

AUDITION PACK

Production details

Our production of Chitty Chitty Bang Bang will take place at The Henrician Theatre, Evesham.

Production dates

Wednesday 7th October 2026 at 7.30pm
Thursday 8th October 2026 at 7:30pm
Friday 9th October 2026 at 7.30pm
Saturday 10th October 2026 at 2pm and 6:30pm

Want to audition?

If you are aged between 11 and 100 you will need to attend our Audition and Workshop day on Sunday 22nd February 2026 at the **Drama Studio, The De Montfort School, Four Pools Rd, Evesham WR11 1DQ.**

Registration starts at 10.30am, followed by a workshop of music and dance from 11am until 12.30pm. Those only wanting to be in the ensemble may then leave. Auditions will commence at 1pm. Please bring a packed lunch if you intend to audition.

We anticipate to finish at 5.30pm and hope to announce the cast at that point. All those attending the workshop and audition day will be offered to opportunity to take part in the show in the ensemble, if unsuccessful in gaining a main character part. We really hope everyone will take up this offer as the ensemble are an integral part of the show and many smaller character parts will also be allocated once rehearsals start.

It will be a long and busy day so please expect some waiting around at times – but it's a great way to meet new members and see what Phoenix is all about! Please also make sure you are wearing comfortable clothing, and you have plenty to drink. You should also make sure that you have some lunch with you- **no hot food is permitted in the venue.**

Before auditioning please consider the commitment needed to be in the show. Show Dates 7th -10th October 2026 at the Henrician Theatre. Rehearsals will start at Aston Summerville on Monday evenings from mid April for main character parts, with main Sunday afternoon rehearsals commencing at the start of May 2026. These will continue until schools break in July and recommence at the start of September . Commitment will be most Sunday afternoons and some Monday evenings. A full schedule will be issued on Audition day. Please note: We operate a policy of a max of 3 rehearsals missed and you're asked to leave the show (this is because timescales are so tight). Thanks for your understanding.

Important: If you want to audition: Please study the character parts below and email us, stating what 2 parts you'd like to audition for. You will be considered for other parts, but time constraints on the day mean we can only see you audition for 2 preferred parts. Once you have decided what to go for email is on **Chitty@phoenixtheatregroup.co.uk**. This will allow us to schedule you in to audition on the day.

What will I be doing in the audition process?

The morning Workshop will be a group dance/movement audition with the choreographer and musical director where everyone gets to learn a routine together. The afternoon audition will take the form of an individual or a small group audition to your chosen character parts below. You'll be asked to perform one prepared monologue and song for the production team.

For the acting part, there are script excerpts attached for each character part for you to choose from. The appropriate script excerpt should be memorised. When learning your scene, remember to think about where you think your character is at the time and who he may be talking to and what they are feeling. How can you get this information over to your audience (director) through your audition?

You may feel free to choose up to two character parts to audition, and no matter what you perform at audition you will still be considered for all parts. This said, if you are particularly keen on playing a specific part then it would be a good idea to prepare as best as you can your favourite role for audition.

For the singing part, you may be required to sing one song. If this is required this will be stated below on the Character description.

For more information on preparing for audition and the audition process, please see our guide towards the end of this pack.

Please be aware that being involved in this production is a definite commitment. Each cast member must commit to rehearsals

when they are required. The only exception to this is if we have been notified of an absence at the time of audition or illness. We operate a policy of 3 authorised missed rehearsals per production as we always do with each production. For your information and to help you decide if you can commit to this project there is a schedule at the end of this pack.

Full scripts for the show will be provided following the completion of a successful audition. If you are successful and gain a part in the production, you would be expected to join the group and pay the annual membership fee of £15.00. This is the only cost we expect you to meet.

Chitty Chitty Bang Bang

ABOUT THE SHOW

Chitty Chitty Bang Bang was originally a family favourite film, released in 1968. The stage version was first performed on Broadway in 2005. While the story is similar, the stage version is much slicker with more comedy elements added. Chitty Chitty bang bang is a car that flies...and for the first time in history, Chitty will appear on The Henrician Theatre stage!

The story is set in England, around 1910. Eccentric widower, Caractacus Potts works as an inventor, a job which barely supports himself, his even more eccentric father, and his two children, Jeremy and Jemima. When the children beg their father to buy for them their favourite plaything - a broken down jalopy of a car sitting at a local junkyard - Caractacus

determines to do whatever he can to make the money to buy it. His first scheme involves the unexpected assistance of a pretty and wealthy young woman they have just met named Truly Scrumptious, the daughter of a candy factory owner, but when this scheme goes wrong, Caractacus eventually comes up with another plan, which gives him enough to buy the car.

Applying his inventing skills, Caractacus transforms the piece of junk into a beautiful working machine, which they name Chitty Chitty Bang Bang, due in no small way to the loud noise its engine makes. Meanwhile Baron Bomburst has decided he wants the car and assigns his two spies, Boris and Goran to steal the car and bring back to him in Vulgaria. Their hair-brained scheme to kidnap the inventor goes wrong when they kidnap Grandpa Potts instead.

Determined to rescue their father/grandfather, Caractacus and the children, along with Truly, fly to Vulgaria where they find themselves in a land with no children. Baroness Bomburst hates children with a passion and sends the child-catcher to eradicate any children.

Discovering some children who have been rescued from the clutches of the child-catcher in the sewers of Vulgaria, Caractacus, Truly and the local toy-maker hatch a plan to give Vulgaria back their children while at the same time rescuing their father/grandfather. Whilst watching the movie will give you an indication of the storyline, please keep in mind this was a movie made in 1968 and is quite antiquated in comparison to today's movie standards. Youtube has many of the Broadway stage version songs and some amateur scenes that would be a better study of the stage show.

Characters

Caractacus Potts:

An eccentric, brilliant English Inventor who is a loving father and son. His inventions and children are his life. Seeking a lovable and charismatic actor.

Please note that the actor playing Caractacus must be at least 16 years old

Gender: Male

Truly Scrumptious:

Daughter of the famous candy maker, Lord Scrumptious. Strong and independent, but gentle. Falls in love with Caractacus. Truly must have a beautiful and sweet singing voice.

Gender: Female

Grandpa Potts:

Caractacus Potts's father, who is a former war hero. A little bumbling, forgetful or vague, he loves to tell old War stories. A sort of second father to Jeremy and Jemima.

Gender: Male

Jeremy Potts:

playing age range: 8-12

Caractacus's son. An adventurous boy with a vivid imagination. A total child at heart who loves his family.

Gender: Male

Jemima Potts:

playing age range: 8-12

Caractacus's daughter. Like her brother Jeremy, she has quite the imagination and would like nothing more than to see her father married again to someone 'scrumptious'.

Gender: Female

Baron Bomburst:

Tyrannical ruler of Vulgaria and a lover of toys. A man-child, he is very immature, needy, and whiney.

Gender: Male

Baroness Bomburst:

Head of the Vulgarian Parliament and a hater of children. Tyrannical and dramatic. Seeking an over the top and wacky villainess.

Gender: Female

The Child Catcher

He/She makes sure that Vulgaria is child-free. Evil and manipulative. Hates children almost as much as the Baroness.

Gender: Male/Female

Non-singing role

The Toymaker:

With all children outlawed in Vulgaria, this toy-making genius only works for the child-like Baron. Smart but frightened.

Gender: Male or Female

Boris:

One member of the comedy Vulgarian spy duo that works for the Baron and Baroness. Though he/she is not very smart, he/she is the leader.

Gender: Male / Female

Goran:

The other member of the comedy vulgarian spy duo that works for the baron and Baroness. A dumb oaf that has a habit of putting more than just his/her proverbial foot in it!

Gender: Male / Female

Featured roles:

(These roles will be allocated based on auditions for the main roles above. We will not audition specifically for these roles on the day)

Lord Scrumptious: Owner of the Scrumptious Sweet Factory. Extremely busy, important, and decisive.

Junkman: A cantankerous old man who wants to melt Chitty down into scrap metal.

Grouchy Miss Philips: Assistant to Lord Scrumptious. Very busy, brusque and formal.

Coggins: The kind owner of the local garage who lets Jeremy and Jemima play in the scrap heap.

Sid, Violet and Dotty: Neighbours enjoying the Fun Fair.

Turkey Farmer: A farmer who purchases one of Potts' inventions.

Inventors: just like Chitty. Six of the most famous inventors in Vulgaria. They help Grandpa try to build a Vulgarian car

Chef: Lord Scrumptious' chief candy cook.

Ensemble:

English Crowd / Scrumptious Candy Factory workers / Morris dancers / Vulgarian Military /
Vulgarian Spy Corps / Vulgarian Servants / Sewer Children / Vulgarian Royal Court

CHOOSE AUDITION PIECES FROM THE FOLLOWING:

(Please note anyone auditioning for Potts should learn all three pieces below)

TRULY and CARACTACUS POTTS:

Song to sing: Truly Scrumptious (copy and paste link below:)

<https://on.soundcloud.com/Efc1cTTmPGKAEJRg9j>

V

TRULY: Look what you've done to my motorbike. I may never get it started now.

POTTS: If it weren't for me, madam, you might have gone head first over the handlebars.

TRULY: Well, excuse me, but I happen to have a sticky carburetor and I'm simply here for a part.

POTTS: By the sound of it . . . you're in the need of an adjustment to your butterfly valve.

TRULY: I'm fairly certain I need a new choke pull spring.

POTTS: Allow me . . . uh, madam.

TRULY: Uh . . . Truly.

POTTS: Absolutely.

TRULY: No, Truly . . . that's my name.

POTTS: Truly . . . what a pretty name.

TRULY: Thank you.

POTTS: (Introducing himself) – Caractacus Potts. Okay. . . pull out the choke.

TRULY: (To the children) – Excuse me, but shouldn't you be in school?

POTTS: No. Pull out the choke, please. Besides, you wouldn't want them to go to school without eating their breakfast would you?

TRULY: Well, certainly not.

POTTS: So that's why we're here . . . for a part to repair my breakfast making machine.

TRULY: What's wrong with a stove and a skillet?

POTTS: Inefficient . . . and not as fun.

TRULY: Breakfast making machine? Rather eccentric. . . wouldn't you say?

POTTS: No I wouldn't say.

TRULY: Well, I'm sorry, I didn't mean. . .

POTTS: Good day, Madam.

TRULY: Good day. . . Oh, and thank you.

POTTS: Vicious, interfering, confounded woman! Who does she think she is, telling me how to raise my children? Implying that I am eccentric. I am not eccentric. Implying I don't look after you. . . I look after you alright, don't I

POTTS and JEREMY/JEMIMA

Song to sing: Truly Scrumptious (copy and paste link below:)

<https://on.soundcloud.com/Efc1cTTmPGKAEJRg9j>

J: Daddy, have you been working late again?

POTTS: Why aren't you asleep?

J: I've been thinking. I know how to raise money for the car . . . I can sell my treasures. Look, King Alfred's Crown . . . the nail from Noah's Ark . . . the stone possibly from Stonehenge. These things are enormously valuable. Take them, Daddy. You can sell them. And you can use the money to buy the car. And for all your inventions.

POTTS: Thank you so much. All these wonderful things . . . they're very precious. I'm afraid other people wouldn't appreciate them.

J: Why not, Daddy

POTTS: Because other people don't see things the way you do. Come now, let's go to sleep. I have to go to the Fun Fair.

J: Oh goodie. Can I come?

POTTS: Not, it's not for fun. Daddy has a plan.

POTTS and GRANDPA

POTTS: (To Jeremy and Jemima) Just this once you can finish your supper upstairs. Grandpa and I need to talk.

GRANDPA: Goodnight, God Bless, don't let the bugs undress. (Jeremy and Jemima exit)

POTTS: Thirty shillings. How on earth am I supposed to find thirty shillings?

GRANDPA: I haven't the foggiest. Still they don't ask for much, do they?

POTTS: That's because they don't get much.

GRANDPA: That's true!

POTTS: But, God knows, I'm doing my best.

GRANDPA: Yes, and we're not bad parents are we?

POTTS: No, no we're not.

GRANDPA: But still nothing can replace their mother.

POTTS: I know. I know. But thirty shillings!

GRANDPA: Thirty shillings!!

POTTS: Ah well. Nothing's impossible. One of these inventions is going to work one day, isn't it Grandpa?

GRANDPA: Almost entirely certainly.

POTTS: Absolutely. 'Night Grandpa.

GRANDPA: 'Night my boy. (Thinks to himself) My boy. . . got a lot on his plate he has. Funny old family we are. Still, we all muck in as best we can.

CHILDCATCHER and TOYMAKER:

No song

TOYMAKER: Can I help you?

CHILDCATCHER: What?

TOYMAKER: There are no children in here....only me and my toys.

CHILDCATCHER And who are you? I'm looking for the inventor Potts and his snivelling children.

TOYMAKER: I'm the Toymaker. There really is no one else here. I'm busy making toys for the Barons birthday.

CHILDCATCHER: What?

TOYMAKER: Dancing dolls like he has never seen before!

CHILDCATCHER: If I find out they are for children I will lock you up in the castle dungeon and throw away the key. I can definitely smell children! Oh children, children.....lots of lovely sweets for you to eat.

TOYMAKER: They're for the Baron I tell you. He likes toys. A lot. Last year I made him a go kart and he loved it so much he made me make a second one for the Baroness. They now hold races every Sunday and race around the castle moat.

CHILDCATCHER: Enough of your blabbering..... I will be back if I don't find those children in the square. Make sure you are here when I return otherwise you'll be clapped in irons and left to rot in the dungeon.

BORIS and GORAN

Song to sing: Truly Scrumptious (But in a Vulgarian accent!) copy and paste link below:

<https://on.soundcloud.com/Efc1cTTmPGKAEJRg9j>

BORIS: 28, 29, 30 bob shillings. (a stray dog runs across the stage)

GORAN: I think it was a Shih Tzu.

BORIS: No it was a fox terrier . . . and don't call me Sue.

GORAN: All we need to do now is buy the car.

BORIS: It's not so simple. Mr. Coggins wants to sell it to that nice Englishman. I don't think he's going to sell it to two Vulgarians.

GORAN: Oooooow. (Suddenly) I've got it! Vee von't tell him we are from Vulgaria.

BORIS: Goran, one only has to look at you to know how vulgar you are.

GORAN: Yes. I have a vulgar heart.

BORIS: Yes.

GORAN: I have a vulgar mind.

BORIS: Yes.

GORAN: Can't I just speak English and still be Vulgar?

BORIS: No, Goran. That would make you American. We must be English. From now on, Goran, you will be Gordon.

GORAN: (Haughtily) Gordon.

BORIS: . . . and I, Boris, will be . . . (They think.)

GORAN: Doris?

BORIS: (pause . . .finally) Brilliant!

GORAN: And we will be English.

BOTH: Ha! Ha! Ha!

BARON and BARONESS

Song to sing: chu chi face (copy and paste link below)

<https://on.soundcloud.com/yUHSCAvfI7aVPSTpRz>

BARON: My darling, how do I look?

BARONESS: I could eat you with a spoon. My Strudel.

BARON: My little knockwursts.

BARONESS: My sticky bun . . . I have such a special surprise birthday planned for you today.

BARON: You do? Tell me, tell me, what's the theme this year for my party?

BARONESS: Shan't. It's a surprise.

BARON: Tell me about my party.

BARONESS: You'll have to wait and see.

BARON: Tell me, tell me, tell me.

BARONESS: Don't make me count!! (That shuts him up) I have a special present planned for you today. This year the Toymaker has excelled himself.

BARON: The Toymaker. What has he made? Is it . . . a toy?

BARONESS: It's like a sixth-sense with you, isn't it? You always know.

BARON: Oooow, I'm so happy! It's my birthday and I'm having a big party and I'm getting the

flying car and the toymaker has a special toy just for me. What more could a Baron want?

BARONESS: His Baroness.

BARON: Oh my veenerschnapple.

BARONESS: Your rotten toys mean more to you than I do.

BARON: No. You know what you are to me – don't you my darling?

PHOENIX AUDITIONS – HELP FOR AUDITIONEES AND PARENTS

We want to demystify the auditions process and help everyone, particularly those who are new to auditions or curious about the process, understand what happens and how decisions are made. Everyone auditions for things at various points in their lives, and we all have to face the highs of success or the lows of not getting what we want. However, it can be easier to deal with some of the frustration at not succeeding if one has a clearer, more realistic idea as to why this might be the case, hence this article.

We also want to offer some practical advice as to how best to prepare for auditions as well as how to make the decision to apply in the first place. Again, there is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the roles. We hope to clear some of these issues up in this article.

Finally, we are committed to making our auditions a rewarding and fair experience as best we can. (Ultimately, of course, there will only be one person who gets the role, and many more people will be rejected. This is the nature of the theatre, for there are always many more good actors than there are good roles.) Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead a chance to try to see how they respond to a role, to share the material they have prepared freely and confidently, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. So this article is also intended to suggest to you how you can play your part in this.

What can I expect at auditions?

Audition formats vary widely:

- Some require the auditionee to present a monologue or song to a panel, with no-one else in the room. Here the director might just want to see whether, to their mind, you 'fit' the role or not, as well as how you work under pressure.
- Some will ask you to work with one other person as you present your speech or a piece of dialogue. This person might be another auditionee, or perhaps another actor, or a member of the panel. Here, they will be exploring how you work with others. They may also be asking you to work with another actor that they have in mind for the role, to see how you interact. You may be asked to repeat this process with more than one other auditionee.
- Some will take the form of a workshop, where the emphasis is on asking you to do different things. Here they might be wanting to see how you work in an environment similar to the rehearsal room, they might be trying to give you a greater insight into the play so that you can make a stronger connection to the work. They also might be trying to see how you engage with others, for casting as well as for working purposes. They might also just find this way of auditioning suits their own skills and observational abilities better, giving them more time to watch you.

How do I prepare for auditions?

Here are some very simple tips:

- If you have to prepare some text and know it off by heart, do it thoroughly. In the audition you want to be focusing on the character and what they are saying and doing, rather than being the actor desperately trying to remember their words. The audition room will be different from your bedroom, so try performing your speech in different locations. The director will want to know that you are reliable if they are going to trust you with the responsibility of a role in the production.

- Engage imaginatively with what the character is saying and why they are saying it. Remember that they are speaking to someone else, so engage with what you want them to understand. Even if the Character is speaking to themselves, they are still doing so for a reason, so try to engage with what you think that might be.
- Whispering the words to yourself often allows you to hear what you are saying in a very direct, honest way. Doing this might allow you to hear things in the speech that you hadn't noticed before.
- To make sure you have learned it fully and deeply, do other activities whilst speaking the speech. The more you do this, the sturdier your learning of the speech. Also, quite often this will encourage you, unconsciously, to say it in different ways. This will be helpful in making you more confident, especially if a director is likely to ask you to do it differently.
- Finally, and vitally, the answers to many questions about the speech will be in the play itself. Find out ALL the simple facts about your character, and make sure you have an understanding of what has recently happened to them and what is happening to them at this point in the play. If you don't know, not only will it be very difficult to perform the speech with any sense of integrity or accuracy, but you will feel silly if a director asks you about the character you are playing and you can't answer.

How do you cast a production?

When you audition, you'll meet our audition panel — usually the director, musical director, choreographer, and someone from the production team. Don't worry, they're not there to scare you! They just want to see where you'd fit best in the show.

We always make auditions as friendly and welcoming as possible. We want you to feel relaxed, confident, and proud of what you can do.

Sometimes you might be asked to come back to read other parts that you may not of necessarily gone for in your choosing. This just means we'd like to see you read or perform for different roles, or maybe try a scene with other people to see how you work together.

Most importantly, we cast the show in a way that helps everyone shine, whether you're playing a lead role, part of the ensemble, or helping bring the big moments to life on stage.

The reality of limited rehearsal time means that they will often look for the actor who, in auditions, gets closest to the way the director understands how he wants the character played.

The simple truth about auditions is a lot of factors influence the panels decision. All you can do is do your best. Phoenix operate a policy of giving everyone the opportunity and if you are unsuccessful at gaining a main part, everyone is invited to take part in the chorus which is an integral part of the show. It is therefore unlikely that the reason for anyone not achieving a main part will be 'lack of talent' or 'lack of innate ability'.

How do I know if I should audition or not?

Phoenix Theatre Group would be putting ourselves in an difficult position if we began to suggest to particular individuals that they should audition. This would immediately create favouritism, false hopes and resentment. Moreover, we insist that we run an open door auditions process, and therefore invite anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, to audition for one of our productions. If you have a keen hunger and are prepared to put the work in, then go for it!

Tips for the big day...

- Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves. Bring a drink and lunch (if your staying to audition later).
- Warm yourself up by using the morning workshop to exercise your vocal chords and get you 'in character' for later at auditions.
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day, giving you the best chance of showing yourself off to the best of your ability.

- It is advisable to learn the pieces of script if possible, again to be able to perform it fully and confidently. Arrive in comfortable clothing and sensible shoes to dance in (no skirts as they hinder movement) that is easy to move around in for the dance audition.
 - Students with long hair should ensure they have their hair tied back.
 - Try to enjoy the audition and use it as a fun, learning experience.
 - Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.
 - Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
 - Do not worry if something goes wrong in the audition. The audition team is there to see the potential, not to see a finished, polished routine.
 - Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible.
- Finally Good Luck!