

Oliver!

Audition Monologues and Dialogue for Principal & Supporting Roles.

Principal Roles - Monologues

(You may audition for 2 Principal roles)

Oliver *(to Artful Dodger)*

I've been walking for a week since I ran away. *(Pause.)* No, not from the police, from the workhouse. That's a terrible place. They feed you almost nothing and make you work for it too...and if you don't, there's a beating. So, I decided to come to London to make something of myself. Of course, first I need to find a job. *(Beat.)* You don't happen to know of a place to spend the night, do you? I'd appreciate any help you could give me.

The Artful Dodger *(to Oliver)*

Say, I'll introduce you to Mister Fagin cause I happen to be a particular favorite of his - I'm Jack Dawkins - better known as the Artful Dodger. Fagin will make something of you, for sure. Look here. *(Pulls coins from his pockets)* You see! It's a jolly life! But look at it this way, if you don't pick a pocket, some other bloke will - and you've just as good a right to it as they have!

Fagin *(to Oliver)*

We are very glad to meet you, Oliver. Ah! You're staring at the pocket-handkerchiefs! Eh? There are quite a few of them, ain't there? We've just hung 'em out, ready for the wash. *(Pause)* No, this isn't exactly a laundry. Ha! You're a clever boy. I never saw a sharper lad! Nah, our line of business pays a little bit better, eh boys? You see, Oliver, in this life, only one thing counts. And that, me boy, is money!

Nancy *(to Bill Sikes)*

I won't stand by and see you beat him, Bill! You've got him here, what more do you want? Let him be! Oh, I wish I'd been struck dead before I lent you a hand in bringing Oliver here. You've made him into a thief and a liar, and all that is bad. Isn't that enough for you? I thieved for you when I was a child, half his age and for twelve years since. Ain't I done enough for you?

Bill Sikes *(to Nancy)*

Try and run away, would you? Do you know who you are? And what you are? Well then, keep quiet or I'll quiet you for a good long time. Oh, you're a nice one, acting all humane and genteel. What rubbish! Think you're a pretty friend for the "child," as you call him, do you? Well, I warn you, you cross me and there'll be terror - such as you've never seen.

Bet (Although Bet appears in numerous songs and scenes and is considered a principal role, she has little dialogue. This monologue is not part of the play, but it gives an idea of her character.)

Why I think Nancy's the nicest lady in the world. I ain't got no family, never have. But Nancy, she's good to me, takes after me. But Bill, he don't treat her so good. He's a bad one, Bill is. But she loves him anyhow.

Mr. Bumble (*to Mrs. Corney*)

Mark my words, Mrs. Corney. That boy is an ungrateful savage. I've never been so shocked in all of my days. The nerve of him asking for "more"! These paupers don't appreciate all I do for them. Why, if I'd given away 20 loaves of bread this morning them paupers still wouldn't be content. Never are.

Mrs. Corney (*to Mrs. Bumble*)

Oh, Mr. Bumble, you don't know what I suffer, working with these orphans. They're a bad lot, they are. Here we are taking 'em in and caring for 'em, and what do we get in return? Nothing but complaints about how little they get. I'd soon just lock 'em all up, and throw away the key.

Principal Roles - Dialogue

#1. The Artful Dodger & Oliver (*If auditioning for Oliver, choose either dialogue #1 or #2*)

Artful Dodger - You look hungry, mate.

Oliver - Starving. And tired. I've been walking seven days.

Dodger - Seven days! Who are you runnin' away from then - your old man?

Oliver - No, I'm an orphan. I've come to London to make my fortune.

Dodger - Oh you 'ave, 'ave ya?

Oliver - Yes.

Dodger - Got any lodgings?

Oliver - No.

Dodger - Money?

Oliver - Not a farthing.

Dodger: Well, it just so happens I know a respectable old gentleman who'll give you lodgin's for nothin', and never ask for the change.

Oliver: Who is this gentleman? Does he run a charity?

Dodger: Not exactly, but what's the difference, you're coming with me.

Oliver: Are you sure he won't mind?

Dodger: Mind? Trust me, he'll be happy to see you.

#2. Fagin & Oliver *(If auditioning for Oliver, choose either dialogue #1 or #2)*

Fagin: So, you're Oliver Twist.

Oliver: Yes, Sir.

Fagin: Very glad to meet you, Oliver. Dodger tells me that you've come to London to seek your fortune.

Oliver: I have.

Fagin: Well, we must see what we can do to help you.

Oliver: Thank you, sir. What kind of work could I do?

Fagin: Well, our line of business pays very well. You see, you've got to pick a pocket or two to earn yer keep. Now Dodger, here, has picked a couple of wallets today, very good ones. You'll need to learn to do that too, Oliver. Think you can do that?

Oliver: Yes, Mister Fagin, if you'll teach me.

Fagin: Certainly, my boy, and I'll charge you no fee for it neither. Just do everything you see Dodger and Charley do.

Oliver: I'll try my best, sir.

Supporting Roles - Monologues

(You may audition for 2 Supporting roles)

Mr. Brownlow *(To Dr. Grimwig)*

Doctor, didn't I tell you? The poor boy was arrested for picking my pocket. But it was all my mistake, so when he was released by the magistrate, I brought him here to make what amends I could. It's strange though. There's something in that boy's face... I can't explain it, but I swear I've seen him before... somewhere a long time ago.

Mr. OR Mrs. Sowerberry *(both will use this monologue - to Mr. Bumble)*

My dear, Mr Bumble has asked that we may consider taking this boy in to help in the shop. But he's very quite puny. They're usually a waste of time, these workhouse boys – they always cost more to keep than what they're worth. However, he could make a delightful coffin-follower, only for the children's services, of course.

Sally *(to Widow Corney)*

In this very workhouse, I done took care of her until she gave birth, but then she died, poor thing, she was so weak and starving. And I...I robbed her of her gold locket. I'm not proud of it, but I done it, God forgive me.

Supporting Roles - Monologues (cont'd)

****If you are auditioning for a Supporting Character who does not have a monologue or dialogue listed, use one the following monologues for your audition.***

One of Fagin's Crew (male or female)

Fagin's alright. He can be a bit grumpy, but that's cause he's got so many of us to watch for. But as long as we pick enough pockets to earn our keep, then we's got a place to sleep and a bit of grub to eat. And that's better than the workhouse, eh?

Upper class Citizen (male or female)

Why, it's a tough life on the streets. And my heart goes out to them, those young lads who have to rob and claw their way through life. *(Sighs)* What's to come of them? They are born poor and they'll die poor, and there's not much to do about that. God help them.

Supporting Roles - Dialogue

Charlotte & Noah

Noah. Hey, Charlotte.

Charlotte: *(flirtatiously)* Well, hey there, Noah. Look. I saved a bit of bacon for you from the master's breakfast.

Noah. You did, did you?

Charlotte. I most certainly did. *(To Oliver.)* Oliver! Get a chair for Mr. Noah! And take them bits of food and your tea and go over there and eat 'em. And make haste, 'cos theys want you to mind the shop today.

Noah: Hear that, Workhouse boy?

Charlotte: Oh, Noah, let the boy alone.

Noah: Let him alone? Ev'ryone lets him alone, you silly thing. His father left him alone – his mother left him alone – they all left him alone except meself - dear, kind old Noah. *(to Oliver)* Where's yer mother, Workhouse? She dead?