Oliver! Audition Form - EHS

Performance Dates - March 5, 2027 7pm, March 6 & 7, 2027 2pm

Director - Ruth Griffin **Technical Director-** Hannah Faith Davis **Music Director -** Greg Oden

Name _____Phone Number_____

Grade 9 10 11 12

Height _____ Shirt Size_____ Pants Size_____Shoe Size_____

Parent/Guardian Name _____Phone Number _____

Roles of Interest (check the roles you are interested in) (see descriptions page for more information)

____ Oliver Twist (any) _____ Artful Dodger (B/EHS) _____ Fagin (EHS) ____ Nancy (EHS)

____ Bill Sikes(EHS) _____ Bet(EHS) _____Mr. Bumble(EHS) ____ Widow Corney(EHS)

____ Mr. Sowerberry(EHS) _____Mrs. Sowerberry(EHS) _____ Mrs. Bedwin(EHS)

____ Charley Bates(B/EHS) ____ Charlotte (B/EHS) _____ Noah Claypole (EHS)

_____ Mr. Brownlow(EHS) ____ Dr. Grimwig (B/EHS) ____ Old Sally (B/EHS)

_____ Matron (B/EHS) _____ Chairman/Governors(B/EHS) ____ Fagin Gang Boy (any)

____ Nipper(B/EHS) _____ Captain (B/EHS) _____ Maid (B/EHS)

____ Police(B/EHS) _____ Workhouse/Fagin's Kids Chorus (any)

_____Townspeople Choruses (any) ____Non-Singing Roles Preferred

____ Singing Solos - Milkmaid, Strawberry Seller, Knife Grinder, Rose Seller (any)

If not cast in a role for which you are auditioning, would you accept any role? **Yes** **No**
Any roles you <u>do not</u> wish to be considered for:

We plan to cast some girls to play male roles. Are you okay with that? **Yes** **No**
If not cast in a role, are you interested in helping with a technical aspect of the show? **Yes** **No**
If so, what role(s)?

Vocal Range - _____ Soprano/Mezzo ____Alto ____Tenor ____Baritone ____Bass

Previous Acting or Dance Experience (does not have to just be musicals) List show and role:

Physical Limitations/Allergies/Other Information - Is there anything I need to know about that would hinder you from dancing or moving around easily on the stage? Any allergies? Be honest.

Transportation

High School - Do you drive yourself to school? Yes No

Do you have a ride that can pick you up/drop you off from rehearsals on time every rehearsal? Yes No

*This ride is either a family member or a friend that knows they have to come get you.

* Rides must arrive within 15 minutes of the end of practice to pick you up. If this is an issue, this should be communicated BEFORE that day's rehearsal. Multiple late pick-ups may lead to actors being dropped from the show.

Availability

Most rehearsals will be Mondays, Tuesdays, Thursdays, and Fridays
A few rehearsals could be Wednesday afternoons if needed or Saturdays - if we miss for weather related or other events.
You may not have to attend every rehearsal each week depending on what scenes involve what characters, but if your character is called, you are REQUIRED to be at rehearsal.

*Dress rehearsals the week before and week of show are MANDATORY rehearsals. If you cannot attend them, do not audition.

*A list of rehearsal dates and who is called will be released each week.

*Two weeks before the show and the week of the show, we will have rehearsals that last until later in the evening in order to run the whole show.

Do you have a job? Yes No If so, where? _____

Are there set days that you work? Yes No

If so, list this information for me.

*It is your responsibility to communicate to your job what days you cannot work because of rehearsals. If you have no way of working your schedule out, you may be cast in a very small role or not cast at all.

Please fill out the calendar on the next page.

I have listed all conflicts that I have on the calendar page. I understand that if I miss too many rehearsals, my role may be recast. I also understand that if I have multiple activities that would pull me from practices, I may not be considered for large roles.

Student Signature _____

Parent/Guardian Signature _____

Conflict Calendar - Turn in with Audition Form

THE LISTED REHEARSALS MAY NOT ALL OCCUR OR BE REQUIRED FOR EVERYONE IN THE CAST.
Put in the time each day you would not be available. If you have a weekly conflict, write that after the calendar.
Write in any information that is needed for the director. Any additional dates that you miss during the rehearsal process will be up to the discretion of the director as to if they are excused. If you miss too many rehearsals for any reason, your role may be recast or you may be dropped from the show.
You must be able to attend all tech and dress rehearsals in the last weeks before the show.

November 15	16 Auditions 3:45-6:30	17 Auditions 3:45-6:30	18	19 Callbacks 3:45-6:30	20	21
22	23	24	25	26	27	28
29	30 Read-thru 3:45-6:30 ALL CAST	December 1 Rehearsal 3:45-6:30 ALL CAST	2	3 Rehearsal 3:45-5 (PARADE)	4	5
6	7 Rehearsal 3:45-5:30 ALL CAST (HS CONCERT)	8 Rehearsal 3:45-5:00 ALL CAST	9	10	11	12
13	14 Rehearsal 3:45-6	15 HS/BARTON Rehearsal 12:30-3:30	16 HS/BARTON Rehearsal 12:30-3:30	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2
January 3	4 NO SCHOOL	5 Rehearsal 3:45-6:30	6	7 Rehearsal 3:45-6:30	8 Rehearsal 3:45-6:00	9
10	11 Rehearsal 3:45-6:30	12 Rehearsal 3:45-6:30	13	14 Rehearsal 3:45-6:30	15 Rehearsal 3:45-6:00	16

17	18 NO SCHOOL	19 Rehearsal 3:45-6:30	20	21 Rehearsal 3:45-6:30	22 Rehearsal 3:45-6:00	23
24	25 Rehearsal 3:45-6:30	26 Rehearsal 3:45-6:30	27	28 Rehearsal 3:45-5 (BARTON)	29	30 (BARTON)
31	February 1 Rehearsal 3:45-6:30	2 Rehearsal 3:45-6:30	3	4 Rehearsal 3:45-6:30	5 Rehearsal 3:45-6:00	6
7	8 Rehearsal 4-7	9 NO REHEARSAL	10	11 NO REHEARSAL	12 NO SCHOOL	13
14	15 NO SCHOOL	16 Tech 4-6:30	17	18 Tech 4-6:30	19 Tech 4-6:30	20
21	22 Dress & Tech Snack 4-7	23 Dress & Tech Snack 4-7	24 POSSIBLE REHEARSAL 2-6	25 POSSIBLE REHEARSAL 3:45-5	26 POSSIBLE REHEARSAL 4-7	27
28	March 1 Full Dress Meal 4-8	2 Full Dress Meal 4-8	3 Possible Rehearsal 2-6	4 Full Dress Meal 4-8	5 Show 7pm	6 Show 2pm
7 Show 2pm						

*Must be available all rehearsals in grey boxes

- unless gone on a school trip (band, athletics game, etc that is preapproved by the Director)

Weekly Conflicts -

What to Prepare for Auditions

Auditions - Round 1 - November 16 & 17, 2026 - 3:45pm-6:30pm

First you will present your song choice for the directors. Following this everyone will learn a dance combo to perform in small groups. The dance doesn't have to be perfect, but should reflect how well you take direction and can pick up on moves. The final portion of the audition will be presenting the monologues. Once these are presented auditioners are free to leave. All auditions should be completed by 6:30pm.

Just because you sing for one character does not mean we won't be considering you for other characters as many of the characters are not represented in these songs.

Callbacks note - we will email on Tuesday night after the 2nd round of auditions for those we would like to attend the Thursday callbacks.

Song Options

Look through the following song options to prepare for auditions. Think about which songs you may know and more importantly which one shows off your vocal range comfortably. Look up the full length song of your choice to help learn the song, then practice with the audition cuts listed below. The links that I have on here are for the tracks for auditions.

Character Specific Songs

- Bill Sikes - Stars - "Stars" from Les Misérables - 32-bar Audition Cut Piano Accompaniment
- Fagin - Master of the House (:47-1:42) - Les Miserables - Master Of The House (Karaoke Version) with Lyrics …
- Nancy - Maybe This Time - Maybe This Time (16-bar/1-minute Audition Cut) | Cabaret - Piano Accompaniment
- Oliver/Artful Dodger - Truly Scrumptious - Truly Scrumptious - Chitty Chitty Bang Bang (1968 film) | Karaoke V…
- Ensemble - Far from the Home I Love - "Far from the Home I Love" from Fiddler on the Roof - 32-bar/1-min Au…
- Workhouse/Fagin's Kids -
    - Consider Yourself - Consider Yourself • Audition Track
    - Food, Glorious Food - Food Glorious Food • Audition Instrumental Track Only [REQUIRED SONG]

- Soprano/Mezzo/Alto
    - God Help the Outcasts - "God Help the Outcasts" from The Hunchback of Notre Dame - 32-bar/1-minu…
    - Think of Me- "Think of Me" from The Phantom of the Opera - 32-bar/1-minute Audition Cut Piano Acco…
    - I Could Have Danced All Night - "I Could Have Danced All Night" from My Fair Lady - 32 bar/1 minute …
    - Castle on a Cloud - Castle On A Cloud (32 bar cut) - Les Miserables - Piano Accompaniment with LYRI…
    - When It All Falls Down - "When It All Falls Down" from Chaplin - 32-bar/1-minute Audition Cut Piano Ac…
    - A Change in Me - "A Change in Me" from Beauty and the Beast - 32-bar Audition Cut Piano Accompani…
    - Till There Was You - "Till There Was You" from The Music Man - 32-bar Audition Cut Piano Accompani…

- Tenor/Baritone/Bass

    - Who I'd Be - "Who I'd Be" from Shrek: The Musical - 32 bar/1 minute Audition Cut Piano Accompaniment
    - Empty Chairs at Empty Tables - "Empty Chairs at Empty Tables" from Les Misérables - 32-bar/1-min A…
    - Out There - "Out There" from The Hunchback of Notre Dame - 32-bar/1-minute Audition Cut Piano Acc…
    - Bring Him Home - "Bring Him Home" from Les Misérables - 32-bar/1-minute Audition Cut Piano Accom…
    - Go the Distance - "Go the Distance" from Hercules - 32-bar/90-second Audition Cut Piano Accompani…
    - On the Street Where You Live - "On the Street Where You Live" from My Fair Lady - 32-bar/1-minute A…

(Links available on Social Media post and Google Classroom)

Callback Auditions - Round 2 - November 19, 2026 - 3:45pm-6:30pm
If you receive a callback, you will be asked to work on and sing a song with our music director and read lines from the script. Expect to stay the whole time unless we tell you otherwise.

Just because you don't receive a callback does not mean you have not been cast. It just means that we have seen what we need to see from you.There may be cuts made after auditions depending on how many audition and upon your availability. If you have other things that you are a part of, make sure they are listed on the conflict sheet. If conflicts come up once we have started rehearsal that impact the amount of time you can be at rehearsals, your role may be lessened or cut. Please reach out if you have any questions about auditions or filling out your paperwork.
Ruth Griffin
ruth.griffin@esd-15.org

Character Descriptions

Leads
Oliver (A3/F5) - orphaned and abandoned from an upper-class family, innocent with a strong spirit, must be able to convey strong emotions
Artful Dodger (A3/F5) - cleverest of Fagin's pickpockets, good soul, lively, selfassured, must have dynamic stage presence
Fagin (B3/Fb5 Baritone/Tenor) - conniving career criminal and conman, must be able to convey a man of many dimensions - a leader, father, teacher and eccentric
Nancy (E3/B4 Alto) - hardened and streetwise, in a tragic relationship with Bill Sikes, mother figure to Fagin's gang, must have strong ability to convey real emotions
Bill Sikes (C#3/C4 Bass) - brutal and abusive, must be fearsome

Supporting Roles/Ensemble
Bet (C4/C5) - Nancy's sister, caring and goodnatured, must be able to portray her devotion to Nancy
Mr. Bumble (C3/A4 Baritone) - rules over the workhouse, pompous and self-absorbed, must have good comedic timing
Widow Corney (C4/E5 Soprano) - matron of the workhouse, will do anything for Mr. Bumble's attention, comical role
Mrs. Sowerberry (Bb3/F4 Baritone) - undertaker, slimy, good comedic timing
Mrs. Sowerberry (Bb4/F5 Alto or Soprano) - undertaker's wife, stingy, mean-spirited, good comedic timing
Mrs. Bedwin (C4/Bb5 Alto) - Brownlow's housekeeper, motherly and kind
Charley Bates (non-singing) - one of Fagin's pickpockets, strong in reactions
Charlotte (non-singing) - rude, flirtatious daughter of the Sowerberrys, focus on Noah
Noah Claypole (non-singing) - Sowerberry's apprentice, bullies Oliver, jealous of his position
Mr. Brownlow (non-singing) - distinguished older gentleman of wealth, must convey authority with gentleness
Dr. Grimwig (non-singing) - silly doctor, good comedic timing
Old Sally (non-singing) - pauper with an important secret, must convey frail and old
Matron (non-singing) - friend of Old Sally, works in workhouse, must convey concern
Chairman and Governors (all vocal ranges) - solos in several songs
Workhouse/Fagin's Kids Chorus (all vocal ranges) - orphans and abandoned children
Townspeople Choruses - Posh and Cockney (all vocal ranges)

Featured Solos
The Rose Seller (D3/C5 mezzo)
Strawberry Seller (Eb4/Eb5 soprano)
MIlk Maid (Eb4/F5 soprano)
Knife Grinder (Bb3/C4 Baritone)

Audition Monologues

Just because you pick a monologue for one person does not mean that is the one we are considering you for. Feel free to pick the one that you will present the best.

- **Mr Bumble**
  - **Well, you are a humane woman Mrs. Corney. It's nice to be appreciated, Mrs. Corney. These paupers in this parish they don't appreciate me. Anti-parochial they are, ma'am, anti-parochial. We have given away, Mrs. Corney, a matter of twenty loaves and cheese and a half this very afternoon, and still them paupers is not contented.**

- **Mrs. Sowerberry**
  - **Bring in some of them cold bits we put out for the dog. It hasn't been in all day, so it can go without'em. I daresay the boy ain't too dainty to eat'em - are you boy? Charlotte, this is the new boy….give them to him. Good, the dogs got to 'ave it next. Now then, Oliver Twist, your bed's under the counter. You don't mind sleeping among coffins I suppose? But it doesn't much matter whether you do or don't, you can't sleep nowhere else!**

- **Noah**
  - **Better not say anything more see! The cheek of it - the workhouse cheek of it! Yer know, Work'us, it can't be helped now, and of course, yer couldn't help it then, and I'm very sorry for it, and I'm sure we all are, and pity yer very much. But yer must know work'us, your mother was a regular right down bad'un. And it's a good thing she died when she did or she'd have been transported to Australaylia or hung from a gibbet as like as not!**

- **Dodger**
  - **Then h'accomadated you shall be my young mate. There's a certain place and I know a 'spectable old gentleman as lives there, wot'll give you lodgin's for nothink, and never ask for the change - that is - if any other gentleman he knows introduces yer. And does he know me? I should say he does, not arf he don't, and some. But if I introduces someone it's all right, on account of I happen ter be a pertickler favourite of Mister Fagin. That's his name - Mister Fagin. By the way…if I'm interducing you to Fagin, I better know ho you are, me old china.**

- **Fagin**
    - **Would you like a sausage? Charley, take off the sausages. Dodger, draw up a chair near the fire for Oliver. (pause) Shut up and drink your Gin! 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. Well, not exactly, my dear. I suppose a laundry would be a very nice thing indeed, but our line of business pays a littler better - don't it boys?**

- **Bill Sikes**
    - **Why you old! 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 stop out of that house. Now who's gonna go? (pause) You'll get him back 'ere my girl - unless you want to feel my hands on your throat! Bullseye!**

- **Nancy**
    - **It's no good trying it on with me. 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?**

- **Brownlow**
    - **You know I haven't the faintest idea. He was arrested for stealing my pocket handkerchief. And when the shopkeeper told us what really happened and he was released by the magistrate, I brought him here to make what amends I could. But I must confess I find myself strangely attached to the child. It's strange. There's something in the boy's face…I can't explain it, but…somewhere I seem to have seen him before…somewhere a long time ago.**

- **Oliver**
    - **You leave my mother out of it - she's dead. She's just dead! She dies of a broken heart. You'd better not say anything more see!**
    - **Starving. I've been walking seven days. (pause) No, I'm an orphan. I've come to London to make my fortune.**
    - **Please, sir, may I have some more?**