



Troubadours Players
Audition Packet

**WILLY WONKA
& THE CHOCOLATE
FACTORY**

© MovieTitles

THIS PACKET IS AVAILABLE ON AND CAN BE DOWNLOADED FROM THE VT WEBSITE
LINKS TO AUDITION MATERIALS, INCLUDING SONGS AND CHARACTER DIALOGUE, ARE
AVAILABLE THROUGH THE TROUBADOURS WEBSITE

<https://www.valleytroubadours.com/wwauditions>

WILLY WONKA - SYNOPSIS/STORY

Adolescent Charlie Bucket is a good, hard working boy. His washerwoman mother is barely able to eke out a living to support Charlie and Charlie's bedridden grandparents Grandma Georgina, Grandpa George, Grandma Josephine, and Grandpa Joe, the latter to whom Charlie has a special bond. They live in the town where the mysterious, reclusive and genius Willy Wonka runs his chocolate factory.

Wonka has not been seen in years as he closed his factory to public access after his competitors infiltrated the factory to steal his candy secrets. However, Wonka is once again opening his factory, but only to five people and a guest apiece, each who will be given a lifetime supply of chocolate. Those five will be those that find one of the five golden tickets hidden inside Wonka chocolate bars.

Although Charlie's chances of getting a golden ticket are remote at best - especially against a glutton, a spoiled peanut heiress, a gum fanatic and a television fanatic - Charlie wants it more than anyone else and is the small dream which is keeping his spirit alive. Those that eventually get the golden tickets will be exposed to all of Wonka's amazing secrets. But they will also be treated to an experience that some will hopefully learn from. And one will learn the real reason for Wonka providing access to the factory.

CHARACTER DESCRIPTIONS

WILLY WONKA:

The extraordinary, quirky owner of the Wonka chocolate factory. Wonka is the most renowned candy maker in the world. Wonka has boundless energy and is larger than life.

CHARLIE BUCKET:

A humble and noncompetitive boy, who has a sense of wonder about the world even during hard times.

GRANDPA JOE:

Charlie's loving grandfather, who like his fellow grandparents, spends all his time in bed. He used to work at Wonka's factory and loves telling Charlie stories of his time there. He is caring, patient and kind.

MR. BUCKET:

Charlie's hard-working father. He is kind and loving. He works constantly to provide for the rest of his family. Even though things are hard, he does his best to maintain a positive attitude.

MRS. BUCKET:

Charlie's caring and nurturing mother. She does everything she can to ensure that Charlie has a happy childhood and does her best to maintain a positive attitude.

GRANDMA JOSEPHINE & GRANDMA GEORGINA:

Charlie's grandmothers, who like their fellow grandparents, spend all their time in bed. They love Charlie and are quick to judge others.

GRANDPA GEORGE:

Charlie's grandfather, who like his fellow grandparents, spends all his time in bed.

PHINEOUS TROUT:

A reporter who interviews each of the Golden Ticket Winners. Very charismatic and energetic.

PHINEOUS' TV CREW:

Follows Phineous on the interviews of each of the Golden Ticket Winners.

OOMPA-LOOMPAS:

Fun-loving workers from Loompaland. They love singing, dancing and assisting Wonka around the factory.

AUGUSTUS GLOOP:

A gluttonous German boy, who is obsessed with food. His biggest accomplishment is being able to eat more than anyone else and is very proud of himself for it.

MRS. GLOOP:

Augustus' mother. A jolly and overexcited German woman with a big personality. She gives Augustus everything he wants and is always fussing over him.

VERUCA SALT:

A wealthy, spoiled child obsessed with having everything. Everything she sees she wants, and she gets it. She's used to being the center of attention.

MR. SALT:

Veruca's father. A wealthy salesman who regularly likes to show off his wealth. Like his daughter, he is used to getting what he wants. He's happy to give Veruca everything she could ever ask for.

VIOLET BEAUREGARDE:

A very competitive show-off, obsessed with being the best. She seizes every opportunity to take center stage and be the main focus. She is used to being the best of the best.

MRS. BEAUREGARDE:

Violet's mother. A geography teacher who believes she knows best. She's very enthusiastic and focuses all of her attention on Violet. She encourages Violet to be the best at everything.

MIKE TEAVEE:

A hyperactive child, obsessed with television and video games. He's more interested in his devices than touring Wonka's factory.

MRS. TEAVEE:

Mike's mother. She is always perfectly put together and more focused on her image than what her son is doing. She lets Mike do whatever he wants so that she doesn't have to deal with him.

CANDY MAN:

A local candy vendor who sells Wonka Candy in the neighborhood. He has a soft spot for Charlie and often makes sure that he gets some candy.

CANDY MAN'S ASSISTANT:

Works with the Candy Man in selling Wonka Candy to the neighborhood children.

CANDY KIDS (including JAMES and MATILDA):

The neighborhood kids who are all obsessed with candy. They gather outside every day to see the Candy Man.

COOKS:

The cooks who attend to the Gloop family, making sure that Augustus has every meal that he could ever desire.

TV KIDS:

Mike's favorite television and video game characters come to life.

SQUIRRELS:

They work in Wonka's factory sorting the good nuts from the bad nuts. They are very focused. They're also the object of Veruca's desire in the factory.

AUDITION DETAILS

Venue

Sanctuary/Choir Room at the Badger Meeting House

****Audition Instructions****

- All auditionees must first register for an audition time
- Arrive 10 minutes before audition time.
- Students may not audition without a completed and signed audition application
- Auditions will be held in groups of 8 for a duration of one hour
- Auditionees will be asked to state their name & the part they are seeking.
- Links to audition materials, including songs and character dialogue, are available through the VT website
- Remain QUIET in the foyer!

****Audition Notes****

Age ranges for characters will be treated as a guide only and not strictly enforced

Dates and Timetable for Auditions

Dates: Nov 10, 11, & 12

Callbacks: Nov 13

Cast Posting: No later than Monday, Nov. 15

...and a few important comments about the audition process

Commitment

Before you audition, review the essential dates provided. You must be prepared to make arrangements with your family, school, employer, coach, or other extracurricular activity to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

Timeliness

Please arrive early for your audition. We are running a very tight schedule. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

Following Directions

Following directions is a very important skill in theatre. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

Preparation

There is a lot of material in this packet! We know, because we made it! We are giving you the opportunity to prepare for your audition so that you can give us your strongest performance. We have provided plenty of resources, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

Respect

Please treat each other and the production team with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

Audition Logistics

Your audition begins at your designated time. What to expect:

- 1) You need to arrive 10 minutes before your designated time and quietly wait for us to call your name.
- 2) Please wait in the lobby or warm up in the piano room.
- 3) If you are asked to read scenes with others, you are expected to be respectful and encouraging of fellow auditionees.
- 4) Bring water.
- 5) Remember that we like you! We have to keep neutral expressions, but we really do want you to do well. Give us your best shot in the moment and remember to have fun!!

Rehearsal Commitment

The production team expect that everyone involved in this production will be available for all scheduled rehearsals from the date of their casting through until May. This is only fair to all other cast members. Everyone's time is valuable and it is vital that rehearsal time is not wasted by the absence of cast members.

All known absences at the time of the auditions must be recorded on the audition form. Missing rehearsals without notice will result in cast members forfeiting their place in the production.

AUDITION MONOLOGUES/SCENES:

Junior Script* Link:

http://wwjr.weebly.com/uploads/8/7/5/4/8754667/full_script.pdf

*Please Note - We will be doing the full version musical. We are only using the Junior Script for audition purposes.

***AUDITION SCENES (FROM THE JUNIOR SCRIPT):**

- Scene 1 or 3 - The Bucket Shack
- Scene 5 - The Gloops
- Scene 6 - Veruca
- Scene 9 - Violet (6 character, 8 lines)
- Scene 10 - Mike
- Scene 13 - Outside the Factory
- Scene 14 - Inside the Factory

***MONOLOGUES:**

Do not need to be memorized. If you want to be in the ensemble, still please plan on auditioning, and performing a monologue.

1. **WONKA:** And here we have the Chocolate Smelting Room - where thousands of miles of copper pipe twist through the earth, carefully chilling the chocolate to a precise temperature perfect for dipping strawberries. No matter how tempting - and isn't it deliciously tempting? - do not TOUCH the chocolate! It will instantly harden like cement. No need to worry. That, my friends, is an Oompa-Loompa! Not a Zombie worker. A refugee. All of my wonders are Oompa-Loompas from Loompaland - with it's thick jungles infested by hornswogglers and snoozywangers, and those terrible wicked whangdoodles!

2. **VIOLET:** Hi ya! I'm Violet. Violet Beauregarde, I'm a gum chewer normally, but when I heard about Wonka's contest, I laid off the gum and switched to candy bars. Now, of course, I'm right back on the gum. In fact, I've been working on this piece for over three months solid. I've beaten the record set by my best friend, Cornelia Prinzmetel. Hi Cornelia...listen to this...that's the sound of you losing! Listen some more!

3. **VERUCA:** Excuse me, Mr. Wonka, I just love your hat! It really sets off your eyes, but of course, you have great taste. You know, I would simply adore a pink candy boat...and maybe one of those sweet little Oompa-Loompas...Mr. Wonka, did you hear me? I said I WANT a PINK CANDY BOAT! - AND an OOMPA-LOOMPA!

4. **MIKE:** Didn't I tell you not to interrupt! This is the best part! Crack, smack, whack! Dead. Did you see him die? That was so totally awesome! Yeah! I GOT a Ticket, dawg. Big deal! Means I'm gonna miss at least an hour of my second favorite show AND I'm gonna have to leave the house to tour some stupid Chocolate Factory. Right. Whatever...

5. **MR. BUCKET:** Well, I'll be a chocolate crispy! Will you look at this? "Wonka factory to be opened to a lucky few. Mr. Willy Wonka has decided to allow five children to visit his factory. The lucky five will tour the factory and receive a lifetime supply of Wonka chocolate. Five Golden Tickets have been hidden among five million ordinary candy bars. The finders of these Golden Tickets will win the tour and the chocolate!"

6. **MRS. BUCKET:** Now, Grandpa Joe, don't go filling the boy's head with dreams of candy. The tickets could be anywhere! How exciting! I wonder if any of the golden tickets have been found? Don't be too disappointed, my darling, if you don't find what you're looking for.

7. **CHARLIE:** Really? (tears open the candy bar and takes a bite) Mm...it's so good! A perfect blend of Belgian Dark chocolate and New World light, with subtle overtones of Moroccan espresso. Wonka's a genius! Thanks. I'd better get to school. Do you think I could have just one more? I'll pay for it. I think I'll share this one with my family...Grandpa Joe likes the Whipple-Scrumptious Fudgemallow Delight, but grandma Josephina likes the Nutt-a-riffic. (finds the Golden Ticket) I found the Golden Ticket!

8. **GRANDPA JOE:** No one goes in, Charlie, and no one comes out. Not since the tragic day that Willy Wonka locked it. All the other chocolate makers in the world were sending in spies--dressed as workers!--to steal Mr. Wonka's secret recipes. Finally, Mr. Wonka shouted, "I shall be ruined! Close the factory!" And that's just what he did. He locked the gates and vanished completely. And then suddenly, about three years later, the most amazing thing happened. The factory started working again, full blast! And more delicious candies were coming out than ever before. But the gates stayed locked so that no one could steal them.

9. **PHINEOUS TROUT:** Ladies and gentlemen, we are coming to you, live outside the gates of the Willy Wonka Chocolate Factory where history is about to be made. We've been told Mr. Willy Wonka himself will soon emerge from behind these mysterious

gates. It seems something is happening. Yes, yes! Here he comes now, the chocolate genius of the century. Mr. Willy Wonka!

10. **MRS. GLOOP (Augustus mom):** Ya. I just knew my little snausage-vausage Augustus would find das Golden Ticket! He eats so much candy-vandy that it is almost impossible for him not to find one! In fact, you could say ve've been training him for this day ever since our little pudgy-vudgey was born.

11. **MR. SALT (Veruca dad):** As soon as my little girl told me that she simply had to have one of the those Golden Tickets, I bought hundreds of thousands of Wonka Bars. I'm in the nut business- peanuts, cashews, Brazil nuts. So I had my factory girls stop shelling nuts and start shelling wrappers.

12. **MRS. BEAUREGARDE (Violet mom):** Violet, quit chewing your gum so loudly. Remember what your therapist said. Mr. Wonka, I am a Geography Teacher, where are you taking us?

13. **MS. TEAVEE (Mike mom):** Is this some sort of television studio? For making Wonka commercials? Wait! Mike! Don't touch that! Nooo! Mike!? Mike? Answer your mother! He's barely six inches tall!

AUDITION SONG

All auditionees will sing the same song (Candy Man) for auditions in the octave that is most comfortable for their voice part. Memorization is not necessary, but is helpful when working on the inflection and emotion of the song.

If you are invited to callbacks, you may be asked to read another monologue, scene, or one of the Additional Audition Songs on the website. You will be allowed to use scripts or music for this, but please familiarize yourself with the additional materials in your audition preparation process.

REHEARSAL ETIQUETTE

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette).

We will follow the Code of Conduct for Valley Troubadours.

Read Your Email This is on you, and email is our primary mode of communication.

Attendance and Punctuality:

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager know well in advance.***

Come Prepared:

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire:

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

If guns will be used in this show, NEVER, NEVER, NEVER touch one of the guns unless you are specifically assigned by the stage manager or director. No "outside" firearms, weapons, ammunition or explosives of any kind are to be brought at any time to rehearsals.

Rehearsal Process and **Leaving and Entering the Rehearsal Space:**

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, because you may distract them. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

- Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.
- Do not leave BMH grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.
- If you leave, you must be back on time for your scene.

Notes:

What are "notes"? Directions from the directors often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during “notes” session. NEVER give another actor or crew member notes or advice that undermines the director’s authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director’s decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and **Be Supportive:**

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

“Putting yourself out there” is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries:

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other’s personal space, regardless of the other’s gender or age. Also, a general etiquette note - if someone is getting into character, do not jolt them out of character by calling them by their “real” name, striking up casual conversation, or asking them questions about their “real” lives.

Respect Badger Meeting House:

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Respect Each Other:

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

Unsung Heroes:

Whenever you have the chance, thank the unsung heroes of every production--the crew, the designers, the production assistant--these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process, Trust the Process, Trust the Process:

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum - rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

We reserve the right to recast characters for behavioral or attendance issues.

Thank you All!

~ Your Production Team



Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress.
- I will uphold this code of conduct during my time in this production.