

# **OLIVER! JR. AUDITION PACKET**

**Directed by Nancy Lafferty**

**Assistant Director:** Kim O'Mara

**Musical Director:** Kristin Hilger

**Choreographers:** Evie Lockert, Layla Valentine, Adelina Aguiar

**Producer:** Sarah Zieles

## **Audition Dates:**

Sunday, May 17 — 6:00 – 8:00 p.m.

Monday, May 18 — 6:00 – 8:00 p.m.

**Auditions will be held at Noblesville First United Methodist Church  
2051 Monument St. Noblesville, IN 46060 (Door 2)**

**Participation in Oliver! Jr. is open to students who have completed  
Fifth Grade through Age 18  
(We are welcoming students who have completed second grade and  
up to audition for the role of Oliver Twist.)**

The show is presented by special arrangement with Music Theatre International.

### **ABOUT THE BELFRY THEATRE**

The Belfry Theatre is a friendly, welcoming place where those who wish to express their acting or other creative skills meet those who enjoy and appreciate quality productions of comedies, musicals, and dramas. Our goal is to attract and develop good actors and production personnel and showcase their talents in exceptional productions that will enrich and entertain our prospective audiences. We welcome diversity.

### **ABOUT APPRENTICE PLAYERS**

The Belfry Theatre is proud of its tradition of promoting the performing arts to our youth to encourage and nurture future generations of thespians. Initiated by founding member, the late Betty Lou Kyle, The Belfry has been producing the Apprentice Players shows since its pilot season.

### **WHO TO CONTACT**

Production and Audition Inquiries      Director, Nancy Lafferty, [lafferty.nancy@yahoo.com](mailto:lafferty.nancy@yahoo.com)

Rehearsal Inquiries      Assistant Director: Kim O'Mara, [aoschouten@gmail.com](mailto:aoschouten@gmail.com)

General Inquiries/Program Advertising      Producer: Sarah Zieles, [szieles@yahoo.com](mailto:szieles@yahoo.com)

**SHOW DATES AND VENUE**  
**5 shows at Noblesville First United Methodist Church**  
**2051 Monument St. Noblesville, IN 46060**

7:30 p.m. Wednesday, July 22  
7:30 p.m. Thursday, July 23  
7:30 p.m. Friday, July 24  
2:00 p.m. Saturday, July 25  
2:00 p.m. Sunday, July 26

### **Audition Notes**

- The audition form is included at the end of this packet and should be fully completed before your audition. If you are unable to complete the form before arrival, please arrive early.
- Bring a headshot photo if you have one to attach to the form. If you do not have a headshot, photos will be taken that evening.
- Crew members ages 12 and older are also being accepted. Contact the director, Nancy Lafferty.
- Casting announcements will be made by Monday, May 25, either by email or phone.

### **Audition Requirements**

Thank you for your interest in auditioning for *Oliver! Jr.*, We're so excited to hear your voice and get to know you better. This packet contains everything you need to prepare for your **vocal and dance audition**. Please read carefully and come prepared to do your best!

#### **Vocal & Dance Audition Instructions**

- Please prepare 30-45 seconds (16 bars) of a song of your choice that showcases your voice and personality. You must provide a backing track to sing along with (Bluetooth speakers will be provided).
- In addition to your song of choice, you may be asked to sing a song from the show. Please be prepared to sing 30-45 seconds (16 bars) from one of the following songs. Backing tracks with and without vocals are available at <https://youtube.com/playlist?list=PL6z8kNsmcwBIDWIjvvIHKBngii6Pgbu0g&si=hBrIk3kZU2D4II0s>. The tracks without vocals will be used during auditions.

Mr. Bumble - "Boy For Sale"  
Widow Corney - "Oliver"  
Oliver Twist - "Where is Love"  
Artful Dodger - "Consider Yourself"  
Fagin - "Reviewing the Situation"  
Nancy - "As Long as He Needs Me"

- For the dance audition, you will be taught a short dance combination, given a chance to practice it, and then perform it with a group.

## **Rehearsals**

Rehearsals are tentatively scheduled for 6:30 p.m. to 8:30 p.m. Monday-Thursday, beginning Monday, June 1, with rehearsal running later during tech week.

Rehearsals will be held at En Pointe Indiana Ballet, 15309 Stony Creek Way, Noblesville, for the first four weeks.

While we are in rehearsal at En Pointe Indiana Ballet, street shoes are not permitted to be worn on the dance floors. Please wear dance shoes or socks. No bare feet, please.

Because the rehearsal space will not accommodate a large number of parents, you are welcome to sit in the front lobby. There are TV monitors so that you can see what the students are doing. If your child needs you close by during rehearsals, be prepared to sit on the floor in the dance studio.

**Beginning June 29** all rehearsals will move to Noblesville First United Methodist Church. (2051 Monument St. Noblesville, IN 46060)

If you are cast in a role, please make “Oliver! Jr.” the priority in your schedule. (*Any expected absences for rehearsals should be noted on the audition form. No absences are allowed during the run of the show.*) Cast members may not miss more than 5 rehearsals.

**Beginning Monday, July 13, no rehearsals may be missed. There will be a mandatory tech rehearsal on Saturday, July 18, from 1:00 — 4:00.**

Parents will be asked to sign up to volunteer during rehearsals and the run of the show, helping backstage with costumes and makeup, security, the lobby, public appearances, and wherever else needed.

## **SYNOPSIS**

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 elderly 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.

## CHARACTERS

### **MR. BUMBLE:**

He runs the workhouse where Oliver finds himself at the beginning of the show. He is cold, cruel, and he doesn't care one bit about the children in the workhouse. (He sings two songs with Widow Corney.)

### **WIDOW CORNEY:**

She runs the workhouse with Mr. Bumble. She is cold and calculating, like Mr. Bumble, and only cares that the work gets done and puts money in her pocket. (Sings two songs with Mr. Bumble.)

### **OLIVER TWIST:**

The orphan around which the 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. (Sings "Where is Love" and with Artful Dodger)

### **MR. SOWERBERRY:**

He is the undertaker who purchases Oliver from Mr. Bumble. He is a callous man who does not treat Oliver much better than Mr. Bumble. (Does not sing a solo.)

### **MRS. SOWERBERRY:**

She gives Oliver scraps left for the dog to eat. She, like her husband, does not care at all for Oliver's well-being and only wants him to work.

### **CHARLOTTE:**

She works for the Sowerberrys. She is kinder to Oliver than the others in the Sowerberry home, but not by much. Charlotte has some lines, but does not sing.

### **NOAH CLAYPOLE:**

Noah works for the Sowerberrys. He is a mean, nasty person who insults Oliver's mother on purpose to upset him. (Does not sing.)

### **THE ARTFUL DODGER aka JACK DAWKINS:**

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. (Sings several songs)

### **FAGIN:**

He recruits, trains, and manages a gang of child thieves. Though he claims he cares for his children, providing them food and shelter and characteristically calling them "my dear," he's really only concerned with the money these young thieves bring in. (Sings several numbers.)

### **CHARLIE BATES:**

One of the child thieves who admires Artful Dodger and is an accomplished pickpocket. (Sings solos in the ensemble.)

**NIPPER:**

The smallest member of Fagin's gang. (Sings a solo in the ensemble.)

**CAPTAIN and HANDWALKER:**

Children in Fagin's gang who sing small solos.

**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. (Sings "As Long as He Needs Me")

**BET:**

She is Nancy's friend and shares her spirited nature and sense of adventure. Like Nancy, Bet has a kind heart but has fallen upon hard times. (Sings and dances with Nancy)

**MR. BROWNLOW:**

He is a sweet man 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. Mr. Brownlow is strong and caring. (He does not sing.)

**BILL SIKES:**

Bill is the villain of the story. He is mean, selfish, and ruthless, always looking out for himself. He bullies everyone around him, especially Nancy, and is paranoid, always afraid that people will betray him. He has a menacing presence. (Sings "My Name.")

**THE CHAIRMAN:**

He is a small, featured role requiring very clear articulation and storytelling ability. (Does not sing.)

**MRS. BEDWIN:**

She is Mr. Brownlow's kindhearted housekeeper. (She sings a reprise of "Where is Love?")

**THE MILKMAID, STRAWBERRY SELLER, KNIFE GRINDER, and ROSE SELLER**

are featured roles in the ensemble with solos. (They sing "Who Will Buy?")

**DR. GRIMWIG:**

He has a featured acting role as an extremely intelligent but pessimistic older character onstage. (He does not sing.)

**OLD SALLY** and the **MATRON** confirm that Oliver is Mr. Brownlow's grandson, so their lines must be delivered clearly. (They do not sing.)

**ENSEMBLE:** Children, Workhouse Governors, Servants, Maid Delivery Person, Pauper Assistants, People in the City, Fagin's Gang, Street Sellers, Market Sellers, Crowd, Police, and

Customers.

### **AUDITION SIDES**

If you would like to just sing or dance, you do not need to read from one of the sides during the audition. If you would like to be cast in a speaking role, please be prepared to read a part in one of the scenes listed below. (You do not need to memorize the lines.)

#### **#1: MRS. BEDWIN, MR. BROWNLOW, NANCY**

MRS. BEDWIN: There is a young woman enquiring for you, sir —

MR. BROWNLOW: Mrs. Bedwin, take a look at this miniature. Can you see who it is?

MRS. BEDWIN: Why, it's Miss Agnes, sir.

MR. BROWNLOW: Yes. My daughter Agnes. She must have found her way to the workhouse and had the child there.

MRS. BEDWIN: If only she had told us.

NANCY: Pardon me, sir, but I've news of Oliver.

MR. BROWNLOW: What is it?

NANCY: Oliver's in danger. In bad company. I'm the girl who dragged him back to old Fagin on the morning he went missing from this house and I wish I'd never have been a part of it.

MR. BROWNLOW: You?

NANCY: Me and...someone else.

MR. BROWNLOW: Where is this Fagin's and who is this other person you speak of? Take me to him.

NANCY: I can't tell you. But I'll bring Oliver to you. Not here. It's far too dangerous.

MR. BROWNLOW: Where then?

NANCY: Will you promise that I won't be watched or followed?

MR. BROWNLOW: I promise you solemnly.

NANCY: Then tonight, between eleven and the time the clock strikes twelve. I will walk on London Bridge, and I will bring Oliver.

MR. BROWNLOW: Very well.

**#2: MR. SOWERBERRY, MRS. SOWERBERRY, MR. BUMBLE, OLIVER**

MR. SOWERBERRY: If you don't mind! Cash upon liking, Mr. Bumble! Cash upon liking!  
Mrs. Sowerberry!

MRS. SOWERBERRY: What is it you want? What is it? Oh, Mr. Bumble!

MR. SOWERBERRY: My dear, I have told Mr. Bumble that we may consider taking in this boy to help in the shop.

MRS. SOWERBERRY: Dear me! He's very small.

MR. BUMBLE: Yes, he is rather small — there's no denying it. But he'll grow, Mrs. Sowerberry — he'll grow.

MRS. SOWERBERRY: I dare say he will, on our vittles and our drink. They're a waste of time, these workhouse boys. They always cost more to keep than what they're worth. What's your name, boy?

OLIVER: Oliver. Oliver Twist, ma'am.

MRS. SOWERBERRY: An orphan then?

MR. BUMBLE: Indeed, Mrs. Sowerberry. The child's mother came to us destitute...brings the child into the world...takes one look at him...and promptly dies without leaving so much as a forwarding name and address.

MRS. SOWERBERRY: Very well, then, junior coffin-follower...that's your job...have you eaten yet?

**#3: FAGIN**

I'm a real miser, ya' know. But can I help it? I just like to look at it. This is my one little pleasure, a cup of coffee and a quick count-up.

(Fagin counts his coins in his treasure box. Then he removes jewels from the box.)

(To the pearl) Pearl, my pretty, I have a special place for you with all my other special lady friends. (Lifts up the tiara from the box) And Pearl, you must meet my extra special lady friend, Tiara. I mean...who's gonna look after me in my old age?

(To the bird) Will you?

(His eyes wander to Oliver)

Will...you? (Oliver is now watching Fagin. Fagin closes the box and jumps toward Oliver.)

Aagh! Why are you awake? What have you seen? Quick, quick, speak! I want to hear every detail you saw.

**#4: SIKES, DODGER, FAGIN, NANCY**

SIKES: Somebody must find out what's been done, or said. If he hasn't talked yet, there's still a chance we might get him back without suspicion. We'll nab him the very moment he dares to step out of that house. Now who's gonna go?

(They all look around at each other.)

DODGER: I suppose it'll have to be me —

FAGIN: You shut your trap, Dodger. You've caused me enough trouble. (He looks at NANCY) It's got to be done quiet. We don't want any fuss. (Smirking at NANCY) The very thing! Nancy, my dear, you're so good with the boy.

NANCY: It's no good trying it on with me.

SIKES: And just what do you mean by that remark?

NANCY: What I say, Bill. I'm not going. Why can't you leave the boy alone? He won't do you no harm. Why can't you leave him where he is, where he'll get the chance of a decent life?

SIKES: You'll get him back here, my girl. Or else.

**#5: CHARLOTTE, NOAH, OLIVER**

CHARLOTTE: Noah, I saved a nice little bit of bacon for you from master's breakfast. Oliver, pull up a chair for Mr. Noah and make haste, 'cos they'll want you to mind the shop. Do you hear?

NOAH: What are you staring at, Workhouse?

CHARLOTTE: Noah, let the boy alone.

NOAH: Let him alone? I'm giving the boy a chance, you silly thing! Everyone's left him alone. His father left him alone, his mother... Workhouse, how's your mother?

OLIVER: You leave my mother out of it. She's dead.

NOAH: What did she die of, Workhouse? Shortage of breath?

OLIVER: (tearfully) She's just dead! She died of a broken heart.

NOAH: Well tol-de-rol-lol-lol-right-fol-lairy. And it's a good thing she died when she did, or she'd have been transported to Australaylia, or hung from the gallows as like as not!

**#6: MATRON, WIDOW CORNEY, OLD SALLY, MR. BUMBLE**

MATRON: Pardon me, Mr. Bumble, Widow Corney —

WIDOW CORNEY: What's the matter?

MATRON: It's Old Sally, ma'am. She says she's got something to tell you that must be heard. She's not got long, and she'll never die quiet till you listen, ma'am.

WIDOW CORNEY: Well, what is it?

OLD SALLY: In this very workhouse, I once nursed a pretty young creature that I brought in from the cold. She gave birth to a boy and ...died. Let me think, what was the year again?

MR. BUMBLE: Never mind the year, what about her?

OLD SALLY: I robbed her. The only thing she had of any worth, it was round her neck and it was gold.

WIDOW CORNEY: Gold? What of it?

OLD SALLY: This is it. The locket. It's my belief she came from a rich family.

(WIDOW CORNEY grabs the locket from OLD SALLY's neck)

WIDOW CORNEY: The boy's name?

OLD SALLY: He's called...he's called...(speaking as she dies) Oliver.

WIDOW CORNEY, MR. BUMBLE: Oliver?

WIDOW CORNEY: We must retrieve that boy, Mr. Bumble.

MR. BUMBLE: We must indeed, ma'am. We must indeed.

**#7: MR. BROWNLOW, DR. GRIMWIG, OLIVER**

MR. BROWNLOW: Hey! Wait a moment. (He tries to get the attention of the DELIVERY PERSON) Hey! Come back! Oh really, really, really and I particularly wished some books to be returned today.

DR. GRIMWIG: Why not send Oliver with them?

OLIVER: Yes! Do let me take them for you please, sir.

MR. BROWNLOW: Oh! Em, oh very well my boy, very well. If you wish, you shall. Now, I'll tell you what I want you to do. You will give Mr. Jessop those books, it's just down the road, and say you've come to pay the four pounds ten that I owe him. Here's five pounds. No need to rush, but I shall expect you back in ten minutes.

OLIVER: (notices a portrait on the wall) She's a very pretty lady, isn't she, sir?

MR. BROWNLOW: Yes, it's a portrait of my daughter, Agnes.

OLIVER: I'll take the books then sir.

MR. BROWNLOW: (Staring at the portrait) Yes...you take the books.

(Oliver exits)

DR. GRIMWIG: Ha! You don't really expect him to come back, do you? With a new suit of clothes on his back and a five pound note in his pocket? Mr dear Mr. Brownlow, if he does I'll eat my head.

MR. BROWNLOW: Dr. Grimwig. Look at that portrait. Don't you see an extraordinary resemblance between Oliver and my daughter Agnes?

DR. GRIMWIG: Can't say I do.

MR. BROWNLOW: Well, in ten minutes Dr. Grimwig, when the boy returns, I think you will see.

DR.GRIMWIG: Yes, Mr. Brownlow, ten minutes.

**#8: DODGER, FAGIN, OLIVER**

DODGER: Mr. Twist has come to London to seek his fortune

FAGIN: You've come to London to seek your fortune. We must see what we can do to help you. Are you hungry?

OLIVER: Starving.

FAGIN: Would you like a sausage?

DODGER: Hey Fagin! These sausages are moldy!

(Oliver is looking at the handkerchiefs hung throughout the room.)

FAGIN: Ah! You're a-staring at the pocket handkerchiefs! There are quite a few of 'em ain't there? We've just hung 'em out, ready for the wash. The wash, that's all, Oliver, that's all.

OLIVER: Is this a laundry then, sir?

FAGIN: Well, not exactly, my dear. I suppose a laundry would be a very nice thing indeed, but our line of business plays a little better, don't it boys?

DODGER: I'll say it does!

FAGIN: You see, Oliver...

**#9: SIKES, NANCY, FAGIN, OLIVER**

SIKES: So he'll be down here, will he?

NANCY: Leave him alone, Bill!

SIKES: (Glares at Nancy) What did you tell him about yus?

OLIVER: Nothing.

SIKES: That remains to be seen. But if we found out you said anything, anything out of place...Fagin, I'll wager that young scoundrel's told him everything.

(Sikes grabs Oliver, Nancy grabs Sike's arm)

FAGIN: All right, all right! We've got him back! What's the matter with you?

SIKES: The girl's gone mad, I think, Fagin.

NANCY: No she hasn't Fagin, don't think it.

FAGIN: Then keep quiet, will you?

NANCY: I wish I'd of been struck down dead before I lent a hand in bringing him back here. After tonight, he's a liar and a thief and all that's bad. Ain't that enough for you, without scaring him to death?!

FAGIN: Come, come Nancy, we must have civil words.

NANCY: Civil words?! Yes! You deserve them from me! I was out on the streets for you when I was half his age, and I've been in the same trade, the same service for fifteen years since and don't you forget it.

**#10: DODGER, OLIVER**

DODGER: Tired?

OLIVER: Yes. I've been walking for seven days.

DODGER: Seven days?! Who are you running away from then? You old man?

OLIVER: No, I'm an orphan. I've come to London to make my fortune.

DODGER: Oh, you have, have ya.

OLIVER: Yes.

DODGER: Got any lodgings?

OLIVER: No.

DODGER: Money?

OLIVER: Not a farthing. Do you live in London?

DODGER: When I'm at home. I suppose you want some place to sleep tonight, don't you? Are you accommodated?

OLIVER: No, I don't think so...

DODGER: Then accommodated you shall be me young mate. There's a certain place and I know a respectable old gentleman as lives there, what'll give you lodging's for nothing Mister Fagin. By the way if I'm introducing you to Fagin, I better know who you are, me old china.



## Welcome to The Belfry Theatre AUDITION/CONTACT FORM

Please fill out as much of the requested information below as possible, or *circle* the appropriate choice where applicable.

**PLEASE PRINT CLEARLY**

Name: \_\_\_\_\_

Street address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Home phone: \_\_\_\_\_

Email Address: \_\_\_\_\_ Height: \_\_\_\_\_

Guardian's Email: \_\_\_\_\_ / (Guardian # 1 cell) \_\_\_\_\_

(Guardian #2 cell) \_\_\_\_\_

Your cell phone: \_\_\_\_\_

Cell that we can text for daily messages \_\_\_\_\_

T-shirt size: YM YL AXS AS AM AL AXL AXXL (circle)

Birthdate \_\_\_\_/\_\_\_\_/\_\_\_\_ Age \_\_\_\_

Gender: (All gender identities are welcome) \_\_\_\_\_

Preferred pronouns: \_\_\_\_\_

**NOTABLE PREVIOUS PERFORMANCE EXPERIENCE OR ROLES** (*May continue on another sheet, bio may also be attached*):

_____	COMPANY	_____	YEAR
_____	COMPANY	_____	YEAR
_____	COMPANY	_____	YEAR
_____	COMPANY	_____	YEAR

**Vocal range:** (*please circle*): Alto Soprano Bass Baritone  
Tenor Other \_\_\_\_\_

**Have you been involved in any choir/choral work** (*circle*)? Yes No

**Do you read music** (*circle*)? YES NO A BIT

**Do you sing harmony** (*circle*)? YES NO A BIT

### **ROLE(S) AUDITIONING FOR:**

Role you are auditioning for (1<sup>st</sup> Choice): \_\_\_\_\_

2<sup>nd</sup> Choice: \_\_\_\_\_

3<sup>rd</sup> Choice: \_\_\_\_\_

Would you consider other roles: YES NO

Would you accept an ensemble role: YES NO

Do you have music or dance training? YES NO

Would you consider playing a role of the opposite sex: YES NO

Do you want to be a part of the crew: YES NO

What age range can you play: \_\_\_\_\_

Would you consider coloring and/or changing your hairstyle: YES NO

**OTHER OPPORTUNITIES OF INTEREST WITH US:**

STAGE MANAGER    LIGHTBOARD    SPOTLIGHT    SPECIAL EFFECTS    PROPS  
SOUND    SEWING/COSTUMES    SET BUILDING    SET PAINTING  
PHOTOGRAPHY    CHOREOGRAPHY    HAIR/MAKEUP

**CONFLICTS AT THIS TIME? If so, please list all conflicts between June 1 and July 26, 2026 (including weekends.)**

# THE BELFRY CONSENT FORM

## Parent/Guardian's Consent for Auditionees under 18

I give permission for my child to audition for Oliver! Jr, and I acknowledge and accept the conditions. I consent to my child performing in Ovliver! Jr., if selected.

I acknowledge it is my responsibility to ensure my child attends rehearsals and performances as required for this production.

I accept the responsibility that parents will be expected to be involved with the production in some form as a backstage assistant and/or in charge of children's safety and supervision.

**Signature of Parent/Guardian**

**Date:**

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### **All Actors: Permission to Use Name, Pictures, or Other Identifying Information**

There are times when Play Directors and Board Members feel it is appropriate to recognize cast members and their work in a public forum. Examples of such recognition include but are not limited to publishing actors' names, photographs, and/or displaying aspects of their work on The Belfry Theatre/Hamilton County Theatre Guild website and/or other media. Cast members' photos, likenesses, may also be used in promotional posters, Facebook page, and/or printouts. These printed documents will be used to promote the theater either by promoting the pay directly or The Belfry Theatre/Hamilton County Theatre Guild as a whole.

By signing below, you agree to allow The Belfry Theatre/Hamilton County Theatre Guild to use your photo or likeness in the above-described material, however they see fit for the betterment of The Belfry Theatre/Hamilton County Theatre Guild.

**Signature of actor or Parent/Guardian, if under age 18**

**Date:**

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