

ROALD DAHL'S
Matilda
THE MUSICAL JR.

AUDITION MATERIAL

Thank you for your interest in auditioning for our production of Roald Dahl's 'Matilda The Musical JR'. Before continuing, please ensure you have read all of the information on this document, and if you have any questions, please do not hesitate to get in touch at stagetheatresociety@gmail.com. On behalf of everyone at STS, we wish you all the very best for your audition. Good luck!

Stage Theatre Society is a youth theatre group and you must be between 7 and 19 years old to audition. These are open auditions, so you do not need to be an existing company member to attend. Auditions will be held on Sunday 10th March 2024 at Rainham School for Girls (Derwent Way, Rainham, Kent, ME8 0BX). Please read all of the information carefully to understand what you will need to do and when.

It is helpful for us if you can register in advance for auditions, which you can do by filling out the following online form: <https://forms.gle/WJo1m9yrJaxbp2Jr5> On this form, you will be asked for important information such as emergency contact details etc that STS needs for all young people who take part in our shows. We will also take some additional information from you on the day. If you are unable to register in advance, that's fine! Just turn up at the correct time as stated below and we will take your information on the door.

ENSEMBLE AUDITIONS: 10am - 12pm

If you are interested in auditioning for the ensemble of this production, there is no need to prepare anything in advance. You will be taught a song and a dance combination on the day, and will take part in an acting activity, but you won't be required to do anything on your own (only in small groups). Dress to dance (i.e. no restrictive clothing like jeans, and you should wear dance shoes or trainers).

PRINCIPAL DANCER: 12pm - 1pm

To be considered for a principal dancer role, you must also attend either the ensemble or principal audition so that we can hear you sing. At this audition, you will be taught a more advanced dance combination. Please come dressed to dance and with a bottle of water.

PRINCIPAL AUDITIONS: 1.30pm - 7.30pm

To be considered for a Principal role you must also attend either ensemble or principal dancer auditions so we can see you dance. Before your audition, you will need to learn material by heart for your chosen character from the document below. We guarantee that we will see you perform the material for that character, however we will consider all auditionees for all available roles. Those who aren't cast in principal roles will also be considered for featured and ensemble roles. Principal auditions will finish no later than 7.30pm, however we may finish earlier. NOTE: Anyone wishing to be considered for the role of Mrs Wormwood MUST attend Principal Dancer auditions as well as Principal Auditions.

There is no fee to audition, but successful auditionees will be required to pay a production fee of £115. This fee will include all rehearsals, costumes, relevant insurances, as well as two tickets to the production. Cast members will need to be available for Sunday afternoon rehearsals from 2pm - 7.30pm, from 17th March up until the performance week. The production will be held at The Hazlitt Theatre from 10th July - 13th July 2024, but cast members would be expected to be at the theatre for evening rehearsals from 7th July.

TIPS

TIP 1: LEARN ALL OF THE DIALOGUE OFF BY HEART!

You'll be able to act a whole lot more if you don't have a script in your hand! We'll also be a lot more impressed than if you were to stand there, reading from the page. We only require that you learn one role but it can't hurt to familiarise yourself with them all in case we ask to see a different character.

TIP 2: ACT IN YOUR SONG!

When it comes to singing, don't just stand there and sing. Perform! Blow us away! Feel free to move around and gesticulate to your heart's content. Just because you're not performing dialogue, you should certainly still be acting!

TIP 3: BE WILLING TO TAKE DIRECTION!

We might ask you to perform parts of your audition again, in a slightly different way. If we do, don't worry! This is our way of seeing how you respond to direction.

TIP 4: DON'T RUSH OR PANIC!

Auditions can be scary, but don't panic! Try not to rush through your lines to get to the end. Instead, take your time. Try and consider the pacing of the scene and perform accordingly.

TIP 5: ACCENTS!

Most of the characters in 'Matilda' should have a standard English accent, however some roles require a different accent to your own and you should consider this when preparing for your audition. Don't worry if it's not perfect – let us hear what you can do, and we can always work on this during rehearsals.

TIP 6: BE LARGER THAN LIFE!

'Matilda' is a high energy, animated and magical show all about telling stories, joy and confidence, and we want to see that in your performances. Please don't worry about looking silly, because you absolutely won't if you're giving it your all! Show us everything you can do, make bold choices, be brave, and most importantly, show us that you are having fun!



CHARACTER BREAKDOWNS

Matilda (Page 4)

An imaginative girl who is clever and wise far beyond her years. The leading role, so needs to be a confident triple threat performer. Needs good breath control, and excellent diction required. There isn't a fixed maximum age limit to audition for Matilda, however we may take into account children's heights and playing ages when casting.

Miss Honey (Page 5)

Matilda's school teacher. A mild, quiet person who never raises her voice and seldom seems to smile - yet possesses the rare gift of being adored by every small child under her care. Should have a lyrical, pure sounding voice.

Miss Trunchbull (Page 6)

Our story's villain, she is the tyrannical headmistress of Crunchem Hall Primary School. This role would suit a comedic actor with extremely good enunciation and vocal dexterity.

Mr Wormwood (Page 8)

Matilda's uncaring father, who is a slimy, greedy used-car salesman, unintentionally hilarious. Would suit a comedic and energetic performer. Has an Essex or East London accent.

Mrs Wormwood (Page 9)

Matilda's mother, obsessed with her amateur Ballroom dancing partner and her looks. She is as loud in her makeup and dress sense as she is in her voice – must have strong comedy. We are looking for a strong dancer for this role - those wishing to be considered for Mrs Wormwood must attend the Principal Dancer auditions.

Bruce (Page 10)

Matilda's classmate, who is subject to extreme punishment by Miss Trunchbull. His spirit is broken by the Trunchbull but he bounces back stronger than ever. Would suit a confident young performer with strong vocal and comic ability. There isn't a fixed maximum age limit to audition for Bruce, however we may take into account children's heights and playing ages when casting.

The audition material for each of these characters can be found below. All other speaking and singing roles will be cast from these auditions. The instrumental tracks you'll be singing to at auditions can be found here: <https://bit.ly/3HH2rDO>

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MATILDA

Song: Naughty

IN THE SLIP OF A BOLT, THERE'S A TINY REVOLT.
THE SEED OF A WAR IN THE CREAK OF A FLOORBOARD.
A STORM CAN BEGIN WITH THE FLAP OF A WING.
THE TINIEST MITE PACKS THE MIGHTIEST STING.
EVERY DAY STARTS WITH THE TICK OF A CLOCK.
ALL ESCAPES START WITH THE CLICK OF A LOCK.
IF YOU'RE STUCK IN YOUR STORY AND WANT TO GET OUT,
YOU DON'T HAVE TO CRY, YOU DON'T HAVE TO SHOUT -
'CAUSE IF YOU'RE LITTLE YOU CAN DO A LOT.
YOU MUSTN'T LET A LITTLE THING LIKE "LITTLE" STOP YOU.
IF YOU SIT AROUND AND LET THEM GET ON TOP YOU WON'T CHANGE A THING.
JUST BECAUSE YOU FIND THAT LIFE'S NOT FAIR,
IT DOESN'T MEAN THAT YOU JUST HAVE TO GRIN AND BEAR IT.
IF YOU ALWAYS TAKE IT ON THE CHIN AND WEAR IT,
YOU MIGHT AS WELL BE SAYING YOU THINK THAT IT'S OKAY,
AND THAT'S NOT RIGHT.
AND IF IT'S NOT RIGHT, YOU HAVE TO PUT IT RIGHT.
BUT NOBODY ELSE IS GONNA PUT IT RIGHT FOR ME.
NOBODY BUT ME IS GONNA CHANGE MY STORY.
SOMETIMES YOU HAVE TO BE A LITTLE BIT NAUGHTY!

Dialogue

MATILDA

Once upon a time, the two greatest circus performers in the world – an escapologist who could escape from any lock that was ever invented, and an acrobat who was so skilled it seemed as if she could actually fly – fell in love, and got married. They performed some of the most incredible feats together anyone has ever seen. And people would come from miles around: kings! queens! celebrities! and astronauts! But not just to see their skill, but also to see their love for each other, which was so deep that it was said that cats would purr as they passed them, and dogs would weep with joy.

They moved into a beautiful old house at the edge of town, and in the evenings, they would walk and take the air. And each night, the children of the town would wait in anticipation, hoping for a glimpse of the shiny white scarf that the acrobat always wore, for then they knew that they had only to cry, "Tricks! Tricks!" and the great performers would instantly oblige with the most spectacular show, just for them.

But although they loved each other, although they were famous and everyone loved them, they were sad.

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MISS HONEY

Song: This Little Girl

LEAVE IT ALONE, JENNY.
THE MORE YOU TRY, THE MORE YOU'LL JUST LOOK LIKE A FOOL.
THIS IS NOT YOUR PROBLEM, YOU'VE NOT GOT THE SPINE.
YOU ARE A TEACHER. JUST GO BACK TO SCHOOL!
BUT THIS LITTLE GIRL, THIS MIRACLE.
SHE SEEMS NOT TO KNOW THAT SHE'S SPECIAL AT ALL.
AND WHAT SORT OF TEACHER WOULD I BE
IF I LET THIS LITTLE GIRL FALL?
THIS LITTLE GIRL NEEDS SOMEBODY STRONG TO FIGHT BY HER SIDE.
INSTEAD, SHE'S FOUND ME. PATHETIC, LITTLE ME.
AND ANOTHER DOOR CLOSSES. AND JENNY'S OUTSIDE.

Dialogue

MATILDA

Are you poor?

MISS HONEY

Er, yes. Yes, I am. Very!

MATILDA

Don't they pay teachers very well?

MISS HONEY

No, they don't, actually, but, er, I'm even poorer than most, because of, er, other reasons. You see, I . . . I used to live with my aunt. But one day I was out walking, and I . . . I came across this old shed. I fell completely in love with it. I ran to the farmer and begged him to let me move in. He thought I was mad. But he agreed, and I've lived here ever since.

MATILDA

But Miss Honey, you can't live in a shed!

MISS HONEY

I'm not strong like you, Matilda. You see, my father died when I was young. Magnus was his name. He was very kind. But, er, when he was gone, my aunt became my legal guardian. She was mean and cruel and horrible like you can hardly imagine. And when I got my job as a teacher, she suddenly presented me with a bill for looking after me all those years. She had written everything down: Every tea bag, every electricity bill, every tin of beans. And she made me sign a contract to pay her back every penny. She . . . She even produced a document to say that my father had given her his entire house.

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MISS TRUNCHBULL

Song: The Smell of Rebellion

ONE, TWO, THREE, FOUR.
DISCIPLINE, DISCIPLINE, FOR CHILDREN WHO AREN'T LISTENING,
FOR MIDGETS WHO ARE FIDGETING OR WHISPERING IN HISTORY.
THEIR CHATTERING AND CHITTERING, THEIR NATTERING AND TWITTERING
IS TEMPERED WITH A SMATTERING OF DISCIPLINE.
WE MUST BEGIN INSISTING ON RIGIDITY AND DISCIPLINE,
PERSISTENTLY RESISTING THIS ANARCHISTIC MISCHIEVING.
THESE MINUTES YOU ARE FRITTERING ON PANDERING AND PITYING
WHILE LITTLE 'UNS LIKE THIS, THEY JUST WANT DISCIPLINE!
THE SIMPERING AND WHIMPERING, THE DRIBBLING AND THE SPITTLING.
THE "MISS, I NEED A TISSUE" - IT'S AN ISSUE WE CAN FIX.
THERE IS NO MYSTERY TO MASTERING THE ART OF CLASSROOM DISCIPLINE.
IT'S DISCIPLINE, DISCIPLINE, DISCIPLINE.
THE SMELL OF REBELLION, THE STENCH OF REVOLT,
THE REEK OF PRE-PUBESCENT PLOTTING.
THE WHIFF OF RESISTANCE, THE PONG OF DISSENT,
THE FUNK OF MORAL FIBRE ROTTING.

Dialogue

MISS TRUNCHBULL

Bruce Bogtrotter.

BRUCE

Yes, miss?

MISS TRUNCHBULL

You liked my cake, didn't you, Bruce?

BRUCE

Yes, Miss Trunchbull! And I'm very sorry –

MISS TRUNCHBULL

Oh, no, no, no, no, no. As long as you enjoyed the cake. That's the main thing.

BRUCE

Is it?

MISS TRUNCHBULL

Yes! Bogtrotter, it is.

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BRUCE

Well, I did. Thank you.

MISS TRUNCHBULL

Wonderful. Marvellous. That makes me so happy. It gives me a warm glow in my lower intestine. Oh, cook . . . (*The cook enters, holding an enormous chocolate cake*)

MISS TRUNCHBULL

What's the matter, Bogtrotter? Lost your appetite?

BRUCE

Well, yes. I'm full.

MISS TRUNCHBULL

I'll tell you when you are full. And I say that criminals like you are not full until you have eaten the entire cake.

BRUCE

But –

MISS TRUNCHBULL

No "buts". Eat.

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MR WORMWOOD

Song: Telly

ALL I KNOW I LEARNT FROM TELLY.
THE BIGGER THE TELLY, THE SMARTER THE MAN.
YOU CAN TELL FROM MY BIG TELLY, JUST HOW CLEVER OF A FELLOW I AM.
WHO THE DICKENS IS CHARLES DICKENS?
MARY SHELLY? COR, SHE SOUNDS SMELLY.
HARRY POTTER? WHAT A ROTTER!
JANE AUSTEN? IN THE COMPOSTIN'.
JAMES JOYCE? HE DOESN'T SOUND NOICE.
IAN MCEWAN? UGH, I FEEL LIKE SPEWIN'.
WILLIAM SHAKESPEARE? SCHWILLIAM SCHMAKESPEARE.
MOBY DICK? *(He chuckles)* EASY, GRANDMA!

ALL TOGETHER, NOW!
ALL I KNOW I LEARNT FROM TELLY!
THE BIGGER THE TELLY, THE SMARTER THE MAN.
YOU CAN TELL FROM MY BIG TELLY, WHAT A VERY CLEVER FELLOW I AM.
THANK YOU VERY MUCH.

Dialogue

MR WORMWOOD

Ladies and gentlemen! Hey. Before we, er, continue with proceedings, I would like to offer an apology for some of the things that have been going on here tonight. They are not nice things, and they are not right things. And I would like to state, guarantorically, that we would not like any children who might be here tonight watching this to go home and try these things out for themselves.

I am, of course, talking about reading books. Now, it is not normal for kids to behave in this fashion. It stunts the brain, it wears out the eyes; it makes kids ugly, stinky, fatty, boring, gaseous . . . and crucially, it gives them head lice of the soul. Under no circumstances do we condone such activities, and we do so utterly without reservoirs.

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MRS WORMWOOD

Song: Loud

NOW, HERE'S A TIP: WHAT YOU KNOW MATTERS LESS
THAN THE VOLUME WITH WHICH WHAT YOU DON'T KNOW'S EXPRESSED.
CONTENT HAS NEVER BEEN LESS IMPORTANT,
SO YOU HAVE GOT TO BE LOUD!
GIRL, YOU'VE GOTTA LEARN TO STAND UP AND STICK OUT FROM THE CROWD!
A LITTLE LESS FLAT, A LOT MORE HEEL.
A LITTLE LESS FACT, A LOT MORE FEEL.
A LITTLE LESS BRAINS, A LOT MORE HAIR.
A LITTLE LESS HEAD, A LOT MORE DERRIERE.
NO ONE'S GONNA TELL YOU WHEN TO SHAKE YOUR TUSH.
WELL, YOU GOT A LIGHT. DON'T HIDE IT UNDER A BUSHEL.
NO ONE'S GOING TO LOOK IF YOU DON'T STAND OUT.
NO ONE'S GOING TO LISTEN IF YOU DON'T SHOUT.
NO ONE'S GOING TO CARE IF YOU DON'T CARE,
SO GO AND PUT SOME HIGHLIGHTS IN YOUR HAIR,
'CAUSE YOU'VE GOTTA HIGHLIGHT WHAT YOU GOT
EVEN IF WHAT YOU GOT IS NOT A LOT.
YOU GOTTA BE LOUD!

Dialogue

MRS WORMWOOD

Look. I'm not in favour of girls getting all clever-pants, Miss Hussy. Looks are more important than books. Now, look at you, and look at me. You chose books. I chose looks! RUDOLPHO Babes, I'm on fire, here! Please!

MISS HONEY

Her mind is incredible. With a little help from us, she could go to university before she –

MRS WORMWOOD

Mind? Her mind? You really don't know anything, do you?

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BRUCE BOGTROTTER

Song: Revolting Children

WHOOO-A!

NEVER AGAIN WILL SHE GET THE BEST OF ME.

NEVER AGAIN WILL SHE TAKE AWAY MY FREEDOM.

AND WE WON'T FORGET THE DAY WE

FOUGHT FOR THE RIGHT TO BE A LITTLE BIT NAUGHTY.

Dialogue

BRUCE:

Okay! Look! All right! I stole the cake. And honestly, I was really, definitely, sort of, almost thinking about owning up. Maybe. But the thing was, I was having a lot of trouble with my belly. You see, the Trunchbull's cake was so good that I'd scooped it down too quick, and now it was beginning to fight back. *(His stomach growls)* Oops! See!