torn between his responsibilities and his loyalty to Margie, who has known him since birth.

Dottie, female-presenting, white, mid-60's. Margie's landlady who also watches Margie's daughter. Holds a subtle threat of eviction over Margie's head. A bit daffy at times, which drives their friend Jean nuts.

Jean, female-presenting, white, about 50. Margie's close friend. Tough, "mouthy from Southie," fiercely loyal and vocal with her opinions.

Mike, male-presenting, white, about 50. A wealthy and successful fertility doctor, he's one of the few who made it out of the Southie projects. He has a history with Margie and isn't exactly who he seems to be.

Kate, female-presenting, African-American, early 30's. Mike's wife. Professor of Literature at BU, gracious, and open-minded. She lives with Mike and their young daughter in Chestnut Hill. An encounter with Margie presents a side to her husband Kate hasn't seen before.

SIDES - [Script Available Here](#) - Note page numbers for sides below.

Margie/Mike – Pages 119-128. Starts with Margie's line, "I'm sorry, Mike. I misunderstood." Ends with Margie's line, "You did that, not me."

Dottie/Jean – Pages 22-27. Starts with Dottie's line, "It's not gonna be easy finding something, Margie." Ends with Dottie's line, "I have trouble getting up in the morning, but Margie knew that."

Stevie – Pages 11-16. Starts with Stevie's line, "Can you listen to me, please?" Ends with Stevie's line, "You wouldn't even be out here if you weren't late."

Kate – Pages 183-186. Starts with Kate's line, "Why didn't you come find him earlier?" Ends with Margie's line, "No."