

# A VERY ODD BIRTHDAY PARTY.

## Audition Pack

### Instructions on what to include in your self tape:

1. Character breakdowns and scenes are listed on Page 2 of this pack. All actors must tape the scenes for the character they're auditioning for.
2. If you're comfortable singing, please film you singing a verse and chorus of something that shows your voice off well. This can be acapella or accompanied. You can take a look at [this playlist](#) to get an idea of the show's soundscape if you'd like to bear that in mind when deciding.
3. If you are a musician, please film you playing one of the tunes listed on P3. Please feel free to make them your own and adapt them to your own style. You're very welcome to send us another short clip of you playing something else too if you think that will provide a better insight into what you can offer musically!

# Character Breakdowns and Scenes

Below you can find the 4 character breakdowns. Beneath each character name you can find details of which scene to self tape.

## **MOTHER**

P8 - P11

*Female. Playing age: 55+. Southern Irish accent. Desirable: actor-musician and comfortable singing.*

## **FATHER**

P12 - P14

*Male. Playing age: 60+. Southern Irish accent. Desirable: actor-musician and comfortable singing.*

## **YOUNG CARE WORKER**

P4 - P7

*Non-gender specific. Playing age: 18-28. Of Indian heritage. Desirable: actor-musician and comfortable singing.*

## **HUSBAND**

P15 - P18 [2 scenes]

*Male. Playing age: 27-35. Actor-musician. Desirable: comfortable singing.*

## **NOTES ON THE TEXT.**

*The bedroom in the nursing home is the only place we theoretically exist in but, within this, Eveline tries to recreate scenes from the past on a ferry and at uni etc.*

*/ indicates an overlap.*

*. indicates a microbeat.*

*Any words in **blue** may be cut.*

*Any words ~~crossed~~ out are not spoken.*

*A new line may indicate: rhythm; a change in thought; a qualification.*

## Tune Instructions:

If you are a musician, please read the instructions below on how to film your tune.

1. Please choose **one** tune to tape from the options below. You can choose an extract around 1 minute long.
2. If you play multiple instruments, film one of the tunes below on your main instrument. Then you may send us any clips you have of you playing your additional instruments.
3. If you are a percussionist or accompanist, please tape yourself playing along with the recordings.
4. Session.org (links under each tune) offers **both** sheet music and ABC notation.
5. The links to youtube/spotify are there so you have the audio too, it's not because we want you to emulate anything. You're very welcome to emulate their style or make it your own. Both are valid! We're excited to listen to whatever version you show us!
6. Remember, if you'd also like to send us a clip of you playing something else which you think might highlight another dimension to your musicianship, then please do!

### Options:

#### 1. The Singing Kettle (reel)

Notes: <https://thesession.org/tunes/7710>

Tune: <https://www.youtube.com/watch?v=4HbijqJzSWA>

#### 2. Ta Dha Ghabhairin Bhui Agam (polka)

Notes: <https://thesession.org/tunes/3091>

Versions:

Upbeat: <https://www.youtube.com/watch?v=N8qZxIGVJAA>

Slower: <https://www.youtube.com/watch?v=SnZ2pdY6g4k>

#### 3. Flatwater Fran

Notes: <https://thesession.org/tunes/10668>

Version 1: <https://www.youtube.com/watch?v=fv28yeRNngqs>

Version 2: <https://www.youtube.com/watch?v=wjssbYtV9Hg>

#### 4. An Buachaillin Ban

Notes: <https://thesession.org/tunes/6623>

Tune: <https://www.youtube.com/watch?v=qW9Yn0y4K7I>

# YOUNG CARE WORKER

*Fast-paced and a little frantic. This role has moments of delicate tenderness as well as moments of comedy and awkwardness.*

## SCENE 1.

*The nursing home. YOUNG CARE WORKER AND EVELINE are having a tender moment discussing their families. EVELINE is talking about her Dad who has dementia and is asleep next to them.*

YOUNG CARE WORKER

Well actually when my mum passed away she / went down this rabbit hole of

EVELINE

Oh Davey I'm so sorry

YOUNG CARE WORKER

Yeah no that's OK

But this rabbit hole of wanting to go Home and wanting to scatter Mum's ashes there

And I was so little

And so ~~innocently confused~~

I was like

Well

What do you mean Nanima?

She's already home

And Nani looked at me as if I

You know she looked at me like

.

.

*EVELINE nods.*

.

.

Has he ever

Like will he know when he wakes up who

EVELINE

Who I am?

*YOUNG CARE WORKER nods timidly.*

EVELINE

Yeah

He'll occasionally not know

But be

He'll act really cool about it now you know

But you can always

Well I can always tell

.

.

.

The first time

I

I thought I'd be more you know upset

And hurt

I'd been dreading it

That moment

Ever since he was

Like

How could you possibly forget me

Dad I'm your

Little girl

How dare you forget who I am

And all that

Almost like it was a

Competition

Or something

But I stood there

I just stood there

I stood there

And stared at him

And he asked me my name

Remind me your name again

And I said

I didn't even think

I said the first name to pop into my head

"Gillian"

And I

Stood there

I'm standing there

And

Staring at him  
To try and determine  
Whether he thinks  
I dunno I just  
I just have this desire  
This perverse desire to know  
If he  
He finds me  
Attractive  
Perhaps not attractive no but  
Pretty?  
A suitable young woman  
You know

.  
Pretty fucked that isn't it?

YOUNG CARE WORKER

No  
Well yeah  
But only in the way  
That  
Everything kinda is

EVELINE

Wonder if I googled that  
Would anyone else  
Have googled it too  
Or posted in a forum about it

YOUNG CARE WORKER

I'm pretty sure you'd end up with some pretty dodgy results

EVELINE

Yeah/ no doubt

YOUNG CARE WORKER

Dad/Daughter porn that type of thing  
Dad/Daughter in a pool in a club  
Dad/Daughter in a gym locker room  
Dad/Daughter in a  
Oh no I don't watch porn

Ok I do

I have

But not

I don't watch I haven't watched Dad/Daughter porn

I'm just saying

I'm just saying that

I only watch normal stuff

Like like like the vanilla stuff

And If I could to be honest I'd go even more vanilla I once searched

"Two people who are in love having sex in a hottub"

But there was nothing

.

I don't know why it has to always be/ so

EVELINE

Yeah

.

# MOTHER

*There is a lot of comedy to be found within this role as well as moments of tragedy too (however fleeting).*

## Scene 1.

*The nursing home. MOTHER has recently walked in on EVELINE playing a game with her elderly Dad. MOTHER disapproves. Some time later...*

*MOTHER is sorting through old receipts in her bag. EVELINE is in FATHER's wheelchair looking out vacantly. FATHER is asleep.*

*The ticking of the clock feels oppressive.*

*Eventually, EVELINE turns to MOTHER. She then looks at the last remaining Viennese Whirl. She turns back. And turns back round again.*

EVELINE

D'yew want that last biscuit?

*MOTHER abandons the receipt job entirely.*

MOTHER (*exploding*)

What on earth were you thinking at all

.

And what if it wasn't us at the door? I don't know what any of the poor ones would think coming in to see you

a pregnant woman riding her Dad/ like a donkey, are you cracked or what?

EVELINE

Please don't say riding

MOTHER

Yes Riding him/ like a like a I don't know what

EVELINE

I didn't think you were coming/ in today Will you Lay off on all the almonds?



MOTHER

Oh that's alright then so

EVELINE

We're practically drowning in them

*EVELINE sees the last Viennese Whirl on the side.*

Are you gonna have that or what?

MOTHER

Have what?

EVELINE

The last one

MOTHER

No.

*EVELINE fiddles with the levers etc. on the wheelchair. MOTHER goes back to sorting her receipts.*

MOTHER

Eat it it'll only get left there if you don't

*EVELINE gets up and takes it. She lifts it to her mouth and looks at her mum closely.*

EVELINE

You sure?

MOTHER

Eat it will you

They give me a funny tummy anyway

*EVELINE bites into it. MOTHER sniffs.*

EVELINE

Oh my god I asked

I asked did you want it

*MOTHER looks up a little thrown by the reaction.*

*EVELINE finishes the biscuit.*

*A moment. She then picks up the almonds.*

EVELINE

He's not even started the first bag you/ bought

MOTHER

I read that they're supposed to/ help with the

*EVELINE walks back to the wheelchair.*

EVELINE

Trust you to be bothered about that

MOTHER

Well what would you  
of course I'm going to be bothered/ if there

EVELINE

Not about the bloody almonds about someone other than you two walking in, you know,  
being concerned about what people think again than actually

Him

Him

His health

Or mine for that/ matter.

MOTHER

Do you think that's any way to be

Carrying on

You don't

EVELINE

I do

MOTHER

Straddling a/ 78-year-old-OAP Eveline

EVELINE

Oh Jesus

MOTHER

When you're the size of an/ elephant.

EVELINE

You're making it sound like

.

.

MOTHER

What?

EVELINE

Like I'm a peado for OAPs or/ something

MOTHER

A pea/dophile

EVELINE

And he's not some random OAP is he. He's

Oh fuck it

whatever

# FATHER

*FATHER lives in the nursing home where he receives care for dementia. EVELINE is visiting him, as she often does.*

*Within this scene, we are still in the nursing home but FATHER believes he is in different time periods and memories such as university halls of residence and the ferry from their childhood holidays.*

FATHER *[uni]*

Are you eating enough?

Your flatmates they wouldn't be stealing from you would they?

EVELINE

*(going along with the memory)*

Why would they be?

Dad I *literally* have nothing to rob

Will you keep your voice down

They can probably hear you

FATHER

Why don't you ring us

A bit more

You're not struggling are you

Do you have enough money

If you want to come home

You can/

Do you

EVELINE

Yeah I have

Money

I'm Fine

Did you have to wear that Jumper

Do you not have any jumpers that don't have holes in them?

FATHER

Where's Joe

EVELINE

*(Stepping out of the memory instantly)*

No! Dad!  
 Why would Joe be here!  
 He wasn't  
 We had broken up by this point  
 You're getting confused

FATHER  
 Broken up?

EVELINE  
 Yes Dad  
 If we're doing this  
 And we're at uni  
 Why would Joe be here?

FATHER  
 I'm only asking  
 What's gotten into you lately at all  
 Do you have enough money  
 You can come home with us  
 If you want to  
 If you're struggling  
 Joe might like to see you

.

.

.

What's wrong?

*The phone rings again.*

FATHER  
 Is that him now?

EVELINE  
 No

.

.

*[EVELINE tries to return to her favourite memory with FATHER - on the ferry to Ireland.]*

Can we go out on deck yet Dad?

FATHER  
 Come on then

EVELINE

Can we sing again Dad?

FATHER

You'll have to climb up really high

And hold on tight

OK

You'll shout to the east

And I'll shout to the west

EVELINE

From the middle of myself I'll shout to the east Dad

FATHER

And not an easterly wind blowing for / fear of

EVELINE

I wish I could breathe in the whole / sea

I can breathe in the whole sea Dad

FATHER

You sing to the east

And I'll sing to the west

EVELINE

I can breathe in the Whole Sea Dad

FATHER

Mighty

In all her force

Ripping you /away from me

EVELINE

Do you know who I am Dad? Do you remember me?

FATHER

You, is it?

We best be going back inside

There's nothing to be done

Too fierce

It's too fierce for us now

*Father becomes vacant again.*

## HUSBAND (2 scenes)

*A little unsure of his place within this family dynamic and still trying to find his feet.*

*In this scene Eveline's MOTHER is showing Eveline's HUSBAND how to waltz. There is no need to physically try and emulate this!*

### SCENE 1.

MOTHER

Come on Daniel now

*MOTHER gives up teaching HUSBAND how to dance.*

MOTHER

Have you showed him nothing at all Eveline?

HUSBAND

No she's a terrible teacher

EVELINE

No you literally have no / rhythm

MOTHER

C'mon up come on

*EVELINE approaches MOTHER gleefully and holds out her arms but MOTHER passes EVELINE's hand to HUSBAND. It's somehow really awkward; disappointment? Shyness? Embarrassment?*

*MOTHER walks back to the bed.*

*EVELINE and HUSBAND are giggling a little bit like teenagers. The next bit of dialogue feels intimate. Almost like a first date.*

HUSBAND

And how did you get to be so good

EVELINE

How did you get to be so bad?

HUSBAND

Because my wife never shares her talents  
Did you go to classes / or

EVELINE

Jesus Daniel stop buttering me up there's nothing to it

*They're laughing.*

You kinda  
Learn like somehow  
You can loosen this a little

HUSBAND

Like / this

EVELINE

In a kitchen or  
Yeah that's good  
A cramped little kitchen  
And the radio would be there  
And she'd be holding me like this

.  
.

*A moment between them.*

.

And I would feel really  
**Safe**

## **SCENE 2.**

*In this scene, Eveline's FATHER who has dementia brings up her ex-boyfriend Joe.*

*HUSBAND, EVELINE, FATHER sit with party hats on. They're waiting for the rest of the family to arrive for FATHER'S birthday.*

*Eventually, HUSBAND blows on his shrill party blower. EVELINE and FATHER jump.*

HUSBAND

Wow that's loud  
I'm just  
Gonna



EVELINE

Yeah

FATHER

What time is Cian getting here?

EVELINE

Not sure. Might be a little while:

.

'traffic bad on M25'

*FATHER turns to HUSBAND*

FATHER

He's a Senior Financial Analyst you know

*HUSBAND pretends he doesn't know this.*

FATHER

Not sure where he got his brains from/ really

EVELINE

Yes you do

*FATHER smiles.*

FATHER

What about Joe?

*The room falls silent.*

*EVELINE hesitates.*

HUSBAND

Well I'd like to think/ he's

EVELINE

Joe is

He's

HUSBAND

I'm right here Eveline

EVELINE

Well maybe you should stand outside

If you don't wanna

Hear this

*A moment.*

*FATHER looks at EVELINE then at HUSBAND.*

FATHER

I'm sorry have we met?

EVELINE

No Dad he's just

.

HUSBAND

Go on

He's just

I'm just

What?