

# AUDITION PACKET



MOORE VISION ENTERTAINMENT



BROADWAY BOUND YOUTH MUSICAL THEATRE COMPANY

Roald Dahl's  
**Matilda**  
THE MUSICAL

Presented By Moore Vision Entertainment & Broadway Bound Youth Musical Theatre Company

MATCH  
THEATRE #4  
Midtown Arts & Theatre Center Houston  
3400 Main Street Houston Texas 77002

August 30 7:30pm, August 31 3:30pm & 7:30m, September 1 7:30pm



---

#### CREATIVE TEAM

Monroe Moore - Director/Choreographer  
Tikisha Santiago - Music Director  
Abby Vernier - Production Co-Stage Manager

Melanie Coleman - Assistant Director/Choreographer  
Cynthia Lopez - Production Co-Stage Manager  
Tara Duvall - Dramaturg

---

#### THE STORY

Matilda is a little girl with astonishing wit, intelligence and psychokinetic powers. She's unloved by her cruel parents but impresses her school teacher Miss Honey. During her first term at school, the two forge a bond as Miss Honey begins to recognize and appreciate Matilda's extraordinary personality.

Matilda's school life isn't completely smooth sailing, however - the school's mean headmistress, Miss Trunchbull, hates children and just loves to punish those who don't abide by her rules. But Matilda has courage and cleverness in equal amounts, and could be the school pupils' saving grace!

Packed with high-energy dance numbers, catchy songs and an unforgettable star turn for a young actress, Matilda is a joyous girl power romp. Children and adults alike will be thrilled and delighted by the story of the special little girl with an extraordinary imagination.

*"My school is a model of discipline! Use the rod, beat the child that's my moto!"*

- Agatha Trunchbull



## AUDITION INFORMATION

Through dazzling performances and pumped-up musical arrangements, the twisted genius of Roald Dahl comes to life on stage in this story of an extraordinary girl. Armed with a sharp mind and vivid imagination, Matilda dares to take a stand against the nasty, name-calling, bullying adults in her life and change her story. Youth and grown-ups will be captivated by this hit musical that celebrates the power of imagination and the importance of becoming your own person. Get ready for a little revolution!

### KEY DATES

Audition – MATCH Rehearsal Studios 3400 Main Street Houston Texas 77002

**Saturday, April 20, 2024**

10:30am – Child Auditions

12:00pm – Adult Auditions

**Sunday, April 21, 2024**

2:00pm – Child Auditions

4:00pm – Adult Auditions

Callbacks – MVE Studio Theatre 10700 Hammerly Blvd Suite #120, Houston Texas 77043

**Tuesday, April 23, 2024**

7:00pm – Child Callbacks (By Invitation Only)

**Thursday, April 25, 2024**

7:00pm – Adult Callbacks (By Invitation Only)

### THE AUDITION DETAILS

- All adult roles in Matilda are limited to performers aged 16 and above as of the 1st of July 2024. All children roles in Matilda are limited to performers aged between 7 to 16 as of the 1st of July 2024. All roles available are on an unpaid, volunteer basis.
- We are committed to diversity and encourage performers of all ethnicities, gender identities, as well as performers with disabilities, to audition.
- Please read the instructions in the character notes below that give clear instructions as to what music you are expected to prepare. Please be prepared with your own backing tracks on your personal phone and device. A Bluetooth speaker will be provided.
- There will be an audition panel of approximately 5-6 people including (but not limited to) the Directors, Music Director, Production Manager and Producers Representatives.
- All auditionees must bring their completed audition form with them with a recent picture and resume attached.

## WHAT YOU NEED TO PREPARE

### 1) MONOLOGUE

Please prepare one of the monologue selections from the options provided (youth or adult). Choose a character that allows you to showcase your acting/storytelling skills (characterization – physicality, vocal expression, interpretation). You will be considered for all roles regardless of your monologue choice (unless you state that you are not interested in a specific role).

Youth Matilda Audition Sides (choose one): Matilda, Lavender, Bruce, Nigel

Adult Matilda Audition Sides (choose one): Miss Honey, Mrs. Phelps, Mr. Wormwood, Mrs. Wormwood, The Trunchbull, The Escapologist, Sergei

## 2) SONG

Please prepare one song from our provided list that best showcases your voice and demonstrates a connection to the character that you are most interested in playing. Music is attached.

Quiet - Matilda

School Song - Youth

Telly (All I Know) - Mr. Wormwood

Loud - Mrs. Wormwood

Pathetic - Ms. Honey

The Hammer - Trunchbull

## 3) DANCE

Matilda is a dance-heavy show and will come to life with lively, energetic choreography!. Choreography will ne

### CALLBACK

Please be prepared for the possibility of a callback. Callbacks are scheduled April 23rd & 25th. All children called back for the role of Matilda will need to plan to attend both callback dates.

Getting a callback does not guarantee a role. Likewise, you may be cast even if you are not called back. Please ensure that you have included a telephone number and email address on your audition application form where we can easily reach you during the audition and call back date window.

### CHARACTER DESCRIPTIONS

**Matilda Wormwood:** The title character; an imaginative, clever, and powerful young girl. Matilda has exceptional abilities, a thirst for learning, and a strong sense of right and wrong. Matilda must be small, mature, and ready to handle carrying the entire show. Strong singer and actor. Vocal range: A3 - D5

**Miss Agatha Trunchbull:** The tyrannical headmistress of Matilda's school who was once a famous athlete. She despises and terrorizes children, bullying students and teachers alike. Must be a strong actor with an imposing presence. \*While played on Broadway by a male we will be auditioning all genders for this role. Vocal range: A2 - G4

**Miss Honey:** Matilda's teacher; she is quiet, kind, and loved by every child she meets. She is tired of living in fear of Miss Trunchbull and supports Matilda's learning, believing in her exceptional abilities. Emanates warmth. Vocal range: F3 - D5

**Mr. Wormwood:** Matilda's neglectful father; a greedy, slimy, used-car salesman. He's a bully to Matilda and a con-man to his customers. Strong comedic acting needed. Vocal range: D3 - A4

**Mrs. Wormwood:** Matilda's self-absorbed, over-the-top, negligent mother; an amateur ballroom dancer. She is an inattentive parent who is more concerned with her appearance than her children. Strong comedic actor, singer & dancer needed. Vocal range: A3 - F5



**Michael Wormwood:** Matilda's older brother; he is the favoured child though not very bright. Comedic Actor. Needs good comedic skills: lots of stage time but few words.

**Mrs. Phelps:** The local librarian; she is kind, welcoming, and encourages Matilda's advanced reading and storytelling. Does not have to be a singer.

**Rudolpho:** Mrs. Wormwood's over-the-top ballroom dance partner. Strong singer & dancer. Vocal range: D#3 - A4

**Sergei:** The head of the Russian mob; he is intimidating and doesn't like when people underestimate his intelligence.

**The Acrobat:** A circus performer in Matilda's story who comes to life through her imagination. Strong singer and dancer. Vocal range: D4 - A4

**The Escapologist:** A circus performer in Matilda's story who comes to life through her imagination. Strong singer and dancer. Vocal range: C3 - E4

**Little Kids:** Matilda's classmates. Various singing, dancing, and speaking roles. **Amanda, Alice, Hortensia, Eric, Nigel, Tommy.**

**Lavender:** Matilda's self-proclaimed best friend. Big personality.

**Bruce:** Matilda's classmate. He eats a piece of her chocolate cake and is subjected to extreme punishment by Miss Trunchbull. Strong singer. Vocal range: C4 - E5

**Big Kids:** the older, tough kids at school. A very STRONG group of dancers and singers who perform the show's biggest singing and dancing numbers. Speaking, dancing, and singing parts.

**Ensemble:** Other featured parts with solos & lines. These characters will play numerous roles in the show. Acting, singing, and dance needed for these roles. **Henchmen, Doctor** (Vocal range C3 - A4), **Nurse, Cook, Judge, Children's Entertainer** (Vocal range: F#3-Eb4), **Parents, Kids.**



*"Small people should never be seen by anybody. They should be kept out of sight in boxes like hairpins and buttons. I cannot for the life of me see why children have to take so long to grow up!"*

- Agatha Trunchbull

## REHEARSAL SCHEDULE

Wednesday, May 22 7:00pm                      Mandatory Full Cast Production Meeting  
At least one parent/guardian of any child under 18 must attend

June 16 - August 24

Typical rehearsal schedule is below, however not every cast member will be needed at every rehearsal. Stage managers will do a weekly rehearsal call. All initial conflicts noted on audition form will be taken into consideration. We understand it is summer vacation and we will try to work with conflicts and vacations.

- ✓ Sundays                      2:00 - 6:00pm
- ✓ Mondays & Tuesdays                      7:00 - 10:00pm

### Mandatory Dates

Saturday, August 17th	10:00 - 2:00pm	Costume Parade
Sunday, August 25	2:00 - 6:00pm	Tech Week
Monday, August 26	7:00 - 10:00pm	

Tuesday, August 27	7:00 - 10:00pm	
Wednesday, August 28	7:00 - 10:00pm	
Thursday, August 29	7:00 - 10:00pm	
Friday, August 30	Call Time 5:30pm	Show 7:30pm
Saturday, August 31	Call Time 12:30pm	Show 2:30pm
	Call Time 5:30pm	Show 7:30pm
Sunday, September 1	Call Time 12:30pm	Show 2:30pm
	Strike directly after	

Music rehearsals will commence for the show at the beginning of June 2024 following into production rehearsals. All rehearsals prior to final production weeks and the season are planned for Tuesday & Thursday evenings and Sunday afternoons. There will be some Wednesdays planned for specific Principals.

Please consider your availability carefully prior to committing. Your participation in this production requires a huge commitment in both time and professionalism in order to ensure a production of the highest possible quality, therefore please do not audition if you are not in a position to commit fully to the rehearsal schedule. We ask that you not be involved in any other production during the rehearsal period. While talent is the primary consideration when casting, level of commitment will also be a consideration and final choices for principal and ensemble roles will be made with this in mind.

### WHAT HAPPENS AFTER THE AUDITIONS

Performers will be notified by email of the outcome of their audition as soon as possible following casting. A full cast announcement will be subsequently made via social media channels and our website. We ask that until notified that you do not release your involvement until instructed by the Production Stage Manager.

### QUESTIONS

Please email director MONROE MOORE at [mmoore@moorevisionentertainment.com](mailto:mmoore@moorevisionentertainment.com)



### Fourth Monologue Options

#### MATILDA (Option 1):

Once upon a time, the two greatest circus performers in the world – an escapologist who could escape from any lock that waever 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! And 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.

#### MATILDA (Option 2):

I know where Nigel is Miss Trunchbull. He's over there under those coats. Where he's been for the last hour actually. You see, unfortunately, Nigel suffers from the rare but chronic sleep disorder, narcolepsy. The condition is characterized by the sufferer experiencing bouts of chronic fatigue and falling suddenly asleep, often without knowing or any warning at all. You see he fell asleep and we put him in the coats for safety. He'll probably think he's in bed when he wakes up.

#### BRUCE:

Okay, look, alright, 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 scoffed it down too quick and now it was beginning to fight back. (His belly rumbles.) Oops. See? (Rumble) (Pause) It was the biggest burp I had ever heard, the biggest burp I had ever heard about. It was like the entire world went silent for that burp to exist, as a huge cloud of chocolaty gas wafted from my mouth and drifted... across the class... past Lavender... past Alice... past Matilda... and then my great big beautiful chocolaty burp, which now seemed to have a mind of its own, wafted full into the face of the Trunchbull.

#### LAVENDER:

Hello. I'm Lavender by the way. Matilda's best friend. There's a bit coming up that's all about me. Well, not exactly about me, but I play a big part in it. But I'm not gonna say what happens because I don't want to spoil it for you. (Pause) Alright, look, what I do is I volunteer to get the Trunchbull a jug of water. And then...not! I don't want to tell you any more because I don't want to ruin it! (Pause) Well on the way back I find a newt. A newt is like a really ugly lizard that lives in water, so I pick it up and - No! I will not say any more! (Pause) I'm going to put the newt in the Trunchbull's jug! It's going to be brilliant!

#### NIGEL:

Hide me! Someone poured a whole can of treacle onto Trunchbull's chair! She sat down and when she got up her knickers stayed stuck to the seat! Someone told her I did it but I never and now she's after me! Oh Matilda... they say she's going to put me in Chokey! They say it's a cupboard in her office that she throws children into! They say she's lined it with nails and spikes and bits of broken glass... please don't tell her where I am.

### Adult Monologue Options

#### MR. WORMWOOD:

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 garrantly that we do not want any children that might be here tonight watching this to go home and try these things out for themselves. I am of course talking about... reading books. It is not normal for kids to behave in this fashion, it stunts the brain, wears out the eyes, makes kids ugly, stinky, fatty, sweaty, batty, boring, gaseous and crucially, it gives them head lice... of the soul.

#### MRS. WORMWOOD:

Escapologist he says! What about me then? I've got a whole house to look after — dinners don't microwave themselves you know! If you're an escapologist I must be an acrobat to balance that lot — the world's greatest acrobat. I am off to bleach my roots and I shan't be talking to you for the rest of the evening, you... horrid little man!

#### MRS. PHELPS:

Matilda! What a pleasure to see you; here in the library again, are we? Your parents must be so proud to have a girl as clever as you. And do you tell them lots of stories like you do with me? Oh, I love your stories, Matilda. And that's not a hint, by the way. But if you did happen to have a story you wanted to tell me — I'm not hinting, but if you did happen to have a story you wanted to tell me — Now look, are you going to tell me a story or not?

#### THE TRUNCHBULL (Option 1):

Silence! Oh, that's alright, Jenny. We all get carried away sometimes. Even me. Well, done Bogtrotter. Good show. Well? Come along Bogtrotter. Oh, did I not mention? That was the first part of your punishment. There's more, The second part. And the second part is... chokey! Do you think I would allow myself to be defeated by these maggots? Did you? Who do you think I am, Miss Honey? A weakling, an idiot? A fool? You?

#### THE TRUNCHBULL (Option 2):

In this world, children, there are two types of human being. The winners and the losers. I am a winner. I play by the rules and I win. But if I play by the rules and I...do not win, then something is wrong, something is not working. And when something is wrong you have to put it right. Even if it screams. (pause) What are you looking at?

#### 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 when he was gone, my aunt became my legal guardian. She was mean and cruel like you can hardly imagine. And then, when I got my job as a teacher, she presented me with a bill for looking after me all those years. She'd written everything down: every tea bag,

every electricitybill, every tin of beans. And she made me sign a contract to pay her back every penny. She eveproduced a document that said my father had given her his entire house



# MATILDA

## Quiet

19

Matilda: LEAVE HIM ALONE!!! [GO]

Trunchbull: ...I shall crush you, I shall pound you, I shall dissect you madam...

START

Moderato  $\text{♩} = c.80$  3

Matilda

Have

A

you e-ver won-dered, well I have, a-bout how when I say, say "red", for ex-am-pie, there's no way of

know-ing if "red" means the same thing in your head as "Red" means in my head when some-one says "red"? And how

if we are tra-vel-ling at al-most the speed of light and we're hold-ing a light, that light would still

tra-vel a-way from us, at the full speed of light, which seems right in a way, but I'm try-ing to

say I'm not sure, but I won-der if in-side my head I'm not just a bit diff-'rent from some of my

friends These an-sw-ers that come in - to my mind un - bid-den, these sto-ries de - li-ved to me ful - ly

B

writ-ten. And when ev-'ry-one...shouts like they seem to like... shout-ing. The noise in my head is in-cre-di-bly loud

# CHILDREN

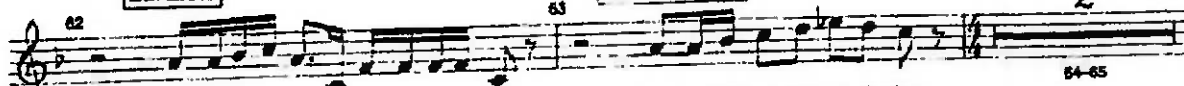
Scary Big Kid: The alphabet?  
You've got to learn to listen, kids.

**START**

Lavender

Amanda & Eric

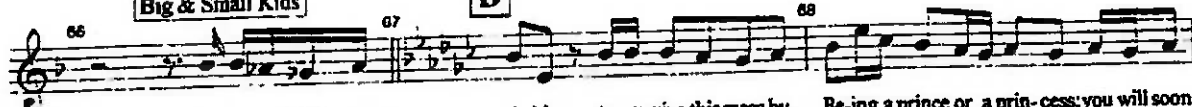
2



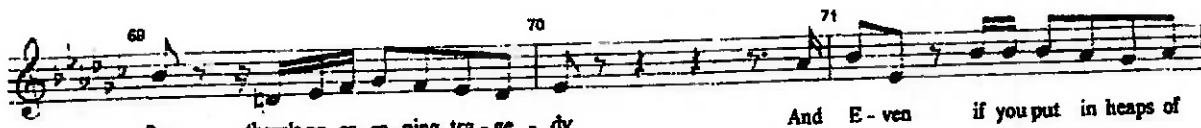
School is rea-ly fun ac-cor-ding to my mum Dad said I'd learn the al-pha-bet.

Big & Small Kids

**D**



And so you think you're A-ble to sur-vive this mess by Be-ing a prince or a prin-cess; you will soon



See there's no es-ca-ping tra-ge - dy And E-ven if you put in heaps of



Eff-ort, you're just wast ing e - ner - gy Cos your life as you know it is "aitch"ent his - to - ry.



I have suf-fered in this gaol, Have been trapped in - side this Cage for a - ges, This liv-ing

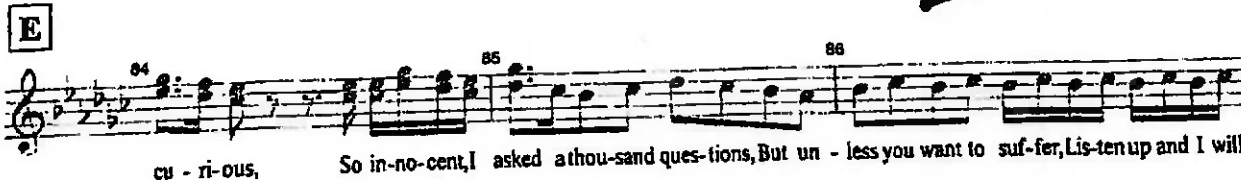


'ell, But if I try I can re - mem - ber, Back be - fore my life had end - ed, Be - fore my hap - py days were



o - ver, Be - fore I first heard the peal - ing of the bell. Like you I was

**END**



cu - ri - ous, So in - no - cent, I asked a thou - sand ques - tions, But un - less you want to suf - fer, Lis - ten up and I will

# Mr. Wormwood

## ALL I KNOW

13

Mr W: The very reason we bothered evolving out of unicorns in the first place...

Colla Voce

**START**

Mr Wormwood

1 2 3 4

Some-where on a show I heard A pic-ture tells a thou-sand words So

Jolly Tempo  
(light swing)

5 6 7 8

tel-ly, if you both-ered to take a look, Is the e-qui-va-lent of, like, lots of books!

**A**

10 11 12 13

All I know, I learnt from tel-ly, This big beau-ti-ful box o' facts...

14 15 16 17

If you know a thing al-rea-dy, ha-by, You can switch the chan-nel o-ver just like that!

18 19 20 21

End-less joy and end-less laugh-ter, Folks liv-ing hap-pi-ly e-ver af-ter.

22 23 24 25

All you need... to make you wise... Is twen-ty-three min-utes plus ad-ver-tise-ments.

**END**

**B**

26 27 28 29

Why would we waste our e-ner-gy Turn-ing pa-ges 1, 2, 3? When

30 31 32 33

we can sit comf-ta-bly On our love-ly bump-fer-lies Watch-ing peo-ple sing-ing and talk-ing and do-ing stuff.

9

Loud

Mrs. Wormwood

START

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

Freely, colla voce

Mrs Wormwood

Some-where a - long the way, my dear, you've made an aw - ful er - ror. You

ought - n't blame your - self, now, come a - long. You

seem to think that peo - ple like peo - ple what are cle - ver. It's

ve - ry quaint, it's ve - ry sweet, but wrong.

Peo - ple don't like smart - y - pants... wot go round claim - ing that they

Mrs W: Now here's a tip:

know stuff we don't know. What you know mat - ters

less than the vol - ume with which what you don't know's ex - pressed. Con - tent has ne - ver been

less im - por - tant, so... You have got to be...

A

Loud, Girl, you got - ta learn to stand up And stick out from the

END





START

## The Hammer

6

26 27 28 29

As I stepped up to the cir-cle, did I change my plan? Hum? What? As I chalked up my

30 31 32 33

pains, did I wave my hands? I did not! As I start-ed my spin did I look at the

34 35 36 37

view? Did I drift off and dream for a min-ute or two? Do you think I fal-tered or a-mend-ed my ro-ta-tion?

38 39 40 41

Do you think I al-tered my in-tend-ed e-le-va-tion? As the ham-mer took off, did I change my

42 43 44 45

grunt from the grunt I had prac-tised for ma-ny a month? Not a jot! Not a dot did I stray from the

46 47 48 In 2 49

plot! Not a de-tail of my throw was ad-just-ed or for-got-ten. Not e-ven when the ham-mer left my

50 51 52 53

hands and sailed high up, up a-bove the stands did I let my-self

54 55 *ad lib.* 56 Simply 57

go? No, no, no, no, no, no, no... If you want to throw the ham-mer for your

END