



THEATRE COMPANY

Est. 1982



AUDITION PACK

4 – 12 APRIL 2026

Christine Strachan Theatre, South Oakleigh College, Oakleigh South.

ABOUT NEWSIES JR.

Disney's Newsies Jr. is a 60-minute version of the 2012 Broadway musical, based on the 1992 film. Inspired by the rousing true story of newsboys in turn-of-the-century New York City, Newsies Jr. features a Tony Award-winning score by Alan Menken and Jack Feldman and a book by Tony Award winner Harvey Fierstein.

In 1899 New York City, Jack Kelly and his best friend Crutchie are newsies — young boys and girls who sell newspapers on the streets. While they work hard each day to make a living, Joseph Pulitzer, the powerful publisher of The World, looks for ways to increase his profits. Together with his staff — Bunsen, Seitz, and Hannah — he devises a plan to boost sales, but it comes at the expense of the newsies.

When Jack, Crutchie, and new friends Davey and Les are chased by Snyder, the cruel warden of The Refuge, they find safety at Medda Larkin's theatre. During the performance, Jack spots Katherine, a bright young reporter he met earlier that day, and gives her one of his sketches to use in her review.

The next morning, the newsies discover that Pulitzer has raised the price of papers. Outraged, and encouraged by Davey, they decide to form a union and go on strike. With Jack as their elected leader, the newsies spread the word across the city, while Katherine begins writing an article she hopes will make the front page.

When the strike turns violent, Crutchie is captured and taken to The Refuge. Feeling defeated, Jack hides away at Medda's theatre, but Davey, Les, and Katherine urge him not to give up. Jack goes to confront Pulitzer, only to learn that Katherine is Pulitzer's daughter. Pulitzer offers Jack a deal — end the strike and leave town with money, or be sent to The Refuge.

Refusing to back down, Katherine and Jack secretly print their own paper, The Newsies' Banner, exposing the unfair treatment of the newsies. The next morning, their story spreads across the city. Furious but cornered, Pulitzer finally agrees to compromise: the price increase will stay, but publishers must buy back any unsold papers. The strike is over!

As the newsies celebrate their victory, Governor Teddy Roosevelt congratulates Jack and arrests Snyder. Reunited with Crutchie, Jack realizes that the newsies — his friends, his fellow strikers, his chosen family — are where he truly belongs.

Including the now-classic songs "Carrying the Banner," "Seize the Day," and "Santa Fe," *Newsies Jr.* is a timeless story full of fun characters, spirit and heart.

ABOUT PLAYERS THEATRE COMPANY

Players Theatre Company is committed to the development of young people through producing quality musicals and showcasing them to the community.

We cultivate a positive and supportive environment to enhance personal development of our performers. Being a part of one of our shows builds confidence, self-esteem and resilience, as well as friendships that continue long after the final curtain has closed. Through commitment and team work, our casts, guided by our talented production team, produce exceptional shows that appeal to young and old.

A not-for-profit organisation run by dedicated volunteers, Players Theatre Company has been producing shows since our humble beginnings in 1982 and we look forward to producing many more shows in the years to come.

Players Theatre Company welcomes all backgrounds and identities.

THE PRODUCTION TEAM

DIRECTOR	Victoria Horsburgh
VOCAL DIRECTOR	Rebecca Kent
CHOREOGRAPHER	Lisa-Maree Thomason
ASSISTANT VOCAL DIRECTOR	Gabrielle Singh
ASSISTANT CHOREOGRAPHER	Madison Kalmar
PRODUCTION MANAGERS	Hannah Ryan & Yaz Sesta
SET DESIGNER	Garry Barcham
COSTUME DESIGNERS	Victoria Horsburgh & Faye Rendall
LIGHTING DESIGNER	Yaz Sesta
SOUND DESIGNER	Lachlan Campbell
STAGE MANAGER	Casey Dewar

THE COMMITTEE

PRESIDENT	Simon Horsburgh	GENERAL REPRESENTATIVES	Elyse Carmichael
VICE PRESIDENT	Hannah Ryan		Shannon McGuigan
SECRETARY	Victoria Horsburgh		Jacinta Parkinson
TREASURER	Garry Barcham		Kaleb Parkinson
			Jarrold Rose
			Evelyn Ryan
			Yaz Sesta

WORKING WITH CHILDREN CHECK POLICY

In accordance with Players Theatre Company policy, ALL adults who are present during rehearsal times including parents, volunteers, cast members aged 18, production team and committee are required to present a valid WWCC or equivalent to the Child Safety Officer. A copy of the WWCC will be made and kept in our files.

- We ask that if your child is successful in obtaining a role in the show that you add Players Theatre Company to your WWCC – this can be done on the WWCC website.

COMMITMENT TO THE SHOW

Cast members will need to attend all scheduled rehearsals.

**** Repeat absences may result in your role being recast.****

Auditionees will need to let us know on the audition form if they are already involved in an activity that will prevent them from attending any of the scheduled rehearsals, or are planning to audition for another show.

FEES AND REQUIREMENTS

There will be a \$250 membership and show fee which will include a Players membership, script, show polo and show recording. This will need to be paid (by cash, bank transfer or eftpos - *eftpos will incur a transaction fee*) by the meet and greet on Sunday 30th November unless other arrangements have been made with the production managers.

- Families will be required to participate in fundraising activities, including a Trivia Night, the GWS Raffle and Bunnings BBQ's.
- Cast will be required to provide their own make up, underwear, stockings and shoes for the performances. Cast may also be required to provide some of their own clothing. Families will be notified of specific requirements closer to the event.

COMMUNICATION

All communication between committee, production team, cast and crew will be through the Players App. If successful in being cast, parents and eligible cast members will be required to download the App and monitor notifications and announcements throughout rehearsals and productions.

SHOW ASSISTANCE

As a not-for-profit, volunteer run, community theatre company, we require at least one family member to help our front of house team for at least one performance with ushering, selling raffle tickets/merchandise and/or working at the bar.

PLEASE NOTE: ALL cast must be aged 8 – 18 from 4th November 2025 – 12th April 2026

REHEARSALS

Cast are required to attend all scheduled rehearsals. Scheduled rehearsals are compulsory.

FIRST REHEARSAL / MEET & GREET / INFO SESSION

Both cast and parents/guardians required

Sunday 30th November 1pm - 4pm

WEEKLY REHEARSAL TIMES

Tuesdays 7.15pm – 9pm

Thursdays 7.15pm – 9pm

Sundays 9.45am – 1pm

SCHOOL HOLIDAY INTENSIVE REHEARSALS

Monday 12th January 2026 – Wednesday 14th January 2026 10am – 4pm

ALL DAY REHEARSAL

TBC

PLEASE NOTE:

- There will be a holiday break for rehearsals during the Christmas / New Year's holidays.
- The last rehearsal for 2025 will be on Sunday 14th December.
- The first rehearsal following the school holiday intensive in 2026 will be on Sunday 18th January.
- There will not be a rehearsal over the Australia Day weekend (Sunday 25th January).

REHEARSAL VENUE

Fleigner Hall, 31 Highland Ave, Oakleigh East

OTHER COMPULSORY DATES

TRIVIA NIGHT

Saturday 31st January 7pm – 10.30pm

Rehearsal for cast performance 6pm

VENUE

Clayton Hall

PRODUCTION AND PERFORMANCE DATES

Compulsory for all cast members.

PRODUCTION WEEK

Bump in: Sunday 29th March 9am – 5pm
Sitz Probe / Theatre Induction: Sunday 29th March 9.45am – 3pm
Tech Rehearsal: Monday 30th March 6pm – 9pm
Dress Rehearsal: Tuesday 31st March 5.30pm – 9.30pm
Dress Rehearsal: Thursday 2nd April 5.30pm – 9.30pm
Dress Rehearsal: Friday 3rd April 5.30pm – 10pm
Refresher Rehearsal: Wednesday 8th April 6pm – 9pm
Bump out: Sunday 12th April 4pm onwards
Presentations: Sunday 12th April 6pm – 7.15pm

PERFORMANCES

(held at Christine Strachan Theatre, South Oakleigh College)

Saturday 4th April 2pm and 7.30pm
Thursday 9th April 7.30pm
Friday 10th April 7.30pm
Saturday 11th April 2pm
Sunday 12th April 2pm

AUDITION DAYS AND TIMES

Auditions will be held at Fleigner Hall, 31 Highland Ave, Oakleigh East.
All auditionees are required to attend one Singing/Acting Audition and one Dance Audition.

SINGING/ACTING AUDITIONS

Tuesday 4th November 1pm – 6pm
Thursday 6th November 7pm – 9.30pm
Sunday 9th November 10am – 1pm

DANCE AUDITIONS

Tuesday 11th November 7pm - 10pm

Please note, all auditionees are required to attend a dance audition on Tuesday 12th November.
The exact session time will be advised on the evening of Sunday 9th November.

CALLBACKS

Tuesday 18th November 7pm - 10pm (exact time will be advised if a callback is required)
PLEASE NOTE: receiving or not receiving a callback does not reflect on whether you have been cast in the show.

AUDITION PREPARATION

For your audition, you will need to prepare the following:

SINGING

Please prepare an excerpt from a music theatre song (not from *Newsies*) that suits the character that you are auditioning for. Excerpts should be between 1 ½ - 2 minutes (approximately 1 verse and a chorus).

Hint - Choose the section of the song that best displays your vocal abilities and emotions of the character that you are auditioning for. Please do not audition with a pop song.

- We are looking for a range of vocal types in this production.
- You may be asked to do a simple range test.

After your audition is booked, you will be sent a follow up email to with a link to upload your backing track.

ACTING

Please choose and familiarise yourself with the dialogue for the character you are most interested in auditioning for.

- Choose any dialogue if you'd like to audition for Jack.
- Prepare Dialogue #1 if you'd like to audition for Katherine
- Prepare Dialogue #2 if you'd like to audition for Pulitzer or another adult character
- Prepare Dialogue #3 if you'd like to audition for Medda or another adult character
- Prepare Dialogue #4 if you'd like to audition for Davey
- Prepare Dialogue #5 if you'd like to audition for Crutchie or Les

If the character you would like to audition for is not listed, you can choose any for your audition.

You are welcome to perform more than one script as a different character to show your range.

You are encouraged to bring in a copy of the script to refer to.

It is NOT expected that you memorise the lines, but it will help if you have rehearsed the scene.

DANCE

All auditionees are required to attend a dance / movement audition on the night of Tuesday 11th November. You will be notified after Sunday 9th November what time your dance audition will be.

- The session will involve learning a short dance routine which will then be performed in small groups for the audition panel. This is your chance to shine - not just in the choreography but in your characterisation!
- Not everyone needs to be a trained dancer, but we are looking for a cast of strong performers, who can demonstrate stage presence, focus and the ability to follow instructions.
- For those more experienced dancers, we may ask to see some technical skills (turns, jumps, kicks) and any special skills such as acrobatics or tap. Please ensure you note your experience on your audition form. There will be featured dancer opportunities within the show, and we encourage those with dance experience to audition.
- Please wear shoes and clothing that you can move comfortably and safely in. If you have them, bring your jazz and tap shoes.

AUDITION PREPARATION CONT'D

TIPS:



Sometimes the creative team will see potential in you that you don't recognise yourself; try to stay open to all casting possibilities!



We are looking for performers that are storytellers. Think about the words you are reading and what they mean. Give us your own interpretation of the character.



All of us on the panel have auditioned for many musicals and we know how daunting they can be! Just remember we all want you to have a positive experience and will support you through your audition.

*Auditions will be in 10 minute timeslots. A photo will be taken of each auditionee prior to their audition.

****Parents/guardians of auditionees aged 17 or under are required to accompany their child to their auditions.** Parents will not be admitted to the audition room.

Please arrive at least 10 – 15 minutes prior to your audition timeslot in order to fill out audition paperwork and ensure your music is ready.

To book your audition, please visit www.trybooking.com/DGBVO

or scan here



If you have any questions, please email newsies@playerstheatre.com.au

CHOOKAS!

CHARACTER DESCRIPTIONS

THE KIDS

Jack Kelly

The charismatic leader of the Manhattan newsies, is an orphaned dreamer and artist who yearns to get out of the crowded streets of New York and make a better life for himself out West. Fiercely protective of his best friend, Crutchie, and very loyal, Jack isn't afraid to use his voice to attain better conditions for the working kids of New York City. We are looking for an actor who can command the stage with ease and can exude Jack's tough-guy exterior and his big heart.

Character Gender: Male

Vocal Range: B3 - F5

Katherine Plumber

An ambitious young reporter, works hard to make a name for herself as a legitimate journalist in a time when women aren't taken seriously. Quick, funny, and resourceful, Katherine should be a strong singer with excellent diction for her showstopping number, "Watch What Happens."

Character Gender: Female

Vocal Range: A3 - D5

Crutchie

Jack's best friend and a dedicated newsie who walks with the aid of a crutch. We are looking for an actor who can show Crutchie's charismatic sweet sense of humor and optimistic resilience.

Character Gender: Any

Vocal Range: A3 - F5

Davey

Les's straight-laced, bright big brother who starts selling newspapers to help his family earn a living but becomes swept up in the fervor of the strike. A leader in his own right, who is learning to use his voice to uplift others, we are looking for a strong actor and singer who can lead "Seize the Day" while smartly portraying the brains of the resistance.

Character Gender: Male

Vocal Range: B3 - D5

Les

Davey's cheeky younger sibling, is excited by the newsies' freedom and loves their independent lifestyle.

Character Gender: Any

Vocal Range: B3 - F4

CHARACTER DESCRIPTIONS

THE ADULTS

Medda Larkin

Inspired by the African- American vaudeville performer, Aida Overton-Walker, a big-voiced singer and star of the Bowery. A proud supporter of the newsies, she offers her theater as a safe haven for their revolution. We are looking for an actor who can portray this astute entertainer with great comic delivery, while standing firmly behind the newsies in their fight for justice.

Character Gender: Female

Vocal Range: G3 - D5

Joseph Pulitzer

A pompous businessman through and through, owns the World and is concerned solely with the bottom line. Katherine's no-nonsense father, Pulitzer doesn't sympathize with the strikers, but he does eventually – and grudgingly – respect Jack. We are looking for a strong actor with a sharp and imposing presence.

Character Gender: Male

Wiesel

Aka "Weasel". A disgruntled paper-pusher who uses the Delancey brothers as his muscle, runs distribution for the World and has little patience or sympathy for the newsies.

Character Gender: Male

FEATURED ROLES – THE KIDS

Race, Albert, Muriel, Nancy, Specs, Pigtails, Hazel, Buttons, Tommy Boy, Romeo, JoJo

Close friends of Jack and featured newsies with specific spoken lines or solos.

Character Genders: Mixture

Scabs

Newsies who are hesitant to join the strike.

Character Gender: Any

Spot Conlon

The proud and unflappable leader of the Brooklyn newsies who boasts an unusually intimidating reputation.

Character Gender: Female

Darcy

A photographer, works works with Katherine

Character Gender: Any

Dorothy and Bill

Katherine's upperclass friends whose parents own the *New York Tribune* and *New York Journal*, respectively, help the newsies print the *Newsies Banner*.

Character Gender: Any

CHARACTER DESCRIPTIONS

FEATURED ROLES – THE ADULTS

Oscar and Morris Delancy

Toughs who work distribution for the World, take the side of the publishers in the strike and are known to use their fists to make a point. We are looking for actors who can believably portray these threatening goons.

Character Gender: Male

Seitz

The editor of the World who advises Pulitzer, but ultimately admires the kids' newspaper.

Character Gender: Any

Bunsen

Pulitzer's bookkeeper who helps Pulitzer come up with the idea to raise the newsies' price per paper.

Character Gender: Any

Hannah

Pulitzer's secretary who is a clever advocate for the newsies.

Character Gender: Female

Snyder

The crooked warden of The Refuge. A filthy and horrible juvenile reformatory, is concerned only with catching enough kids to keep their government checks coming. We are looking for an actor who can evoke an imposing and sinister presence.

Character Gender: Any

Governor Teddy Roosevelt

A well respected lifelong public servant, inspired Jack to stand up to Pulitzer.

Character Gender: Male

Bowery Brigade

Including the upbeat Ada, Olive and Ethel, the Bowery Brigade are a group of vaudeville performers in Medda's act.

Character Gender: Female

Featured Roles and Ensemble

The newsies' CUSTOMERS

Citizens of New York of all stripes

Corrupt POLICE OFFICERS, including the POLICE CHIEF;

WORKING CHILDREN of New York City

Gender: Any

AUDITION DIALOGUE

AUDITION DIALOGUE #1 – JACK & KATHERINE

Read this dialogue as Jack to audition for Jack or a Newsie

Read this dialogue as Katherine to audition for Katherine

JACK

(to KATHERINE)

Katherine Plumber, are you following me?

KATHERINE

The only thing I'm following is a story. A ragtag group of ragamuffins wants to take on the kingmakers of New York. Think you have a chance?

JACK

I seen a lot of papes in my time, and I ain't never noted no girl reporters writing hard news.

KATHERINE

Wake up to the new century, Mr, Kelly. The game's changing. How about an exclusive interview?

JACK

Ain't your beat entertainment?

KATHERINE

This is entertaining...so far.

JACK

What's the last news story you wrote?

KATHERINE

What's the last strike you organized?

(beat)

So, I'm just busting out of the social pages. But you give me the exclusive, let me run with the story, and I promise I'll get you the space. Give me a chance.

JACK

Okay! You help us, we help you. Deal?

(JACK spits in his hand and extends it to shake.)

KATHERINE

Deal!

(KATHERINE smiles and spits in her hand; they shake on it.)

AUDITION DIALOGUE

AUDITION DIALOGUE #2 – JACK & PULITZER

Read this dialogue as Jack to audition for Jack, a Newsie or Oscar and Morris Delancy

Read this dialogue as Pulitzer to audition for Pulitzer or any male adult character

PULITZER

I cannot put the price back where it was. There are other considerations—

JACK

I get it. You need to save face in front of all these folks. I'm young, I ain't stupid.

PULITZER

Thank you for understanding.

JACK

But I got constituents with a legitimate gripe.

PULITZER

What if I reduce the raise by half and get the other papers to do the same?

It's a compromise we can all live with.

JACK

But you eat our losses. From now on, any papes we can't sell, you buy back – full price.

PULITZER

What's to stop newsies from taking hundreds of papers they can't sell? My costs will explode!

JACK

No newsie is gonna break his back haulin' around papes he can't sell. But if they can take a few more with no risk, they might sell 'em and your circulation would begin to grow...

(aping PULITZER)

"It's a compromise we can all live with."

PULITZER

(calmly considering)

That's not a bad head you've got on your shoulders.

(JACK spits in his hand and holds it out for PULITZER to shake.)

JACK

Deal?

PULITZER

That's disgusting.

AUDITION DIALOGUE

AUDITION DIALOGUE #3 – JACK & MEDDA

Read this dialogue as Jack to audition for Jack or a Newsie

Read this dialogue as Medda to audition for Medda or any female adult character

JACK

Davey, Les, may I present Miss Medda Larkin - greatest star on the Bowery today.
She also owns the joint.

MEDDA

Nice to meet you, kids. Jack, how can I help you and your friends? Are you here for the show?

JACK

Miss Medda, I got a little situation out on the street. Mind if I hide out here a while?

MEDDA

Where better to escape trouble than a theater? Say, Jack, when you've got time, I want you to paint me some more of these backdrops. Things have been going so well that I can actually pay.

JACK

I couldn't take your money, Miss Medda.

MEDDA

You are quite the artist, Jack. You deserve it.

JACK

Don't get carried away. It's a bunch of trees.

MEDDA

(to the room)

The boy's got natural aptitude.

PAT

Miss Medda, you're on!

MEDDA

(strikes a pose)

Yeah? How'm I doin'?

(to the KIDS)

Stay all night, kids. You're with Medda now!

AUDITION DIALOGUE

AUDITION DIALOGUE #4 – JACK & DAVEY

Read this dialogue as Jack to audition for Jack or a Newsie

Read this dialogue as Davey to audition for Davey

DAVEY

Paper. Paper. Evenin' pape here.

JACK

Sing 'em to sleep, why don'tcha?

(snatches a paper from DAVEY and hawks it)

Extra! Extra! Terrified flight from burnin' inferno. You heard the story right here!

(A CUSTOMER snatches the paper from JACK, hands him a coin, and exits.)

Thanks!

DAVEY

You just made that up.

JACK

Did not. I said he heard it right here, and he did.

DAVEY

My father taught us not to lie.

JACK

And mine taught me not to starve.

LES

This is so much better than school!

DAVEY

Don't even think it. When Pop goes back to work, we go back to school.

(to JACK)

Our father tangled with a delivery truck on the job. Messed his leg up bad, so they fired him. That's how come we had to find work.

JACK

Yeah, sure, that makes sense. Too bad about your dad.

AUDITION DIALOGUE

AUDITION DIALOGUE #5 – JACK & CRUTCHIE

Read this dialogue as Jack to audition for Jack or a Newsie

Read this dialogue as Crutchie to audition for Crutchie or a Newsie

JACK

Hey, Crutchie, where you going? Morning bell ain't rung yet. Get back to sleep.

CRUTCHIE

I wanna beat the others to the street. I don't want anyone to see, I ain't been walkin' so good.

JACK

You know how many newsies fake a limp for sympathy? That bum leg of yours is a gold mine!

CRUTCHIE

Yeah, but if someone gets the idea I can't make it on my own, they'll lock me up in The Refuge for good.

JACK

Don't worry about nuthin'. I got your back. What d'ya think of my latest creation?
(JACK reveals his drawing. CRUTCHIE is impressed, as always.)

CRUTCHIE

Another great one, Jack! But how come you always drawing pictures of mountains and stuff you's never seen?

JACK

(rolls up drawing and tucks it away)

These streets sucked the life right outta my old man. Well, they ain't doin' that to me. There's a whole other world out there. A world where a guy's got room to breathe. You keep your small life in the big city.