**MATILDA, THE MUSICAL**

Inspired by the twisted genius of Roald Dahl, the Tony Award-winning *Roald Dahl's Matilda The Musical* is the captivating masterpiece from the Royal Shakespeare Company that revels in the anarchy of childhood, the power of imagination and the inspiring story of a girl who dreams of a better life. With book by Dennis Kelly and original songs by Tim Minchin, *Matilda* has won 47 international awards and continues to thrill sold-out audiences of all ages around the world.

Matilda is a little girl with astonishing wit, intelligence, and psychokinetic powers. She's unloved by her cruel parents but impresses her schoolteacher, the highly loveable Miss Honey. Over the course of her first term at school, Matilda and Miss Honey have a profound effect on each other's lives, as Miss Honey begins not only to recognize but also 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 thinking up new punishments for 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.

**PARENT MEETING Options: Tues, November 12th and November 13, 2019 @ 7 pm in D102 and December 13th @ 7pm**

This meeting is for the parents of any youth who will be auditioning for the production. All parents and middle and high school students must attend this meeting, including parents of cast members in past productions. We will be discussing the audition requirements, rehearsal expectations, and parent/youth expectations for participation in this production.

**AUDTITIONS:**

**Saturday, December 14, 2019**

**Elementary 1:00-2:30 pm**

**Middle 3:00-4:30 pm**

**High School- 5:00 -Until finished**

***\*\* Please plan to arrive 15 minutes ahead of auditions and stay until dismissed***

**NOTES ABOUT CASTING:**

1) NONE of the roles in this production have been pre-cast.

2) While there are children in this production, Matilda is NOT a children's show.

3) Any child being considered for the role of Matilda may be asked to participate in the adult auditions.

4) Callbacks are TBD

5) If you are unable to attend these scheduled auditions, please send an email [kimberly.guinn@beaufort.k12.sc.us](mailto:kimberly.guinn@beaufort.k12.sc.us%20%20) to see if an alternate date/time may be arranged.

Please read this entire packet and then complete the Audition Form and Conflict Sheet online (only use the paper copies if you can't do the online forms. Bring the completed Audition Form and Conflict Sheet with you to the auditions.)

**PREPARING FOR AUDITIONS AND WHAT TO EXPECT AT AUDITIONS**

**Audition Form: Complete Online or** bring a completed copy to the audition. If you are under theage of 18, a parent or guardian must sign your completed audition form. Make sure you answer all the questions.

**Release Form: Bring a completed copy to the audition**. If you are under the age of 18, a parent orguardian must sign your completed Release Form.

**Photo:** If you have a recent photo or headshot, please attach it to your audition form. Professional photos arenot required. If you do not have a photo, we will take a photo when you check-in for the auditions.

**Conflicts: Bring completed form to auditions** Please circle all conflicts on the attached rehearsal schedule. We are able to plan around someconflicts. However, depending on the number of conflicts and when they occur, those conflicts may prevent casting in some roles, and possibly the production. We CANNOT plan around conflicts that are NOT listed at the time of auditions.

**Music:** Prepare a song selection in the style of the musical. Please bring a track that will be played for your song. No acapella singing will be allowed. You can use pieces from Matilda. Bring a 1-minute audition cut.

**Monologue:** Please prepare one of the monologues provided, which demonstrates your acting ability.

**Dance:** Please bring the following shoes if you own them: jazz or ballet shoes and tap shoes. If you do notown dance shoes, please wear a pair of athletic shoes. We do NOT allow bare feet, slip-on shoes or sock feet for dancing

**Audition Rooms:** the audition rooms are closed to spectators. Only people auditioning for the show will beallowed in the audition rooms.

**Vocal and Reading Auditions:** will take place in front of a panel who will be seated at a table. The panel willconsist of various members of the production team.

**Things to Remember While You are Auditioning:**

• We want you to succeed, so relax and have fun

• You are "auditioning" from the moment you walk into the building, until the minute you leave.

• If you make a mistake, don't worry. Everyone makes mistakes. What's more important is how you handle the mistake.

**CAST FEES:**

Fees for Cast Members are $100. This fee helps pay for costuming, book rental, rights, and set build. Students will receive a free cast t-shirt with this fee. These fees will be part of your school obligation fee if is it not paid. We do have opportunities for payment plans and scholarships if needed.

**Communication:**

We use the Band App to communicate with parents and students.

We will have an updated QR code during auditions.

**MATILDA AUDITION FORM- ONLY IF YOU CAN'T COMPLETE THE ONLINE FORM**

***ACTOR INFORMATION:***

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Parent Name (if under 18)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Phone: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Email: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Parent Phone: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Parent Email: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Height: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Weight: \_\_\_\_\_\_\_\_\_ Age Range: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Vocal Range (check one): \_\_ Soprano \_\_ Mezzo \_\_ Alto \_\_Tenor \_\_ Baritone \_\_ Bass**

**Can you read music (check one): \_\_ Yes \_\_ No**

**Are you willing to cut or color your hair (check one): \_\_ Yes \_\_ No**

**T-shirt Size\_\_\_\_\_\_\_\_\_**

***AUDITION INFORMATION:***

**Conflicts:** *please circle all conflicts on the conflict sheet found in the audition packet.*

***PAST PERFORMANCE INFORMATION:(attach resume, if available)***

**SHOW ROLE LOCATION/GROUP YEAR**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***ARE YOU WILLING TO ACCEPT A MAJOR OR MINOR ROLE. (CIRCLE ONE)***

***DANCE TRAINING: (please list styles):***

***\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***UNIQUE TRICKS: (tumbling, aerial silks, BURPING VERY LOUD AND LONG, juggling, etc)***

***\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***Can you do any of the following accents: British, Russian, or Italian \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***SIGNATURE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***PARENT SIGNATURE: (if under age 18): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

**MATILDA - GENERAL REHEARSAL SCHEDULE/CONFLICT SHEET**

BRING TO AUDITIONS!

*A more detailed schedule will be provided in the first weeks of rehearsals. Cast members may not be called for the entire rehearsal time and may not be called at all on certain dates.*

**Please CIRCLE any date you will NOT be available for a rehearsal. Also, if you will be late or leave early on any rehearsal date, please note that information as well.**

**Too many conflicts and conflicts on consecutive weeks may prevent casting in certain roles.**

**\* MANDATORY DATES, no conflicts allowed**

**GENERAL REHEARSAL DATES: 4-6:30 pm, Black Box/SCC**

**January 7th**

**January 8th**

**January 9th**

**January 10th**

**January 13th**

**January 14th**

**January 15th**

**January 16th**

**January 17th**

**January 21st**

**January 22nd**

**January 23rd**

**January 24th**

**January 27th**

**January 28th**

**January 29th**

**January 30th**

**January 31st**

**February 3rd**

**February 4th**

**February 5th**

**February 6th**

**February 7th**

**February 10th**

**February 11th**

**February 12th**

**February 13th**

**February 14th**

**February 17th**

**February 18th**

**February 19th**

**February 20th**

**February 21st**

**\* February 22nd**

**February 24th**

**February 25th**

**February 26th**

**February 27th**

**February 28th**

**March 2nd**

**March 3rd**

**March 4th**

**March 5th**

**March 6th**

**March 9th**

**March 10th**

**Other than main**

**\*SET BUILDS:**

**February 1st- Set Build 9-5 (This will be a prop and smaller set-piece build)**

**February 22nd - Full Build 9-5 (Full On Stage Build)**

**February 29th – Full Build 9-5 (Full On Stage Build)**

**AN ADULT MUST ATTEND EACH OF THESE WITH THE STUDENT!**

**\*TECH/DRESS REHEARSAL DATES/TIMES: SCC**

**THESE DATES CANNOT BE MISSED! IF YOU CAN'T ATTEND, DO NOT AUDITION! IF YOU MISS, YOUR UNDERSTUDY WILL REPLACE YOU!**

**March 11-4:30-7:30**

**March 12-4:30-7:30 Dry Tech**

**March 13-4:30-7:30 Cue to Cue**

**March 14- 9:00 am -5:00 pm- FULL DRESS REHEARSAL**

**March 16-4:30-7:30**

**March 17-4:30-7:30**

**March 18th-4:30-9:00- Soft opening**

**PERFORMANCE DATES:**

\* March 19th: 5 pm call time for cast members, 7 pm performance

\* March 20th: 5 pm call time for cast members, 7 pm performance

\* March 21st- 5 pm call time for cast members, 7 pm performance

\* March 22nd: Noon call time for cast members, 2 pm performance

\* March 26th: 5 pm call time for cast members, 7 pm performance

\* March 27th: 5 pm call time for cast members, 7 pm performance

\* March 28th: 5 pm call time for cast members, 7 pm performance

\* March 29th: Noon call time for cast members, 2 pm performance

\* **March 29th: Strike and Cast Party after the show**

**EACH STUDENT MUST BE ACCOMPANIED BY ONE ADULT!**

***NOTE FOR PARENTS:*** *Please understand that rehearsals during Tech/Dress and Performance Weeks will**run until a late hour on school nights. We do not run past 7:30 pm. However, child cast members may NOT be excused early from these rehearsals.*

**CAST MEMBER EXPECTATIONS**

**Rehearsal Schedule:** we expect cast members to be on time for all of their scheduled rehearsal times. Being ontime means being in the rehearsal room, ready to go, at the start time. It does not mean walking into the building at the start time.

**Late Arrivals/Missed Rehearsals:** will be grounds for dismissal from the cast. We need everyone inattendance in order for the show to stay on schedule and be a success. We understand that emergencies may arise, and we will work with cast members on an individual basis when these situations occur. However, cast members are expected to honor their commitment to the rehearsal schedule once cast in the production.

**Dance Shoes:** all cast members will be required to wear dance shoes in the production. The style of shoe will bedetermined by the role in which you are cast. You will be expected to purchase the required shoes to wear in rehearsals and during the performance.

**Visitors:** No visitors are allowed during rehearsals. This includes, but is not limited to: friends, siblings, girl/boyfriends, out of town guests, and extended family members. Exceptions can be made, but arrangements must be made with the directors before the date occurs.

**Costuming:** cast members will be expected to provide some minimal costuming pieces which are morepersonalized in nature, such as tights, socks, undergarments, uniform pieces from the middle and elementary schools, etc. However, the majority of the costuming will be provided by the production.

**Undergarments:** A supportive bra/sports bra and skin-colored tights (NOT PANTYHOSE) isrequired of all females in the production. Youth cast members will be expected to wear a nude colored - camisole, and bike shorts under their costumes or a nude leotard.

**Rehearsal Attire:** cast members will be expected to wear dance style attire to all rehearsals. Males may wearathletic pants, and t-shirts or tank tops. Females may wear yoga pants, jazz pants, t-shirts/tank tops, leotards, tights, bike shorts, etc. We need to be able to see your body, and you need to be able to move freely. Dance shoes must be worn at all times. Bare feet, sock feet, and slip-on/flip-flop style street shoes are not allowed at any time.

**Script/Score:** Cast members will be provided with a copy of both the script and score. Castmembers will be expected to print the entire script and bring it in a binder to each rehearsal. Cast members do not need to print the entire score. They may print only the songs in which they perform. All cast members need printed copies of the materials.

**Volunteer Hours:** Cast members, and parents of youth cast members, are required to volunteer 10 hours of their time in working on production-related tasks, such as: costuming, set construction, props, etc. We need everyone's help to make this production a success.

**Parents:** in addition to volunteer hours, we will need a Parent Monitor present at every rehearsal attended byyouth cast members. The Parent Monitor's role is to sit in the hallway and be available to any youth cast member who may need to step out of the rehearsal room. The Parent Monitor will be responsible for any youth who are not in the rehearsal room.

## Roles

(\* ROLES WITH AN ASTRICK BESIDE THEM WILL BE CAST WITH A YOUTH **AND** HIGH SCHOOL CAST MEMBER)

\*MATILDA WORMWOOD. Female; Mezzo-Soprano; an imaginative girl who is clever and wise far beyond her years. She has a thirst for learning that cannot be quenched. (*We will be considering actors within the 8-18 age range for this role, that can play a young girl*).

MR. HARRY WORMWOOD. Male; Baritone; Matilda's uncaring father; a slimy, greedy used-car salesman.

MRS. ZINNIA WORMWOOD. Female; Mezzo-Suprano; Matilda's self-absorbed, negligent mother and an amateur ballroom dancer.

\*MICHAEL WORMWOOD. Male; Tenor; Matilda's older brother; he is not very bright and favored by their parents.

MISS AGATHA TRUNCHBULL. Male/Female; Baritone; the tyrannical headmistress at Matilda's school who despises children.

\*MISS JENNIFER HONEY. Female; Mezzo-Soprano; Matilda's kindhearted teacher; she is tired of living in fear under Miss Trunchbull.

MRS. PHELPS. Female; spoken; local librarian who encourages Matilda's love of reading.

​DOCTOR. Male/Female; Tenor.

THE ESCAPOLOGIST. Male; Baritone.

THE ACROBAT. Female; Mezzo-Soprano.

COOK. Female; Mezzo-Soprano.

SERGEI. Male; Baritone; Russian mobster; [Russian dialect](https://learnaccent.com/product/acting-with-an-accent-russian/).

HENCHMAN/WOMAN 1. Male/Female; Tenor; [Russian dialect](https://learnaccent.com/product/acting-with-an-accent-russian/).

HENCHMAN/WOMAN 2. Male/Female; Tenor; [Russian dialect](https://learnaccent.com/product/acting-with-an-accent-russian/).

HENCHMAN/WOMAN 3. Male/Female; Mezzo-Soprano; [Russian dialect](https://learnaccent.com/product/acting-with-an-accent-russian/).

RUDOLPHO. Male; Tenor; mechanic-employee of Mr. Wormwood and Mrs. Wormwood's ballroom dance partner/instructor; affected [Italian dialect](https://learnaccent.com/product/acting-with-an-accent-italian/).

\*BRUCE/BREE BOGTROTTER. Male/Female; Matilda's classmate; he/she is subjected to extreme punishment by Miss Trunchbull.

\*LAVENDER. Female; Matilda's classmate and friend.

\*AMANDA THRIPP. Female; Matilda's classmate and friend.

\*NIGEL/NANCY. Male/Female; Matilda's classmate and friend.

\*ERIC/ERICA. Male/Female; Matilda's classmate and friend.

\*ALICE. Female; Matilda's classmate and friend.

\*HORTENSIA. Female; Matilda's classmate and friend.

\*TOMMY/TINA. Male/Female; Matilda's classmate and friend.

PARENTS. Male and Female.

CHILDREN'S ENTERTAINER. Male/Female.

BRUCE'S/BREE'S BURP. Male or Female.

​ENSEMBLE - ADDITIONAL CLASSMATES. Male and Female.

ENSEMBLE - ADDITIONAL PARENTS. Male and Female.

**Audition Monologue Choices**

**MATILDA:** And so they prepared themselves for the most dangerous feat that had ever been performed. The great escapologist had to escape from the cage, lean out, catch his wife with one hand, grab a fire extinguisher with the other, and put out the flames on her specially designed dress within twelve seconds, before they reached the dynamite and blew his wife's head off!

The trick started well. The moment the specially designed dress was set alight the acrobat swung into the air. The crowd held their breath as she hurled over the sharks and spiky objects – one second, two seconds – they watched as the flames crept up the dress – three seconds, four seconds – she began to reach out her arms towards the cage – five seconds, six seconds – suddenly the padlocks pinged open and the huge chains fell away – seven seconds, eight seconds – the door flung open and the escapologist reached out one huge, muscled arm to catch his wife and the child – nine seconds, ten seconds… eleven seconds—and he grabs her hand and, and, and suddenly the flames are covered in foam before they can both be blown to pieces.

Maybe it was the thought of their child. Maybe it was nerves. But the escapologist used just a touch too much foam and suddenly their hands became slippy… and she fell.

She broke every bone in her body except the ones at the ends of her little fingers. She did manage to live long enough to have their child. But the effort was too great. 'Love our little girl' She said 'Love our daughter with all your heart. She is all we ever wanted.' And then she died.

And then… things got worse

**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.*

Ooops. See?

*Rumble. Bruce lets out a truly enormous burp, but really, really enormous, it goes on for ever. It hovers above him.*

It was the biggest burp I had ever done. 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…

*It drifts across the class.*

Past Lavender… Past Alice… Past Matilda…

*Drifts 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.

**MR. WORMWOOD:** Everyone, gather round; I want my family to share of my triumph.

One hundred and fifty five old bangers on my hands. All polished up, but the mileage on the clock telling the truth; that each one was… knackered. How could I possibly make the mileage go back? I couldn't very well drive each one backwards could I?

When suddenly I had the most genius idea in the world! I ran into the workshop, grabbed a drill and, using my incredible mind, I attached the drill to the speedometer of the first car, turned it on and whacked it into reverse. A drill's motor whirls backwards thousands of times a second and within a few minutes I had reduced the mileage on that old rust bucket to practically nothing. I did it to every single car!

Ten minutes later the Russians show up. Great big nasty-faced apes, expensive suits, dark glasses; don't know who they thought they were.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Miss Trunchbull**

I am here to teach you all a lesson. Sometimes in life, horrible and unexplainable things happen. These things are a test of character. And I have character! I expect you're wondering what I'm talking about? A child came to my house. I don't know how, I don't know when, I don't know why. But I know a child came. So, did you know it was illegal to enter someone's home without their permission? (She glares at the children) Do any of you recognize …. this? (She holds up a ribbon) Let's play a little game, shall we?!? Who was wearing a pretty red hair ribbon yesterday and isn't wearing one today? Can you answer me that? Who does this disgusting ribbon belong to?

**Mrs. Wormwood**

Look at this. She's reading a book. That's not normal for a five-year-old. I think she might be an idiot. And she keeps trying to tell me stories, Harry. Stories. Who wants stories? I mean, it's just not normal for a girl to be all . . . "thinking". Your father wants to escape this! 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! Hmm. Well, I shall take your money when you earn it, and I shall spend it. But I shan't enjoy it, because of the despicable way in which you have spoken to me tonight.

**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 going to say what happens, because I don't want to spoil it for you. (Pause) All right. Look. What I do is I volunteer to give the Trunchbull a jug of water. And then . . . No! I don't want to tell you anymore because I don't want to ruin it! (She starts to walks off stage. After a moment, she turns) Well . . . On the way back, I find a newt. A newt is like a really ugly lizard that lives in water. And so I pick it up and . . . No! I'm will not say any more! (Starts to go, but really this time.) I'm going to put the newt in the Trunchbull's jug! It's going to be brilliant!

­­­­­­­