



AUDITION MATERIALS

AGES 8-18*

**Thank you for your interest in our upcoming production of
“Oliver! Jr.”**

**Registration for auditions, audition materials (including music), and audition
signup sheet is available at:**

www.wildhorsetheater.com

Audition Reservations link is <https://forms.gle/ibuXyoWNR7VtaJQf6>

Welcome to the Wild Horse family! Wild Horse Children’s Theater is so excited to present “OLIVER! JR.” and we are glad that you're interested in being part of the magic of live theater!

1. We will be holding two days of auditions at the Brewery Arts Center Performance Hall in Carson City:
 - a. Monday, August 22, 4:00-6:00 pm (4:00 pm, 5:00 pm, 6:00 pm)
 - b. Tuesday, August 23, 4:00-6:00 pm (4:00 pm, 5:00 pm, 6:00 pm)
 - c. Callbacks will be held on Thursday, August 25th at 4:30 pm
2. You **MUST** fill out the audition registration form **AND** schedule an audition time slot online. *NOTE: IF THE TIME SLOT YOU WANT IS FILLED, CONTACT EMAIL BELOW. WE MAY BE ABLE TO ADD A FEW SLOTS TO EACH SECTION.*
Click this link to begin registration: <https://forms.gle/ibuXyoWNR7VtaJQf6>
3. Audition materials are below.
4. Questions? Contact Carol Scott at Director@wildhorsetheater.com

*** Please note: Although our usual policy is to find a role for everyone who auditions, if you are under the age of 10, we cannot guarantee you will be cast in this show.**
If you are 8 or 9 years old, with dance training, you may audition, but we are NOT taking everyone under the age of 10 who auditions. Young actors must be mature, independent, self-sufficient and be able to endure the rigor of a demanding rehearsal schedule for a production with adult content.

DESCRIPTION

Based on Charles Dickens' novel, *Oliver Twist*, "Oliver!" won the Tony and Olivier Awards and is one of the few musicals to win an Academy Award for Best Picture! It is widely hailed as a true theatrical masterpiece by actors and audience members alike.

To make the classic musical fresh and fun, we will be merging the classic Charles Dickens-based musical with steampunk elements, which melds steam power-era style and technology with science fiction fantasy. The classic characters will be costumed in elaborate steampunk ensembles, which borrow from British Victorian and American frontier-era fashion, with extra flourishes, such as aviator goggles and metallic detailing. Since the show is set during the industrial revolution, it provides the perfect backdrop for a Steampunk theme!

The streets of Victorian England come to life as Oliver, a malnourished orphan in a workhouse, becomes the neglected apprentice of an undertaker. Oliver escapes to London and finds acceptance amongst a group of petty thieves and pickpockets led by the mastermind criminal, Fagin. When Oliver is captured for a theft that he did not commit, the benevolent victim, Mr. Brownlow takes him in. Fearing the safety of his hideout, Fagin employs the sinister Bill Sikes and the sympathetic Nancy to kidnap him back, threatening Oliver's chances of discovering the true love of a family.

Oliver! JR. is full of classic songs like "Consider Yourself", "Food Glorious Food", and "Ooom-Pah-Pah", and perfectly showcases the talents of a large ensemble cast.

Please review the information in this packet closely so you can come prepared to audition!

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Our Policy for Actors Rehearsing Multiple Shows

Go for it! If you have the time, energy, and drive to rehearse multiple shows at the same time, we will support you! Theater should be fun, and you should be getting experience from different directors, choreographers, musical directors, etc....and making new friends along the way! No one should tell you not to work at another theater company. Our local community theaters work together to ensure you have a positive theater experience. If you commit to more than one show during the same rehearsal period, make sure you put your conflicts down so we can schedule accordingly. We will work with you! The rule of thumb for tech weeks is that the show going up first takes precedence so you do not miss any rehearsals on tech week.

WHAT HAPPENS AT AUDITIONS?

THE MOST IMPORTANT PART OF THE AUDITION PROCESS IS TO HAVE FUN!

1. Auditions will be spread out in 1-hour slots with 12 auditioners at a time.
2. Auditioners and parents will enter through the main entrance of the Performance Hall to check in and get audition number.
3. Auditioners will be seated in theater.
4. Each auditioner will be called up one by one to perform their audition song selection.
5. After everyone has sung the dance portion will be taught and small groups will perform.
6. Auditioners will exit through side door of the Performance Hall theater for parent pickup.

Parents need to know...

- Siblings should audition in the same time slot
- Auditioners should arrive 15 minutes before their allotted time. Make sure you have filled out your audition form online before you arrive.
- Parents may accompany their child through registration and can stay to watch auditions IF YOUR CHILD WANTS YOU THERE!
- Kids will wait for pickup outside the Performance Hall
- Audition forms need to be filled out online before arrival.
- Callbacks slips will be given after each group auditions. If you do not get a call back it does not mean you didn't get a principal part. There are MANY wonderful parts in this show, and we cannot possibly see everyone for every part at callbacks. Our casting committee has gotten very proficient through the years at casting on the spot!

Some tips on your audition to stand out and be your best!

- Really know the show and understand the character. Watch the film and clips from productions online.
- Rehearse in front of the mirror.
- Play with the character's accent and physicality.
- Go big in your audition – it's better to overact than underact! We can pull you back if you go too far. It's much harder to go the other way!
- Sing your song with character and emotion.
- Whatever song you sing – move as well. Don't save the movement for the dance audition. Even just moving your hands can help you better express yourself.
- Listen carefully to any instructions given to you by the Artistic Team.
- Don't forget the Dance audition – familiarize yourself with the music from the show. Rehearse adding characterization and physicality to it. Show us that you can add characterization to your dancing.

Remember: Leads aren't just the most talented people. The best voice doesn't equal the best role! At auditions we look for how you interact with others, follow instructions, show independence and resilience as well as talent and availability/commitment. Don't be discouraged if you don't think you're *perfect* for a role – it is possible for us to help a committed and diligent person grow throughout the rehearsal process – practice makes perfect!

VOCAL AUDITION TIPS

- 1) A musical theater vocal audition is NOT "American Idol". This is an audition, not a "sing-off". It's all about storytelling. The directors aren't so much listening to voices as looking for who can tell a story with their voice, face, and body.
- 2) The directors have a problem. They need to put together a big puzzle and find just the right pieces to put it together best. They are not there to "judge" you – they are really hoping that you'll be the right fit for one of the puzzle pieces. Your job is to help the directors solve their problem. So, there's no need for you to be nervous!
- 3) If you're nervous anyway, "hide" behind the character. Remember that it's not "you" up there; it's your character. Tell your character's story the entire time when you audition. Get involved in telling the story and don't spend time thinking about how your voice sounds when you sing. Make a strong, active choice for your character, and play it fully. We can't tell anything about your character if you don't show us an active personality.
- 4) Try to be aware of what your face and body are doing when you sing. Regardless of how your song sounds, if your face doesn't tell the story of the song, the audience isn't going to understand the story. Our brains process pictures before they process words, so if your hands are busy doing something unrelated to the song (for instance: tugging at the bottom of your shirt) the audience is going to think your song is about something else (a shirt), no matter what words you're singing!
- 5) Use clear diction. We need to understand every word that you sing. Stand in the center of the stage and sing loudly enough to be heard from way across the room, but don't scream.
- 7) When you are singing, you shouldn't look at anyone in the room -- especially not the director. You should look past the director at a spot on the wall that is at your eye level. Pretend that spot is a close friend to whom you are telling your story.
- 8) The directors may give you advice about how to read a certain line, or how to read the whole scene. If that happens, try to incorporate the suggestions into your performance, even if it seems odd or wrong. Everyone will notice how well you take direction, and that has a huge impact on whether you get that part.

CHARACTER BREAKDOWN

Artful Dodger

The Artful Dodger, a.k.a. Jack Dawkins, is one of the most famous characters in literature. He is charming, upbeat, and charismatic. Though Dodger works for Fagin as a thief, he is the first person to show Oliver real kindness and gives him a place to belong. Great singer and actor who exudes charm and commands the stage.

Fagin

Fagin recruits, trains, and manages a gang of child-thieves. Though he claims he cares for each of his children, providing them food and shelter and characteristically calling them “my dear,” he’s only concerned with the money these young thieves bring in. Charismatic actor with a robust voice who can portray Fagin’s nuanced charm.

Oliver Twist

Oliver Twist is the young orphan around which the whole plot of the show revolves. Oliver is intelligent and kind, but he is not afraid to stand up for himself when the situation calls for it. He longs for a family and escapes to London to try to make his fortune – though he has no idea what adventures await him there! Ideally, Oliver should read as younger onstage, good singer with a strong stage presence.

Nancy

Nancy is an adventurous young lady with a heart of gold who has fallen in with the wrong crowd. She is vivacious and kind, the life of the party, and she immediately takes Oliver under her wing. Unfortunately, she is involved with Bill Sikes, who is a troublesome person. Fantastic actress and great singer.

Bet

Bet is a friend of Nancy’s who shares her spirited nature and sense of adventure. Like Nancy, Bet has a kind heart but has fallen upon hard times. Good singer and dancer who pairs well with Nancy.

Bill Sikes

Bill Sikes is a quintessential villain. He is mean, selfish, and ruthless, and he always looks out for number one. He bullies everyone around him, especially Nancy, and is paranoid, always afraid that people will betray him. Good actor and singer who can lean into this character’s menacing presence.

Workhouse Orphans

Group of orphans in the workhouse with Oliver. All must sing and dance. Some have solos and lines.

Fagin’s Gang (including Charlie Bates, Nipper, Captain & Handwalker)

Group of Fagin’s child-thieves. All the gang must sing and dance well. Some have solos.

Mr. Bumble & Widow Corney

Run the workhouse where Oliver finds himself in the beginning of the show. They are cold, cruel, and do not care one bit about the orphans in his workhouse. Good actors and singers.

Mr. Sowerberry & Mrs. Sowerberry

Undertaker and his wife who purchases Oliver from Mr. Bumble. Callous people who do not treat Oliver much better than Mr. Bumble. Non-singing but should be a good actor.

Charlotte and Noah

Work for the Sowerberrys. Charlotte is kinder to Oliver than the others in the Sowerberry home, but not by much. Charlotte has a few lines but does not sing. Noah is a mean, nasty person who insults Oliver's mother on purpose to upset him. Noah should have good stage presence. Non-singing role.

Mr. Brownlow

Mr. Brownlow is a sweet person who takes Oliver in, even after Oliver has picked his pocket. Oliver is familiar to Mr. Brownlow immediately, even though he has no idea that Oliver is his grandchild. Non-singing role. Good actor.

Chairman, Dr. Grimwig, Old Sally, The Matron:

Small, featured roles. Non-singing but need good actors.

Mrs. Bedwin, Milkmaid, Strawberry Seller, Knife Grinder, Rose Seller:

Featured roles that fill out the world of Oliver! JR. Good singers, all have solos

Ensemble

The large ensemble in *Oliver! JR.* fills out the world of the musical. Most of the featured characters in the show will be part of the ensemble also.

What makes a great Ensemble member?

At auditions we will be looking for Ensemble members who work well with others, demonstrate energy when dancing and passion when singing. You do not need to be skilled at either singing or dancing to get in – show that you can follow instructions, be independent (this includes things like bringing the correct materials, being on time etc.) and are committed to attend lots of rehearsals to perfect your part. The hardest part in any show is the Ensemble – they have to all work together to create a great show.



“There are no small parts, only small actors.” – Constantin Stanislavski

SONG SELECTIONS AND LYRICS

You should prepare ONE of the following songs for the audition. You will sing individually (a solo). Though auditioners will only perform one song, it's a good idea to become familiar with the other songs in case you are asked to sing another role.

IMPORTANT NOTE ON CASTING: We believe that our production will benefit from a variety of races, genders, abilities, body types, and sizes, and we will spread diversity as best we can across all roles in the production. There are many roles that can be cast beyond the male/female binary, and we will be thoughtful and inclusive in our casting choices. "Who is the best actor to play this role?" will be our casting criterion. Unless you note that you will only take a specific role on your audition form, you will be considered for all parts regardless of the character that you read at auditions.

Most roles (maybe excluding Nancy or Bet) can be played by either gender. Please pick the song that you feel most comfortable with and add whatever characteristics you like.

These song cuts are posted on drop box. Here is the link:

<https://www.dropbox.com/sh/ovhq64uo37kf3p5/AABQyHh8wL8egeWwZvNFLF1La?dl=0>

Each cut has two versions: One cut with the vocals and is labeled "with words" and one cut with the instrumental only and no words. The "with words" versions are there for learning purposes, but you will be singing along to the instrumental version, so MAKE SURE THAT YOU PRACTICE WITH THE INSTRUMENTAL VERSION for you audition. Pay attention to tempo (how fast/slow the song goes) and "entrances" (knowing when in the music you should begin singing). Don't try to imitate the vocal quality of the person singing on the vocal version!! Sing the way you think the character would express him/herself!

Please prepare ONE song from this packet. You will be taught a short dance/movement piece at the audition.

Selections below. Performers can select any of the songs below. The part you will sing is highlighted in yellow.

Here are links to videos of the songs to give you a better idea of the characters:

1. Where is Love? https://www.youtube.com/watch?v=-fzi8_oEGuU
2. Consider Yourself <https://www.youtube.com/watch?v=gP2vI-xJtg8>
3. As Long as He Needs Me <https://www.youtube.com/watch?v=x9LTvzxFITY>
4. Pick a Pocket or Two <https://www.youtube.com/watch?v=L3c8BcskxtY>

Where Is Love? Start at :45 to end (yellow section highlighted below)

Where is love?

Does it fall from skies above?

Is it underneath the willow tree

That I've been dreaming of?

Where is she

Who I close my eyes to see?

Will I ever know the sweet hello

That's meant for only me?

Who can say where she may hide?
Must I travel far and wide?
'Til I am beside the someone who
I can mean something to
Where, where is love?

Who can say where she may hide?
Must I travel far and wide?
'Til I am beside the someone who
I can mean something to
Where, where is love?

Consider Yourself Start at :34 and end at 1:03 (Yellow section highlighted below)

Consider yourself at home
Consider yourself one of the family
We've taken to you so strong
It's clear we're going to get along
Consider yourself well in
Consider yourself part of the furniture
There isn't a lot to spare
Who cares? What-ever we've got, we share!

If it should chance to be
We should see
Some harder days
Empty larder days
Why grouse?
Always-a-chance we'll meet
Somebody
To foot the bill
Then the drinks are on the house!
Consider yourself my mate
We don't want to have no fuss
For after some consideration, we can state
Consider yourself
One of us!

As Long as He Needs Me Start at :50 to End (Highlighted section in yellow below)

As long as he needs me...
Oh, yes, he does need me...
In spite of what you see...
...I'm sure that he needs me.

Who else would love him still
When they've been used so ill?
He knows I always will...
As long as he needs me.

I miss him so much when he is gone,
But when he's near me
I don't let on...

...The way I feel inside.
The love, I have to hide...
The hell! I've gone my pride
As long as he needs me.

He doesn't say the things he should.
He acts the way he thinks he should.
But all the same, I'll play This game His way.

As long as he needs me...
I know where I must be.
I'll cling on steadfastly...
As long as he needs me.

As long as life is long...
I'll love him right or wrong,
And somehow, I'll be strong...
As long as he needs me.

If you are lonely, Then you will know...

When someone needs you, You love them so.

**I won't betray his trust...
Though people say I must.**

**I've got to stay true, just
As long as he needs me.**

[Pick a Pocket Or Two](#) Start at beginning of song to :58 (highlighted section in yellow below)

**This life
One thing counts
In the bank Large amounts
I'm afraid these don't grow on trees
You've got to pick a pocket or two
You've got to pick a pocket or two Boys!
You've got to pick a pocket or two**

Large amounts don't grow on trees
You've got to pick a pocket or two

Let's show Oliver how to do it My Dears!

**Robin Hood What a crook
Gave away what he took
Charity's fine Subscribe to mine
Get out and pick a pocket or two
You've got to pick a pocket or two Boys!
You've got to pick a pocket or two**

Robin hood was far too good, He had to pick a pocket or two

Take a tip From Bill Sikes

He can whip What he likes

I recall he started small

He had to pick a pocket or two

You've got to pick a pocket or two

Boys!

Got to pick a pocket or two

DANCE AUDITION TIPS

The choreographer will teach you a small routine that you will learn in groups.

Do your best with the dance steps, but ultimately choreographers are most interested in who looks energized and exciting while moving in time with music.

Don't panic if you mess up the steps, put your feet in the wrong place, or forget what to do with your hands. Even very polished dancers mess up sometimes. No one expects you to be perfect. However, when you miss something, it is important that you keep smiling and keep going (again -- staying in character is vital in an audition)! A big smile and an air of confidence can hide a multitude of mistakes with your feet. Even if you do the steps perfectly, if you are not expressive, or if you look like you're really concentrating hard instead of portraying the mood of the character, the role might go to someone with slightly less dancing ability, who dances as a believable character.

As a general note, make sure that you are standing in a place where you can see when the choreographer is teaching the steps. Frequently, people uncomfortable with dance try to hide in the back. It doesn't work. The point is not to hide, but to show what you can do!

CASTING

Casting a show is like assembling a large jigsaw puzzle. If you are not cast in the part that you wanted in this show, that DOES NOT mean that your audition performance was not of a good quality. It simply means that that character wasn't a good fit for you in this particular show. The "fit" decision usually has little to do with anything under your control. You may be too tall, too short, too old, too young, too high voice, too low voice, etc. etc. -- you get the picture!

Similarly, if you auditioned hoping to be given a certain role and you are cast with a different role, that means that the directors needed you most in the role in which you were cast. Again, remember that the ENSEMBLE is considered a role. Being in a show is being on a team. Every single player on the team is vital to the success of the whole piece. NO ONE ACTOR is more important than any other actor onstage. "There are no small parts...only small actors!"

