

OPEN AUDITIONS

Monday, February 6 at 6:30 p.m.
Tuesday, February 7 at 6:30 p.m.

CALLBACKS: February 8

REHEARSALS: March 3 – May 3

PERFORMANCES: May 4-21

DIRECTOR: Greg Thompson

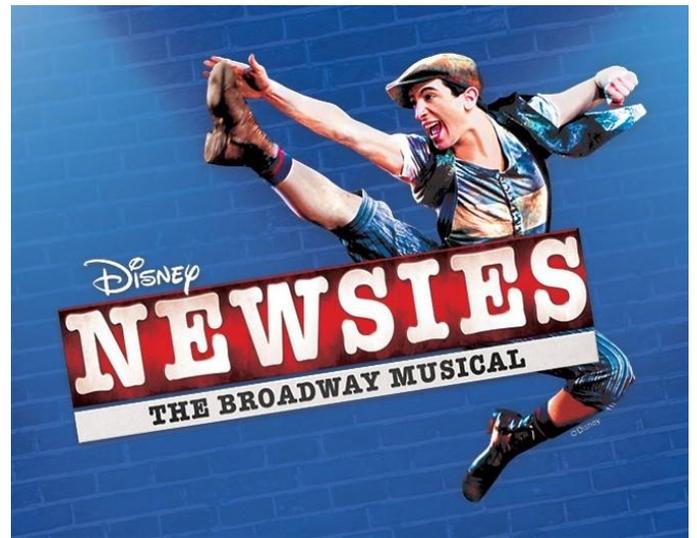
MUSIC DIRECTOR: Jason Bartosic

CHOREOGRAPHERS:

Maycee Dominguez

Brooke Loftis

Debbie McCreight



Music by Alan Menken • Lyrics by Jack Feldman • Book by Harvey Fierstein
Based on the Disney film written by Bob Tzudiker and Noni White
Originally produced on Broadway by Disney Theatrical Productions

ABOUT THE SHOW

Extra! Extra! Read all about it! This spectacular Disney musical is set in New York City in the summer of 1899. Charismatic Jack Kelly and his ragtag team of local newsboys, called “newsies,” make a meager living selling newspapers on the city streets. But when the prices are hiked and the newsies are hung out to dry, there is nothing left to do but “open the gates and seize the day!” Led by Jack and independent young newspaper reporter Katherine Plumber, the newsies form a union and organize a strike against the greedy publisher of the New York World – tabloid titan Joseph Pulitzer! Can a group of idealistic newsboys win against a foe this powerful? Pulitzer may stop the presses, but this high-energy musical never stops!

Following its premiere at the Paper Mill Playhouse in 2011, Disney’s *Newsies: The Broadway Musical* debuted on Broadway in 2012, playing more than 1,000 performances before touring. The show is based on Disney’s 1992 musical film *Newsies*, which was inspired by the real-life Newsboys Strike of 1899 in New York City.

ROLES AVAILABLE

Jack Kelly: Male, age 16-20. The charismatic leader of the Manhattan newsies. He is an orphan, a dreamer and artist who yearns to leave the crowded streets of New York for a better life out West. Fiercely protective of his best friend, Crutchie, and strongly loyal, Jack leads the fight for better conditions for the working kids of New York City. While life on the street has given him a tough-guy exterior, Jack has a big heart and displays a sweet vulnerability – especially when it comes to bantering with a certain female reporter. A street-smart kid with a dark, artistic soul; not a blowhard. Must have a great pop tenor voice and sense of physicality. Sings solo, many lines of dialogue, some dancing, stage combat. Vocal range: tenor (Bb2-A4).

Davey: Male, age 15-20. Bright and straight-laced, big brother to Les. Starts selling newspapers to help his family earn a living, but is swept up in the fervor of the strike. A leader in his own right who is learning to use his voice to uplift others, Davey is the brains of the resistance. A thinker. Raised in a family home as opposed to the other newsies, Davey is book-smart – the voice of reason, a nice Jewish boy. Must have a great contemporary tenor voice. Sings solo, many lines, some dance. Vocal range: tenor (D3-A4).

Crutchie: Male, age 13-17. A dedicated newsie with a bum leg that's painful but helps sell more "papes." Though he walks with a crutch due to his bad leg, Crutchie doesn't let it define him. Jack Kelly's best friend, he relies on a goofy-sweet sense of humor and optimistic resilience. Crutchie is the heart of the resistance. A mischievous charmer. The actor in this role must be able to dance enthusiastically in character while still physically portraying Crutchie's "bum" leg. Sings solo, many lines, character dancing feature, stage combat. Vocal range: tenor (C3-A4).

Les: Male, age 9-11. Davey's cheeky, precocious younger brother. Les is an intuitive salesboy and a pint-sized charmer – a natural newsie. He should read as much younger than the other newsies. Sings solo, many lines, featured dancer. Vocal range: tenor (Db3-Bb3).

Other newsies: Mostly male, ages 13-20. The core group of newsies who work with Jack, Crutchie, Davey, and Les. They work hard and function as a family, caring for and helping one another. Many are orphans; others have families outside of NY and send them money. There are seven newsies in Jack's "gang": Albert, Buttons, Elmer, Finch, Henry, Jo Jo, and Mush. We may combine certain characters or add more. Each of the actors in these roles must create unique and specific characters with physical and vocal details that distinguish them from the other newsies. Vocal range: tenor. All roles have multiple lines of dialogue and solos and/or dance features and stage combat.

FRIENDS/ALLIES OF THE NEWSIES

Katherine Plumber: Female, age 17-20. The strong-willed daughter of Pulitzer, this smart, opinionated, and confident damsel needs no prince to save her. An ambitious young reporter working to make a name for herself as a legitimate journalist in a time when women aren't taken seriously, she boldly captures the voice of a new generation on the rise in her coverage of the newsies' strike. She has no time for cocky, streetwise young men, but makes an exception for Jack Kelly. Must have a great contemporary pop voice with a high belt – diction is key. She also has a brief tap solo in "King of New York." Sings solo, many lines, some dance, stage combat. Vocal range: mezzo-soprano (A3-F5).

Medda Larkin: Female, age 25-45. Inspired by vaudeville actor Aida Overton Walker, this big-voiced saloon singer and star of the Bowery offers her theater as a safe haven for the newsies. Risqué and tough, an astute entertainer with great comic delivery, she's a good friend to Jack and stands firmly behind the newsies. A black actress is ideal for this role, but all races and ethnicities will be considered, as she is meant to represent the successful female entrepreneurs of the time. Sings solo, some dance. Comedic actress required. Vocal range: mezzo-soprano (F3-E5).

Stage Manager: Male or female, age 25-55. The stage manager of Medda Larkin's club and the emcee of her show, running the backstage area and introducing actors on stage. Must be able to switch from efficient stage manager personality to energetic and entertaining "host of the show" when "on stage" at the club. Does not sing, some lines, no dance. May double with other roles.

Spot Conlon: Male or female, age 17-20. Proud leader of the Brooklyn newsies. Boasts an intimidating reputation. As Brooklyn/Staten Island as it gets. Think *Mighty Mouse* – should have an incredible presence. Has a short singing solo in "Brooklyn's Here." One solo, some lines, featured dancer. Vocal range: tenor.

Bill and Darcy: Male, ages 15-25. Bill, the son of William Randolph Hearst, and Darcy, the upper-class kid of a publisher, join the newsies' cause. They help Katherine use the basement printing press to print the newsies' paper. Darcy will double as the newsie Jo Jo, Bill as the newsie Buttons. Some lines, some dance.

Mayor of New York City: Male, age 45-60. The Mayor of New York City rebuffs Pulitzer's attempts to shut down the newsies' strike. This actor will double in other roles. Some lines, no singing or dance.

Governor Teddy Roosevelt: Male, age 50-65. A well-respected lifelong public servant, inspires Jack to stand up to Pulitzer. This actor will double in other roles. Some lines, no singing or dance.

Ms. Jacobi: Female, age 30s-50s. Allows the newsies to meet in her restaurant to plan their strike – when she doesn't have any paying customers, that is. She is generous and loves to crack jokes. This actor will double in other roles. Some lines, no singing or dance.

PULITZER AND HIS STAFF

Joseph Pulitzer: Male, age 35-50. A pompous, impolite, impatient businessman through and through, Pulitzer owns *The World* (a major NY newspaper) and is concerned solely with the bottom line. Katherine's no-nonsense father, Pulitzer is an on-point, know-it-all politician who doesn't sympathize with the strikers, but he does eventually – and grudgingly – respect Jack. Sings solos, many lines, no dance. Vocal range: baritone (C3 to F4).

Oscar Delancey and Morris Delancey: Male, ages 15-20. Tough brothers who work at the distribution window for *The World*. They take the side of the publishers in the strike and are known to use their fists to make a point. Must work together well with good comic timing, while also being physically intimidating. Must give a strong physical performance requiring self-control for stage combat sequences. Several lines, no dance, stage combat.

Seitz: Male or female, age 20-30s. An editor at *The World* who advises Pulitzer, but ultimately admires the newsies' paper. This actor will double in other roles. Small solo, some lines, limited dance.

Bunsen: Male or female, age 30s-40s. Pulitzer's bookkeeper who comes up with the idea to raise the newsies' price per paper. This actor will double in other roles. Small solo, some lines, limited dance.

Hannah: Female, age 20-40. Pulitzer's practical and insightful secretary. This actor will double in other roles. Small solo, some lines, limited dance.

Wiesel: Male, age 35-50. "Weasel" runs the distribution window for *The World* and knows most of the newsies by name. Assisted by the intimidating Delancey brothers, who keep order by any means necessary. He is Pulitzer's disgruntled paper-pusher. Requires an exaggerated, cartoonish vocal and physical performance. Sings ensemble only, several lines, no dance.

Snyder: Male or female, age 45-65. The crooked and sinister warden of The Refuge, a filthy and horrible orphanage. Snyder doesn't work for Pulitzer but is happy to team up with him to take down the newsies – especially Jack. Snyder is concerned only with catching enough kids to keep the government checks coming. This role requires a strong physical and vocal character performance. Several lines, no dance.

Nunzio: Male, age 30-50. Pulitzer's barber, who is trying to cut Pulitzer's hair during the song "The Bottom Line" and the scene prior. This actor will double in other roles. This role requires a strong physical comedy performance, Italian accent preferred. Does not sing, some lines, strong character movement.

Guard: Male, age 20-60. The guard who throws Jack, Davey, and Les out of the building when they try to get in to see Pulitzer. This actor will double in other roles. Does not sing, one line.

Photographer: Male or female, age 15-25. Takes the triumphant photo of the newsies at the end of "Seize the Day." This actor will double in other roles. Sings ensemble, limited dance.

Woman: Female, age 15-45. A newspaper customer. Will double in other roles. Small speaking role.

SMALL ENSEMBLES

These are small groups with 3-10 featured in each ensemble. Additional features in dance, solos, and lines. Will be cast from among the ensembles.

Brooklyn newsies: Male or female, ages 13-20. Spot Conlon's gang. The Brooklyn newsies are feared, admired, and respected by the other newsies city-wide. Their support for the strike, featured in "Brooklyn's Here," brings every other newsie in the city on board. Sing ensemble, dance feature.

Scabs: Male, age 12-20. Three newsies from other boroughs brought in to "break" the strike. They are hesitant, and instead they throw down their papers and become new members of Jack Kelly's gang. Sing ensemble, some dance, some stage combat.

The Bowery Beauties: Female, ages 18-30. Two female dancers who join Medda Larkin on stage. Vaudeville-style dancers, these actors must have strong, sharp dance skills and big facial expressions, and must be strong singers. Sing ensemble, dance feature.

Nuns: Female, age 20 to 60. Three nuns who offer free breakfast to hungry newsies. These actors must have strong singing voices and an ability to hold their melody while other actors sing counterpoint. Small ensemble singing feature.

LARGE ENSEMBLES

Larger ensembles. Most actors may be a member of at least one of these groups.

Goons: Male, ages 15-20. Thugs hired to join the Delanceys to rough up the newsies. Actors in these roles must demonstrate excellent physical self-control and strong physical acting. Stage combat.

Policemen: Male, ages 20-60. Cops who show up during the strike riot. The newsies think the cops are there to help them, but they join Snyder's side, arrest the newsies, and take them away. Stage combat.

Manhattan, Flushing, Richmond, Woodside, and Bronx newsies: Male, ages 13-20. Newsies from every other corner of the city who assemble to join the strike. Sing ensemble, dance.

Kids at the Refuge: Male, ages 13-20. Other kids who are incarcerated at the Refuge along with Crutchie. Physical performance.

DETAILS ON DIALECT

If you watch the movie or listen to the Broadway soundtrack, the characters speak with New York accents. Actors are encouraged to prepare a “New York” accent for auditions, but it is not required. It is also helpful to consider a character's education, upbringing, and class when deciding how to voice them. Note: The characters in the story can be portrayed as coming from a variety of places, and we will ultimately decide on each character’s “voice” (including accents) during the rehearsal process.

AUDITIONS

Auditions will be held on Monday, February 6 and Tuesday, February 7 from 6:30 p.m. to 9 p.m. Preliminary callbacks will immediately follow at 9 p.m. and will consist of readings from the script. Be prepared to stay, if asked. All auditioners must prepare 30 seconds of a contemporary Broadway song that shows your range and ability to connect to the material. Please be prepared to sing the entire piece, if asked. You must bring printed, legible sheet music. An accompanist will be provided. No recorded accompaniment or a cappella auditions will be allowed. Please dress appropriately for the dancing audition (no sandals, flip-flops, or open-toed shoes).

Copies of the script are available at the Theatre and may be checked out from the box office for one week with a \$10 refundable deposit. Box office hours are Monday through Friday, 10 a.m. to 5:30 p.m. Please call (352) 236-2274 before coming to make sure a script is in stock. If you check out a script the week before auditions, you must return it by 5:30 p.m. on Friday, February 3.

It is only necessary to attend one night of auditions. No experience is necessary. Newcomers and theatre veterans alike are welcome and encouraged to audition. If you are unable to attend the scheduled auditions, please contact the Theatre at (352) 236-2274 about making a separate appointment. Be prepared at auditions to list any conflicts with the rehearsal schedule.

CALLBACKS

If you are called back, callbacks will be held on Wednesday, February 8 from 6:30 p.m. to 10 p.m. Be prepared to dance. You may arrive as early as 6 p.m. to change and/or warm up. Callbacks will consist of movement auditions and some additional reading from the script.

REHEARSALS

Rehearsals will begin with a table read of the script on Friday, March 3. To accommodate the busy schedule of our community this spring – as well as the requirements of producing a big show with a big cast! – rehearsals will be held on the following days and times from Sunday, March 5 through Saturday, April 22:

- Sundays from 1-5 p.m.
- Tuesdays, Thursdays, and Fridays from 6:30 to 9:30 p.m.
- Saturdays from 10 a.m. to 2 p.m.

There will be no Monday or Wednesday rehearsals during this time.

Beginning April 24, rehearsals will be held Monday through Friday from 7 p.m. to 10 p.m. Tech rehearsals are April 26-29, including an all-day tech rehearsal on Saturday, April 29. Dress rehearsals are May 1-3.

PERFORMANCES

There will be 15 public performances, Thursdays through Sundays, from May 4-21, 2023.

DIVERSITY AND INCLUSION IN CASTING

The show is based on actual historical events in which many of the lead characters are “male” and will be cast accordingly to honor those individuals, their place in history, and the importance of the historical events depicted in the show. Historically, many of the newsies were male and individuals of every shape, size, ethnic, and racial background, with a strong female representation among them, which will be reflected in our casting, to honor all the young people who changed history in the Newsboys Strike of 1899.

As we strive to make choices that reflect the best of our community, showcasing the incredible talent and rich diversity, there is always more to learn and more to do. As members of this community, we prioritize our continuous education, reflection, and action. Ocala Civic Theatre is committed to casting diverse artists who reflect the demographics of our city and our society.

We encourage you to audition for the role(s) you are attracted to. Please read the character descriptions and requirements and choose the role(s) you are best suited for – roles that best reflect your talents and your natural vocal range. We want you to have the strongest audition and the best experience possible!

OCT POLICIES

As all OCT actors must work unmasked, proof of vaccination against the COVID-19 virus is required to be cast in a show at OCT. Proof of vaccination must be provided prior to the first rehearsal of the production. For more information, OCT’s COVID-19 Safety Guide is available on our website, www.ocalacivictheatre.com.

All cast and crew will be subject to a background check. This is required for shows with anyone 13 years or younger in the cast.

ABOUT THE DIRECTOR

Greg Thompson is the Producing Artistic Director of Ocala Civic Theatre. Over the years, he has served as a guest director, choreographer, and instructor for OCT many times, this season as the director of *Outside Mullingar* and the choreographer for *Hands On a Hardbody*. He created the popular Arts For All summer youth program in 1991 and has taught numerous workshops for Education & Enrichment. Past OCT shows he has directed and/or choreographed include *The Music Man*, *For Love Or Money*, *The Scarlet Pimpernel*, *The Pirates of Penzance*, *The Sugar Bean Sisters*, *Annie*, *The Mikado*, *Enchanted April*, *Cats*, *My Favorite Year*; *A Day In Hollywood*, *A Night On Broadway*; *The Baker’s Wife*, *The King and I*, *Fiddler On the Roof*, *Guys and Dolls*, *Night and Day*, *Macabaret*, and *Do Black Patent Leather Shoes Really Reflect Up?* Greg has been a member of Actor’s Equity Association and the Society of Directors and Choreographers, and is SAG-AFTRA eligible.

ABOUT THE MUSIC DIRECTOR

Jason Bartosic music-directed *Coming Back Like a Song* and directed and music-directed *Hands On a Hardbody* earlier this season at OCT. He also served as music director for three dozen OCT shows from 2003-2012. In Pocatello, Idaho, he directed and music-directed shows including *The Great American Trailer Park Musical*, *Little Shop of Horrors*, *The Rocky Horror Show*, and *I Love You, You’re Perfect, Now Change* at the Old Town Actors Studio. At The Palace Playhouse, Jason served as music director for shows such as *The Hunchback of Notre Dame*, *Mary Poppins*, *Fiddler On the Roof*, *Beauty and the Beast*, *White Christmas*, *The Addams Family*, and *Les Miserables*. He also was the resident music director for ArtsQuest, Inc. In addition, he spent summers as the music director for Shubert Summer Musical Theatre Camps in New Haven, Connecticut.

ABOUT THE CHOREOGRAPHERS

Maycee Dominguez started dancing at age two at Mary Ellen's School of Dance and began her choreography career at age 16. After graduating high school, she continued her dance training in Los Angeles. An award-winning dancer and choreographer versed in many different dance styles, Maycee has trained with some of the top choreographers and dancers in the industry. For four years she worked for Walt Disney World Entertainment as a character performer and appeared in *Fantasmic!* Maycee directed the Ocala Dance Force Company for five years prior to jumping on board with The Dance Company of Ocala and The Dance Collective, TDC's resident elite competition team in 2019.

Brooke Loftis owns The Dance Company of Ocala, which offers recreational to pre-professional training for 450 local dancers ages 2-18. She began dancing at the age of four and is extensively trained in dance styles including ballet/pointe, lyrical, contemporary, modern, tap, jazz, and hip-hop. After college, she spent time in Atlanta as a professional dancer, then returned to Ocala to become the Director of Dance for the Marion County Center for the Arts at West Port High School. She has worked as an award-winning choreographer for many years with numerous dance studios and dance companies throughout Florida. She also is a member of Dance Educators of America, Inc., and National Dance Education Organization. Brooke spent many summers in her youth at OCT through the Arts for All program under the leadership of Greg Thompson. She also appeared in the ensemble of *Once Upon a Mattress* and played Cha Cha DiGregorio in *Grease* at OCT during her high school years. OCT has always held a special place in Brooke's heart, and she is ecstatic to return as a choreographer for this production.

Debbie McCreight has been teaching dance for more than 40 years. She owned The Dance Factory in Ocala from 1985-2015, then passed along the studio to her daughter, Brooke, who opened The Dance Company of Ocala. Debbie was the Artistic Director of Dance Ocala from 1995-2007 and the Jazz Corp Director at Fort King Middle School for nine years. She has worked with Mt. Moriah Baptist Church for 12 years on their annual pageant. Debbie was the choreographer for OCT's *The Wiz*, *Dream Catchers*, *South Pacific*, *Annie*, *Honk Jr.*, *The Music Man*, *All Shook Up*, *Once Upon A Mattress*, and *A Funny Thing Happened on the Way to the Forum*. She choreographed the Ocala Theater Company's world premiere children's musical *Odyssey 2000*, directed and choreographed *Dream Catchers*, and choreographed *Dream Catchers II*. She also choreographed the Ocala Youth Theater's production of *Grease*.

CALLING ALL CREW FOR NEWSIES!

We need LOTS of crew for **Newsies!** This includes assistant stage managers; sound, light board, spotlight, rigging, and fly operators; costume dressers, deck crew, and more. No prior experience is necessary. Crew will begin attending rehearsals on April 26. The show runs for 15 performances, from May 4-21. All crew members must be 16 or older and are required to work all performances. **Interested? Please contact Volunteer Coordinator Craig James at (352) 236-2851, ext. 102, or cjames@ocalacivictheatre.com.**