

Audition Instructions

Auditions will be held on **Thursday 11 June** and **Wednesday 17 June**, starting at **19:30** at **Doddington Village Hall, 5 Benwick Road, Doddington PE15 0TG**. Please attend either or both evenings. Everyone is welcome, and newcomers are particularly encouraged to come along. We are looking for on-stage and backstage roles.



Rehearsals will be on Tuesdays moving to Tuesdays and Thursdays then Tuesdays, Wednesdays and Thursdays. The rehearsal schedule will tell you where. The show will be staged at Doddington Village Hall on 17-20 December.

The auditions will be conducted by the director, with casting decisions made jointly by the director, producer, and stage manager.

To help you prepare, the Dramatis Personae is shown below. Characters have been marked M or F but this is a preference not a requirement – we will consider anyone for any role. The number after the name is an indication of the speaking size of the role.

On the night, you will be asked to write down the roles you would like in order of preference. Please be aware that roles are limited, so do not be disheartened if you do not get your early choices.

You will be asked to read sides from the script, often for roles other than those you have requested. Please bear with us; we are assessing people against each other and looking at many aspects of your acting. You will be given a moment to look over the sides before reading. You may also be asked to perform in a different style or manner, just as you would be directed during a show, and you may be asked to repeat a piece more than once alongside different actors. You will almost certainly be asked to act as a flying monkey at some point, in addition to your chosen role and others besides.

If you are auditioning for a singing role, we suggest you prepare a song of a similar genre to your chosen character's song. You may bring a backing track as an .mp3 or sing a cappella. Please do not sing a song from the show itself. You may well be interrupted in your song – we haven't time to listen to the complete songs.

Here is a link to shortened versions of the songs for the show: [Music tasters](#).

Director: Andrew Clark

Producer: Bev Collins

Stage Manager: Nadia Hobbs

We will be looking for all backstage roles if you have a mind to help then please put your name forward and what you would like to help with. There are set bits to be build, costumes to be made and fitted, advertising to be done, advertising space to be sold, props gathered, the jobs are endless so please help us make this a show to be remembered.

PRINCIPALS (Large Roles)

DOROTHY: (F) 115. Our heroine. In most scenes. Earnest, kind, and initially "not the most perceptive." Acts as the emotional heart and innocent of the group. Has an arm puppet dog which must have a 'life' of its own. Audience interaction in Act 2. Big Song.

AUNT EM: (M) 120. The Dame. Brash, husband-hunting, and fiercely protective. Speaks her mind. Possesses swaggering energy and handles the bulk of audience interaction. May want a husband from the audience.

SCARECROW: (M) 125. An intellectual giant in a straw body. Uses complex vocabulary and academic logic to describe even the most simple and mundane of things. Large dialogue load. Basically enthusiastic. Audience interaction Act 2. Song.

TIN MAN: (M) 80. A romantically lost individual. Initially rusted, but improves if with a strange gait. Needs some physical comedy skills. Provides the pathos. Audience interaction in Act 2. Song.

COWARDLY LION: (M) 85. A fearsome but inwardly timid lion. Does not like confrontation. High-energy, physical and always apologising for farting when danger looms (or doesn't). Audience interaction in Act 2. Song.

THE WICKED WITCH OF THE WEST (WWW): (F) 90. Initially disguised as traditional WWW. But is revealed to be a sophisticated, glamorous, and utterly evil hater of humanity, especially children. Long cigarette holder is her wand. Interacts with the audience. Big song.

SUPPORTING (Medium Roles)

GLINDA: (F) 75. The Good Witch of the South. Ageing stoner, hippy and everything else. Floaty, ineffectual, and frequently distracted by her "aura" (and her hip flask). A useful, although big hearted, bungler. Some audience interaction. Rock song.

TRILBY: (F) 35. The Tin Man's (Woodman) lost love. She is melancholic and faithful. Provides the emotional "lull" and the "faith-shield" in the finale. She is so, nice! All characters like her, even the WWW. Some audience interaction. Song.

SPECIALITY/ENSEMBLE (Small to Medium Roles)

BRAIN: (M/F) 25. Act 1. Leader. Cheeky, fun loving, "one of the lads" and scared of the WWW.

FINGERS: (M/F) 15. Act 1. Cheeky, fun loving, "one of the lads" and scared of the WWW.

MASHER: (M/F) 15. Act 1. Cheeky, fun loving. "one of the lads" and scared of WWW, bit thicker.

ERIC: (M) 35. Act 2. A Flying Monkey. Highly camp, theatrical, and "devastated" by bad fashion.

THE WIZARD: (M) 35. Act 2. A "Great and Powerful" but fundamentally incompetent stage magician. Clumsy, panicked, and relies on stage tricks (that go wrong) to survive.

ARTHUR: (M) 30. Act 2. Spokes-Flying Monkey. Pedantic union leader, not as smart as he thinks.

MONKEY_1: (M/F) 2: Act 2. Interjecting monkey union member.

MONKEY_2: (M/F) 2: Act 2. Interjecting monkey union member.

Silly the Cow: (2*M/F) 0: Heroine of the show.

CHORUS (Interjections etc, ooh and ahs)

THE MUNCHKINS / MONKEYS: (M/F) Provide the energy and the shock to create the chaos.