



## OLIVER AUDITIONS PACK

Fresh from our 5 star sell out Fringe show '*Company*,' EUSOG is delighted to announce auditions for our November show '*Oliver!*'

This pack will include everything you need to know to get involved in what will be an incredible show! Auditions will be run in a two stage process, explained below, which is designed to give you the best chance to show us what you can do while making sure that the whole process is as fun as possible! If at any point you have a question, don't hesitate to ask us, either by emailing [producer@eusog.org](mailto:producer@eusog.org) or messaging our Facebook page.

## SHOW SYNOPSIS

With music, lyrics and book by Lionel Bart, this is a captivating tale of cruelty and murder, exposing the depravity, malice and villainy of 19th century Victorian London.

Armed with only his name and a determination to seek out his past, the show follows Oliver escaping the horrors of the workhouse and finds refuge in London, under the beady eye of the eccentric but manipulative Fagin, and his gang of thieving pickpockets.

Plunged into a villainous world he has little experience of, he is exposed to the underbelly of the worst thieves and bad characters London has to offer. His desire to find happiness in such an unfriendly world sparks a chain of events that has some of Dickens' most colourful characters questioning whether they really are beyond redemption, and if behind the false smiles and drunken illusions, all are simply searching for something, or someone, to love.

The show is a musical with some of the best and most recognisable songs in Musical Theatre, such as '*As Long as He Needs Me*,' '*You've got to Pick a Pocket or Two*' and '*Reviewing the*

*Situation,* which guide us through the twists and turns of this classic story, and will be performed by a full band.

Our exciting new take on the show will include the casting of adults in every role. The characters usually portrayed by children are to be cast University age. This will not only reinforce our gritty reimagining, but give us a chance to explore characters that are so often left without depth, as well as an opportunity to make them more tough, hardened and streetwise and thus give us a very exciting rehearsal process ahead as we explore these more developed roles.

## **WELCOME WEEK WORKSHOP**

Before we delve into the details of the audition, we'd also just like to tell you about the workshop that EUSOG will be running during Welcome Week on Wednesday 13th Sep from 2.30-4pm in Bedlam Theatre. If you're interested in auditioning, or want to meet the production team committee, or just have some fun, come along! It'll be a session of workshop based drama exercises, where the Director will introduce you to what she's looking for during auditions and run some character based workshop stuff to enjoy. Check our Facebook page to keep updated with this.

## **KEY DATES**

**REHEARSALS** will take place **every** Monday, Thursday and Sunday evening from 5.45-10pm. You won't be called to every rehearsal, however you will be needed at most, so please ensure your availability before auditioning as we will be expecting commitment from all cast members. Any one-off problems can of course be catered to.

**THE SHOW** runs during the semester, from Tuesday 28th November - Saturday 2nd December 2017 with a matinee and evening performance on the Saturday. There will be a Tech run on Sunday 27th, and a Dress Run on Monday 28th. Prod Week will be the week before with rehearsals mostly every night (TBC).

As well as rehearsals, there will be plenty of socials to really make you feel like part of the EUSOG family! Our committee are on hand at all times to make sure this process is as enjoyable as possible for everyone involved.

## AUDITIONS

Auditions will take place during Welcome Week on **THURSDAY 14TH, FRIDAY 15TH and SATURDAY 16TH SEPTEMBER**. Times are as follows: Thursday 17:30-22:30, Friday 12:00-22:30 and Saturday 12:00-22:30. These will take place in **PLEASANCE** and there will be signs directing you where to go when you get there.

**Callbacks** will be on **MONDAY 18TH SEPTEMBER** from 3pm (though this will understandably be arranged individually to accommodate University Lecture hours).

**TO SIGN UP** - To sign up for an audition please email [producer@eusog.org](mailto:producer@eusog.org) preferably with the times you can make and a chosen workshop slot (see below).

### THE WAY IT WORKS:

There are two parts to our auditions process. **Firstly**, you are invited to sign up for a slot that will last approximately 10 minutes. Here, you will be given a quick range test by our Musical Directors, invited to perform an unaccompanied song, and also a monologue. Both can be of your choosing, although at the bottom of this pack we will provide suggestions for both. If you decide to choose your own, remember to find something that reflects similar characteristics to the part you are auditioning for. The auditioning panel will only be the core Production Team - who are all like you and have been in your position before, so don't worry!

### AUDITION WORKSHOP

The **second** part of our auditions will be a 45 minute workshop that will focus on character based movement run through a series of games and collaborative exercises. This will be very relaxed and enjoyable! You do not have to be an expert dancer or have had a lot of dancing experience, it is simply to see how you move and commit to given characters. It's a chance to get your creative juices flowing and use your imagination to create characters and scenarios that will be enjoyable to play.

It'll be a lot of fun so do not stress about this part! Just make sure you wear clothes you are comfortable moving around in.

There will be five workshop slots and you need to sign up to one. We would prefer you to sign up to a workshop slot closest to your performance audition, but understand that this may not be possible in some circumstances.

The slots will be as follows:

**Thursday:** 7.30pm-8.15pm

**Friday:** 2.30pm-3.15pm and 7.30pm-8.15pm

**Saturday:** 2.30pm-3.15pm and 7.30pm-8.15pm

If you have any worries about time commitments during the show or any other concerns, make sure you ask us as it is possible to be a part of the cast whilst doing other projects as well.

## **CHARACTERS**

We are looking for a tight knit cast of around 25 people. The cohesiveness and collaborative style is incredibly important in this production. Not only do the ensemble characters play a variety of characters, but they are a continuous presence throughout the production as a constant physical reminder of the gritty underbelly of Victorian London. Every single actor will play a secondary role at some point, and the depth of these characters will be explored in the opening weeks of rehearsals.

### **OLIVER**

**Character Age: 16-18**

**This role will be cast gender blind**

Oliver has been brought up in a workhouse where he has only ever known cruelty. Although he is tough, he has a certain ignorance due to his inexperience of the world that has come to define this role over the last few decades. This makes Oliver an easy target and throughout his journey he is teased and harassed, his purity of soul and confusion angering the streetwise crew he becomes involved in. Casting this role older will make Oliver more feisty, with more depth, and he will become less a character that simply evokes pathos, as is traditional, and more a character in his own right who has his own agenda and his own character journey that will be very exciting to explore.

### **FAGIN**

**Character Age: Mid 50s-60s**

**This role will be cast gender blind**

Fagin is the eccentric old thief who runs a gang of pickpockets in the backstreets of London. Heavily egotistical, his desires to be rich and loved by all are fulfilled by his crew. He manipulates, lies and steals so he can survive, yet is his blackened heart beyond redemption? He does not consider himself evil, yet his actions always come as a result of pure selfishness and a desire to save his own skin. The character exploration into the portrayal of this famous and fun to play figure will be exciting to delve into throughout the process.

## **NANCY**

**Character Age: Late twenties**

**This role will be cast FEMALE**

A victim of emotional and physical abuse at the hands of the man she believes she loves, poor Nancy is our tragic heroine. To survive, she has had to sink low into the company of criminals and lowlifes, which she has come to accept as her life. She gets by on what little she has and pretends to herself that she is happy. The cracks inevitably start to show however, and Nancy struggles with uncertainty and questions of betrayal. Nancy epitomises a major theme in the show of whether a bad environment can irrevocably poison someone's character and soul.

## **BILL SIKES**

**Character Age: Early 30s**

**This role will be cast MALE**

Sikes is the brutal, cruel and ruthless criminal. He treats Nancy as a possession and only seems motivated by the money he can make and the pain he can inflict. He gets enjoyment from the fear his reputation has inflicted, and is angered by the change that Oliver's presence seems to bring about in the world he believes he controls.

## **THE ARTFUL DODGER**

**Character Age: 17-18**

**This role will be cast GENDER BLIND**

The Artful Dodger is a key member of Fagin's gang. Streetwise and manipulative, he sees Oliver as an easy mark and initiates him into the gang, despite knowing Oliver knows nothing about this world. He does it purely to entertain himself and as a means to his own end. He is cocky, arrogant and is only out to save his own skin.

## **MR BUMBLE**

**Character Age: Mid 40s**

**This role will be cast MALE**

Mr Bumble is the beadle of the workhouse that Oliver is brought up in. Rather dim and self-centred, he only sees as far as his next extravagant meal and his courting of the equally vile Widow Corney. He is creepy, bulbous and salacious.

## **WIDOW CORNEY**

**Character Age: Late 30s**

**This role will be cast FEMALE**

The matron of the workhouse, she is hypocritical, callous and materialistic. She allows Mr Bumble to court her simply because of the monetary improvements it would bring her.

## **BET**

**Character Age: 20-21**

**This role will be cast FEMALE**

Bet is Nancy's best friend and a previous member of Fagin's gang. Tough and hardened, Nancy and Bet rely on each other to help them get through the poverty.

## **MR SOWERBERRY**

**Character Age: Early 40s**

**This role will be cast GENDER BLIND**

Mr Sowerberry is the undertaker that Oliver is apprenticed to after he is thrown out of the workhouse. An odd man, obsessed with death, he is quite mad.

## **MRS SOWERBERRY**

**Character Age: Early 40s**

**This role will be cast FEMALE**

The wife of Mr Sowerberry, she is equally mad and equally obsessed with death.

## **MR BROWNLOW**

**Character Age: Late 60s**

**This role will be cast MALE**

Mr Brownlow is the kind elderly man who takes a liking to Oliver after he is proved innocent of a crime. He represents the upper class of London yet provides a contrast with the widely held opinion in the elite that the paupers and criminals deserve what they get. An interesting side note, this character is said to be based on Dickens himself, who wrote Oliver Twist to expose the poverty stricken masses that the upper classes were choosing to ignore.

## ADDITIONAL ENSEMBLE ROLES:

**CHARLEY BATES (17-18), GENDER BLIND**

**NOAH CLAYPOLE (17-18), GENDER BLIND**

**CHARLOTTE (18), FEMALE**

**MRS BEDWIN (50s), FEMALE**

**DR GRIMWIG (60s), GENDER BLIND**

**OLD SALLY (30s), FEMALE**

There will be many roles for ensemble cast to fill during this production, and it is vitally important that everyone is clear of their characters in every scene, not just principals.

## SONG SUGGESTIONS

As they will be sung unaccompanied, feel free to sing whatever you like. In the audition we can give you a starting note. Below are just some suggestions of the style we might be looking for.

Traditionally Male	Traditionally Female
<i>Electricity</i> - Billy Elliot <i>Close every door</i> - Joseph and the Technicolour Dreamcoat <i>Dancing Through Life</i> - Wicked <i>Half a Sixpence</i> - Half a Sixpence <i>The Letter</i> - Made in Dagenham <i>Master of the House</i> - Les Miserables <i>Stars</i> - Les Miserables <i>Confrontation</i> - Jekyll and Hyde <i>No Place Like London</i> - Sweeney Todd <i>Epiphany</i> - Sweeney Todd <i>Jacks Lament</i> - The Nightmare Before Christmas <i>Anthem</i> - Chess	<i>Think of Me</i> - Phantom of the Opera <i>My Child</i> - Blood Brothers <i>It's a Fine, Fine Line</i> - Avenue Q <i>Home</i> - Beauty and the Beast <i>Astonishing</i> - Little Women <i>Pulled</i> - Addams Family <i>Another suitcase in another Hall</i> - Evita <i>Believe in Yourself</i> - Half a Sixpence <i>Long Ago</i> - Half a Sixpence <i>Connie's Song</i> - Made in Dagenham <i>My House</i> - Matilda <i>I Dreamed a Dream</i> - Les Miserables <i>On my Own</i> - Les Miserables <i>Someone Like You</i> - Jekyll and Hyde <i>A New Life</i> - Jekyll and Hyde <i>The Worst Pies in London</i> - Sweeney Todd

## MONOLOGUES

There's no specific gender attached to any monologue, so feel free to choose as you please.

The monologues below will all be printed out and available to you when you arrive for your performance audition - there is no need to learn your monologue by heart.

A note about **accents** - although for the majority of characters we will be looking for a Cockney accent, there is no pressure for this to be perfect in your audition. We will have time to work on this throughout the rehearsal process so do not stress about this part!

### 1. From Funny Girl

Suppose all ya ever had for breakfast was onion rolls. Then one day, in walks (gasp) a bagel! You'd say, 'Ugh, what's that?' Until you tried it! That's my problem - I'm a bagel on a plate full of onion rolls. Nobody recognizes me! Listen, I got 36 expressions. Sweet as pie and tough as leather. And that's six expressions more than all those...Barrymores put together. Instead of just kicking me, why don't they give me a lift? Well, it must be a plot, 'cause they're scared that I got...such a gift! 'Cause I'm the greatest star, I am by far, but no one knows it. Wait - they're gonna hear a voice, a silver flute. They'll cheer each toot, hey, she's terrific!, when I expose it. Now can't you see to look at me that I'm a natural Camille, and as Camille, I just feel, I've so much to offer. Kid, I know I'd be divine because I'm a natural cougher (coughs) - some ain't got it, not a lump. I'm a great big clump of talent! Laugh, they'll bend in half. Did you ever hear the story about the travelling salesman? A thousand jokes, stick around for the jokes. A thousand faces. I reiterate. When you're gifted, then you're gifted. These are facts, I've got no axe to grind. Ay! What are ya, blind? In all of the world so far, I'm the greatest star! No autographs, please. What? You think beautiful girls are gonna stay in style forever? I should say not! Any minute now they're gonna be out! FINISHED! Then it'll be my turn!

### 2. From My Fair Lady

No, no, I can't afford 'em, gov'ner. Neither could you if you was as poor as me. Not that I mean any 'arm, mind you, but if Eliza's getting a bit out of this, why not me too? Eh? Why not? Well, look at it my way - what am I? I ask you, what am I? I'm one of the undeserving poor, that's what I am. Now think what that means to a man. It means that he's up against middle-class morality for all of time. If there's anything going, and I puts in for a bit of it, it's always the same story: "you're undeserving, so you can't have it." But my needs is as great as the most deserving widows that ever got money out of six different charities in one week for the death of the same 'usband. I don't need less than a deserving man, I need more! I don't eat less 'earty than 'e does, and I drink, oh, a lot more. I'm playin' straight with you. I ain't pretendin' to be deserving. No, I'm undeserving. And I mean to go on being undeserving. I like it and that's the truth. But, will you take advantage of a man's nature to do 'im out of the price of 'is own daughter what he's

brought up, fed and clothed by the sweat of 'is brow till she's growed big enough to be interesting to you two gentlemen? Well, is five pounds unreasonable? I'll put it to you, and I'll leave it to you.

### 3. From Anna Christie

You can go to hell, both of you! You're just like all the rest of them—you two! Gawd, you'd think I was a piece of furniture! I'll show you! Sit down now! *Sit down and let me talk for a minute. You're all wrong, see? Listen to me! I'm going to tell you something—and then I'm going to beat it.* I'm going to tell you a funny story, so pay attention. I've been meaning to turn it loose on him every time he'd get my goat with his bull about keeping me safe inland. I wasn't going to tell you, but you've forced me into it. What's the dif? It's all wrong anyway, and you might as well get cured that way as any other. Only don't forget what you said a minute ago about it not mattering to you what other reason I got so long as I wasn't married to no one else.

### 4. From The Diary of Anne Frank:

Sometimes I see myself alone in a dungeon, without Father and Mother, or I'm roaming the streets, or the Annex is on fire, or they come in the middle of the night to take us away, and I know it could all happen soon. I see the eight of us in the Annex as if we were a patch of blue sky threatened by menacing black clouds. We're surrounded by darkness and danger, and in our desperate search for a way out we keep bumping into each other. We look at the fighting below and the peace and beauty above, but we're cut off by the dark mass of clouds and can go neither up nor down. It looms before us, an impenetrable wall. I can only cry out and implore, "Open wide. Let us out!"

### 5. From A Streetcar Named Desire:

I, I, I took the blows in my face and my body! All of those deaths! The long parade to the graveyard! So big with it, couldn't be put in a coffin! But had to be burned like rubbish! You just came home in time for the funerals, Stella. And funerals are pretty compared to deaths. Funerals are quiet, but deaths- not always. Sometimes their breathing is hoarse, and sometimes it rattles, and sometimes they even cry out to you, "Don't let me go!" Even the old, sometimes, say, "Don't let me go." As if you were able to stop them! But funerals are quiet, with pretty flowers. And, oh, what gorgeous boxes they pack them away in! Unless you were there at the bed when they cried out, "Hold me!" you'd never suspect there was a struggle for breath and bleeding. You didn't dream, but I saw! Saw! Saw! And now you sit here telling me with your eyes that I let the place go! How in hell do you think all that sickness and dying was paid for? Death is expensive, Miss Stella! And old Cousin Jessie's right after Margaret's, hers! Why, the Grim

Reaper had put up his tent on our doorstep! ? Stella. Belle Reve was his headquarters! Which of them left us a fortune? Which of them left a cent of insurance even? Only poor Jessie- one hundred to pay for her coffin. That was all, Stella! And I with my pitiful salary at the school. Yes, accuse me! Sit there and stare at me, thinking I let the place go! I let the place go? Where were you!

#### 6. From Betrayal:

Well, to be brutally honest, we wouldn't actually want a woman around, would we, Jerry? I mean a game of squash isn't simply a game of squash, it's rather more than that. You see, first there's the game. And then there's the shower. And then there's the pint. And then there's the lunch. After all, you've been at it. You've had your battle. What you want in your pint and your lunch. You really don't want a woman buying your lunch. You don't actually want a woman within a mile of the place, any of the places, really. You don't want her in the squash court, you don't want her in the shower, or the pub, or the restaurant. You see, at lunch you want to talk about squash, or cricket, or books, or even women with your friend, and be able to warm to your theme without fear of improper interruption. That's what it's all about. What do you think, Jerry?

#### 7. From Bye Bye Birdie:

"Don't 'but - Albert' me, Rose! You are merely woman. I am man! Woman's job is to obey and keep the house clean! And speak only when she is spoke to! And my first command, woman, is for you to get our bags and be down at the station by six-thirty tomorrow morning...when I intend to be there with Conrad! And I further command you to bring whatever legal documents are necessary because I intend on making you Mrs. Albert Peterson by 2400 hours tomorrow! Roger, over, and out! ...Rose, did I mention I loved you?"

#### 8. From Eliza Doolittle:

No I don't. That's not the sort of feeling I want from you. And don't you be too sure of yourself or of me. I could have been a bad girl if I'd liked. I've seen more of some things than you, for all your learning. Girls like me can drag gentlemen down to make love to them easy enough. And they wish each other dead the next minute. I want a little kindness. I know I'm a common ignorant girl, and you a book-learned gentleman; but I'm not dirt under your feet. What I done, what I did was not for the dresses and the taxis: I did it because we were pleasant together and I come--came--to care for you; not to want you to make love to me, and not forgetting the difference between us, but more friendly like.

#### 9. From Anna Christie

I s'pose if I tried to tell you I wasn't--that--no more you'd believe me, wouldn't you? Yes, you would! And if I told you that yust getting out in this barge, and being on the sea had changed me and made me feel different about things, 's if all I'd been through wasn't me and didn't count and was yust like it never happened--you'd laugh, wouldn't you? And you'd die laughing sure if I said that meeting you that funny night in the fog, and afterwards seeing that you was straight goods stuck on me, had got me to thinking for the first time, and I sized you up as a different kind of man--a sea man as different from the ones on land as water is from mud--and that was why I got stuck on you, too. I wanted to marry you and fool you, but I couldn't. Don't you see how I've changed? I couldn't marry you with you believing a lie--and I was shamed to tell you the truth--till the both of you forced my hand, and I seen you was the same as all the rest. And now, give me a bawling out and beat it, like I can tell you're going to. Will you believe it if I tell you that loving you has made me--clean? It's the straight goods, honest! Like hell you will! You're like all the rest!

Again, if you have any queries, please do not hesitate to contact us either via facebook or by emailing [producer@eusog.org](mailto:producer@eusog.org)

We can't wait to hear from you and get started with this amazing show!

