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Welcome to the Musical Theatre!

You are about to begin rehearsals for a production of Roald Dahl’s *Willy Wonka Jr.* Rehearsing refers to the process of learning and practicing a play or musical in order to perform it for an audience. Because a musical uses songs and dances to tell a story, you may be called upon to act, sing and dance in your production—that’s a lot to rehearse!

This Student Book, which is similar to the scripts professional actors use to rehearse, will be your most important resource as you prepare for your production. The main section of the book contains the dialogue, lyrics, music and stage directions for the musical.

- **Dialogue** refers to the words the characters speak, or *lines.*
- **Lyrics** are the words the characters sing in the show.
- **Music** indicates the notes and timing for the songs.
- **Stage directions** describe the setting and important physical actions performed by the characters.

The dialogue, lyrics and stage directions make up the *libretto,* or *script,* of the show. The script has *acts,* which are in turn divided into *scenes,* each scene usually taking place in a different location, or *setting.* Roald Dahl’s *Willy Wonka Jr.* consists of one act with twenty scenes.
How to Talk Like an Actor

Every profession has its own vocabulary. As you read and rehearse Roald Dahl's *Willy Wonka JR.*, learn the words on the next few pages so you can talk like a theatre pro in no time! The term *theatre* (sometimes spelled *theater*) may refer to plays or musicals as an art form, a building where they are presented, or the community of people who create and perform them. In this Student Book, we will refer to “theatre” as the activity and “theater” as the place.

What You’ll Find in a Theater

The *stage* is the area where actors perform for an audience. The *house* is where the audience sits to watch the performance. Anything on the stage and within view of the audience is said to be *onstage*; anything outside the view of the audience is said to be *offstage*. The entire area off and behind the stage is the *backstage* area. The various onstage, offstage and backstage areas vary from theater to theater. Most theaters have *wings*, areas to the side of the stage just out of the audience's view. Actors who are about to come onstage are said to be “waiting in the wings.”

The entire physical environment onstage is known as a *set*, and may include backdrops, flats, furniture and props. *Backdrops* and *flats* are large pieces of painted paper or cloth that hang or stand behind acting areas to represent different locations, or *settings*. *Props* are objects used by the actors during the show.
In order to see the set, special theatrical lights are hung above, in front, or to the side of the stage. Most lights are focused on a certain area of the stage, but spotlights, or follow spots, are movable and can follow actors crossing the stage. In order to hear the actors, microphones, or mics, may be used to amplify their voices. These may include foot mics, flat microphones arranged along the front edge of the stage, and body mics, portable microphones strapped to the actors’ bodies.

**Where You’ll Go Onstage**

“Stage” also describes how the director chooses to have actors move and interact onstage. Each section of the stage has a specific name. When you stand at the center of the stage (centerstage) and face the house, upstage is the area behind you, and downstage is the area in front of you. Stage left is the area to your left, and stage right is the area to your right. These terms can be combined. For example, the area to your right and behind you is upstage right, or up right. Stage locations remain the same no matter what direction you face or where you are located onstage or in the theater. The section of the stage closest to the audience is always “downstage.”

Another useful set of terms describes what happens onstage during the show. An actor enters, or makes an entrance, when he steps onstage. An actor exits, or makes an exit, when she leaves the stage. An actor crosses when he moves from one place onstage to another. An actor counters when she moves to fill the space left by an actor who has crossed. A cue is any line or action that triggers another line or action.
Who You’ll Meet Doing Theatre

There are many people who work together to put on a musical. The actors performing characters in a show are collectively known as the cast. The people who work backstage during a show are known as the crew. Together, the cast and crew are known as the company. The company is headed by the creative team, the people “in charge”:

- The producer oversees the budget, calendar and staffing.
- The director provides the artistic vision for the show and coordinates all of the creative elements.
- The music director teaches the music and maintains its quality.
- The choreographer creates and teaches the dances.
- The designers create the sets, costumes, lighting and sound.
- The technical director coordinates the construction and painting of the sets, the hanging of the lights and the set-up of the sound system.
- The stage manager keeps rehearsals and performances running smoothly and on schedule.

There are a few important members of the creative team you will never see at rehearsals: the writers of the musical. The composer wrote the music, the lyricist wrote the lyrics, and the librettist, or book writer, wrote the dialogue. If the musical is an adaptation of a film, the writing team may include a music adapter and a book adapter, who help tell the story for the stage. Although the writers made their contribution to the show long ago, you will be working with them by bringing their words and music to life onstage.
Make Your Script Your Own

Your script has dialogue, music, lyrics and basic stage directions, but it leaves countless details for you and your director to fill in with your imagination. This is part of the excitement of live theatre. Words, music and staging may be interpreted in many different ways. Every production is unique, and shows change with each performance.

Your director will interpret the musical for your production and help you understand your character (or role), your character's motivation (why your character does certain things), and how your character interacts with other characters. Your director will then give you notes on your blocking (where, when and how you move onstage), stage business (the action you perform onstage) and character development (how you interpret your lines and lyrics). Meanwhile, your music director and choreographer will teach you songs and choreography (the dances in a show) and give notes on how to improve your performance.

You will be responsible for remembering all of these notes and carrying them out in rehearsal and in front of an audience! The best way to do this is to write notes right into your script. In marking up your Student Book, you are "completing" the script of the show as it is interpreted by you and your director, music director and choreographer. The next two pages list and illustrate suggestions for marking your script.
Explanations of the illustrations can be found below and on the next page.

Student Book
Name: Ellie Saylor
Character: Charlie

Always write your name legibly, either on the cover of your script or in the space provided on the title page. Student Books have a way of getting lost or changing hands during rehearsals!

Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.
3 Underline important stage directions, lines, lyrics and individual words. For example, if your line reads "Don't worry Dad. Like Grandpa Joe says, 'think positive!'" and your director wants you to stress the words "think" and "positive," underline those words in your script.

4 Save time and space by using the following standard abbreviations:

   ON: onstage
   US: upstage
   SL: stage left
   CS: centerstage
   OFF: offstage
   DS: downstage
   SR: stage right
   X: cross

   You may use these abbreviations to modify other instructions (e.g., you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write "X DSR" to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Mark your music with large commas to remind yourself where to take breaths while singing.

7 Draw stick figures to help you remember your choreography.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!
What to Expect in Rehearsals

Knowing a little about the rehearsal process can help you plan ahead and make the most of your time. Although your exact rehearsal schedule will be determined by the creative team, this is a common rehearsal plan for a musical:

1. **Read-through**: at the first rehearsal, the cast sits together and reads the script aloud.

2. The cast learns the music, choreography and blocking for the show, usually in that order.

3. **Run-throughs**: the cast rehearses the show from beginning to end.

4. Once the set is complete, the cast begins rehearsing in the theater. (Earlier rehearsals are often held in smaller rehearsal rooms.)

5. **Technical rehearsals** (or **techs**): the company rehearses with the lights and sound equipment.

6. **Dress rehearsals**: the cast rehearses in costume.

7. **Final dress**: the company runs the show exactly as if there were an audience, but there's no one in the house except the creative team.

Rehearsals usually begin with a warm-up led by a member of the creative team, who takes you through exercises to prepare your muscles—including your voice—for the work ahead. Next you learn the scene, song or dance on that day's rehearsal schedule. The director, music director or choreographer gives you notes on your performance. Then you practice the scene, song or dance again, keeping those notes in mind.
The first few rehearsals will be on-book—you rehearse with the script in your hand. Later, as you memorize the lines, music, lyrics, choreography and blocking, you’ll rehearse without your script, or off-book. The sooner you get off book, the better; it’s much easier to act when you don’t have to carry a script. If you forget your dialogue, simply call, “Line!” The stage manager always has a script ready to remind—or prompt—you on lines or blocking.

When you rehearse, stay alert. The theater can be a dangerous place, especially when the lights, sets and props are in place. Make sure you eat a healthy meal before rehearsal and get enough sleep so you will have the energy to perform well.
**Be a Team Player!**

As a cast member of a show, you have an enormous responsibility to the creative team, the crew and yourself. Every member of the company is vital to the success of the show. Actors rely on their fellow cast members to speak each line and perform each stage action as rehearsed. Everyone depends on the crew members to change the set, provide the props, help with costumes, etc.

Because each person’s actions affect the entire company, it is essential that you are always punctual. The time you are expected at rehearsals, or at the theater before a performance, is known as your **call time**. Once you arrive, you must focus and follow instructions. Create a calendar with all your call times, what you need to prepare for each rehearsal, and any other important information.

This Student Book contains a lot of information, but once rehearsals start, you’ll be amazed how quickly you learn. And remember to have fun. So get out there and “break a leg!”

*This is theatre slang for “good luck.” Theatre people have a long history of superstition. Many believe if you wish for something aloud, the opposite will occur. So to avoid saying anything to jinx a performance, performers wish each other harm rather than luck to bring about the opposite result!"
Story Background

Did you know writers sometimes rewrite books many times before their books are finalized? Roald Dahl wrote several drafts of Charlie and the Chocolate Factory before settling on the version that has become so well known. The information below details the development of Charlie and the Chocolate Factory from first draft to cherished book. So the next time you are rewriting a book report, remember your hard work just may pay off!

The Story in the Early Drafts of Charlie and the Chocolate Factory

(all dates are approximate)

Manuscript, titled, Charlie's Chocolate Boy (1961)
Ten golden tickets were hidden in Wonka chocolate bars every week. Mr. Wonka gave a tour of his factory every Saturday to that week's lucky recipients. In this draft, Charlie Bucket finds a ticket on his first attempt. The other nine children on the factory tour are not introduced to the reader until they meet their respective ends:

- Augustus Pottle—falls in the chocolate river
- Miranda Grope—also falls in the chocolate river, despite Augustus' example
- Wilbur Rice and Tommy Troutbeck—climb in wagons running from the vanilla fudge mountain and end up in the "Pounding and Cutting Room"
- Violet Strabismus—turns purple after chewing the three-course-meal gum
- Clarence Crump, Bertie Upside and Terence Roper—each cram a whole mouthful of “warming candies” and overheat
- Elvira Entwhistle—falls foul of the squirrels in the Nut Room

Charlie Bucket climbs into a “chocolate boy” mould in the Easter Egg room and is encased in chocolate. He is taken to Mr. Wonka’s house as a present for Freddie Wonka (Mr. Wonka’s son). While there, Charlie witnesses a burglary. As a reward for helping to catch the burglars, Mr. Wonka gives him his own sweet shop, “Charlie’s Chocolate Shop.”

**Typescript, titled, Charlie’s Chocolate Boy** (1961)
The number of tickets per week is reduced from ten to seven. The lucky finders in this story (with their exits) were:
- Augustus Pottle—falls into chocolate river, and goes to the Chocolate Fudge room
- Miranda Mary Piker—falls into chocolate river, and goes to the Peanut Brittle room
- Violet Beauregarde—turns purple after chewing gum
- Henry Trout—climbs into a vanilla fudge wagon
- Marvin Prune—(pages missing from draft, so we never find out what happens to him)
- Veruca Salt—is tipped down the garbage chute in the Nut Room

Ghostly voices recite the poems after each child’s exit. The workers in the factory are simply described as “white-coated assistants.”

**Untitled Manuscript—an incomplete draft** (1962)
The seven children in this draft are given distinct characteristics, which Roald Dahl listed on the first page, as follows:
- Charlie Bucket—a nice boy
- Augustus Gloop—a greedy boy
- Marvin Prune—a conceited boy (we never find out what happens to him, as his exit isn’t included in this draft, and he was then dropped)
- Herpes Trout—a television-crazy boy
- Miranda Mary Piker—a girl who is allowed to DO anything she wants
- Veruca Salt—a girl who is allowed to HAVE anything she wants
- Violet Beauregarde—a girl who chews gum all day long

Charlie’s grandparents are introduced for the first time in this draft. (Previously only his parents were mentioned as they accompanied him on the factory tour.) Grandpa Joe emerges as the expert on all things “Wonka” as he was one of the former workers in the factory. There are only seven Golden Tickets in total (not seven every week) and the finding of the tickets is made much more important in this draft.

Tiny people called Whipple-Scrumpets are introduced as Mr. Wonka’s workforce, reciting the poems as each child leaves.

**Manuscript, titled, Charlie and the Chocolate Factory** (1962)
This is the first draft to have this title. It continues the story from the untitled manuscript (which cut out after the exit of Augustus Gloop) and contains six children only—Marvin Prune has been dropped.

Charlie inherits the chocolate factory at the end of the story as all the other children have been eliminated.

**Typescript, titled, Charlie and the Chocolate Factory** (1964)
Miranda Mary Piker is finally dropped in this draft, leaving the five children of the published story. The Whipple-Scrumpets are re-named Oompa-Loompas all the way through.
Plot Summary

Willy Wonka, owner of a magical and mysterious chocolate factory, invites the audience to join him in a world of “pure imagination” (Pure Imagination). Although Wonka excels at making candy, he is ready to retire and find some “bright spark” to continue his candy confectioning (Golden Age of Chocolate).

Charlie Bucket’s family is poor. They do not have enough money to buy food or warm clothes, let alone candy. The local Candy Man arrives with his candy cart of Wonka treats, and gives Charlie a sample “on the house,” as well as yesterday’s paper (The Candy Man). The paper contains exciting news: Willy Wonka is holding a contest! The five lucky people who find Golden Tickets inside Wonka bars win a tour of the chocolate factory and a lifetime supply of chocolate.

While returning to school, Charlie learns the enormous eater, Augustus Gloop, has found the first Golden Ticket in Frankfurt, Germany. Augustus and his mother describe how Augustus has been carefully trained for the task of eating lots of food (I Eat More). The reporter, Phineous Trout, announces that Veruca Salt has found the second Golden Ticket in Sao Paulo, Brazil. Veruca’s father assisted her search by having his factory workers shell chocolate wrappers.

Charlie makes his way home to find his father sitting alone on a bench. Mr. Bucket has lost his job at the toothpaste factory and worries the family will starve. Charlie reminds his father “the Bucket family always thinks positive” (Think Positive).
Charlie and his father return home and, “surprise!” it’s Charlie’s birthday! Charlie receives a Wonka bar as a birthday present, but no Golden Ticket is found. The family tunes in the radio, only to learn Violet Beauregarde, of Snellville, Georgia, has found the third Golden Ticket. Violet is a gum chewer who switched to chocolate in order to win the contest, but is now back to constantly chewing gum. Phineous Trout interrupts to announce Mike Teavee, in Television City, California, has found the fourth Golden Ticket. Mike and his mother explain the only thing they need is TV, the Internet and computer games (I See It All on TV). Charlie wishes he’d never heard of “chocolate” or “Willy Wonka” and the family encourages Charlie to cheer up (Cheer Up, Charlie).

The city is blanketed in a deep snow; on his way to school, Charlie meets the Candy Man, who gives Charlie his scarf. Charlie finds a coin buried in the snow, and offers to post a notice about the lost coin. The Candy Man rewards Charlie with a Wonka bar for being “such a good kid.” Charlie then purchases a Wonka bar and finds the final Golden Ticket (Think Positive - Reprise and (I’ve Got a Golden Ticket)! He runs home to tell his family of his win and they decide Grandpa Joe should accompany Charlie on the tour of Wonka’s factory (At The Gates).

Wonka greets the five winners and their parents at the gates, and they begin their tour of the magical factory (In This Room Here). They arrive at the Chocolate Smelting Room, where Wonka chills chocolate to the perfect temperature for dipping strawberries. Augustus cannot resist tasting the chocolate and falls into a vat of it, which-hardens instantly like magic shell, trapping Augustus. The Oompa-Loompas remove Augustus and his mother and reveal the moral of eating too much (Oompa-Loompa 1).
Wonka continues the tour by revealing a pink candy boat that takes the remaining group on a psychedelic adventure down a chocolate river (*There's No Knowing*). They arrive at the Inventing Room where Violet is tempted by the Everlasting Gourmet Gobstopper (*Chew It*). She snatches one, chews it, and swells like a giant blueberry. The Oompa-Loompas remove her and her mother and detail the moral of children who chew gum more than once in a while (*Oompa-Loompa 2*).

Charlie and Grandpa Joe are separated from the group and discover the Fizzy Lifting Drink. They taste a bit of the drink and fly towards the sky (*Flying*). They encounter an exhaust fan overhead—which could mean their untimely demise—but they discover that by burping they float safely to the ground (*Burping Song*). They rejoin the group in the Nut Room where Veruca demands a Squirrel, a pink candy boat and an Oompa-Loompa (*I Want It Now!*). Veruca and her father disappear down a trash chute that may or may not lead to the incinerator, and the Oompa-Loompas discuss the moral of spoiled brats (*Oompa-Loompa 3*).

With just Charlie, Grandpa Joe, Mike and Ms. Teavee left, the tour reaches the Choco-Vision Room, where Mike meets his temptation and is shrunk to barely six inches tall. The Oompa-Loompas discuss the moral of too much TV and technology (*Oompa-Loompa 4*).

At the conclusion of the tour Charlie does something remarkable: he thanks Wonka for the tour and admits to tasting the Fizzy Lifting Drink and breaking the rules. Wonka reveals the tour was a test of character and only Charlie has succeeded. Wonka proclaims Charlie as his successor as Charlie’s family joins them at Wonka’s factory (*Finale*).
Characters (in order of appearance)

WILLY WONKA/CANDY MAN
OOMPA-LOOMPA 1
OOMPA-LOOMPA 2
OOMPA-LOOMPA 3
OOMPA-LOOMPA 4
OOMPA-LOOMPA 5
CHARLIE BUCKET
MRS. BUCKET
MR. BUCKET
GRANDMA JOSEPHINA
GRANDMA GEORGINA
GRANDPA GEORGE
GRANDPA JOE
JAMES
MATILDA
PHINEOUS TROUT
AUGUSTUS GLOOP
MRS. GLOOP
VERUCA SALT
MR. SALT
VIOLET BEAUREGARDE
MRS. BEAUREGARDE
MIKE TEAVEE
MS. TEAVEE

ENSEMBLE:
OOMPA-LOOMPAS
CANDY MAN KIDS (SOPHIE, DANNY, ALFIE, BILLIE)
COOKS (optional)
SQUIRRELS
PROLOGUE: WONKA’S FACTORY

(An empty stage. Lighting suggests the moving cogs of an active factory. The sounds of this magical factory are heard: pingings, boings, crackle-pops, whistles blowing, bursts of children’s laughter, and occasionally a child crying and another throwing a tantrum. From time to time, bubbles fill the stage, as well as bursts of smoke and fog. The lighting is constantly changing, constantly moving.)

(The actor playing WONKA enters the stage; he peers at the audience. It is clear he is world-weary, tired and a bit dangerous. OOMPA-LOOMPAS dressed in pristine white lab coats carry high-powered flashlights illuminating WONKA as he invites the audience to enter a world of pure imagination.)

PURE IMAGINATION

Moderately \( \cdot \) = ca. 86

\[ \text{WONKA:} \]

(During the number CAST members are assembling the set behind WONKA.)

Come with me and you’ll be in a world of pure i-mag-i-

na-tion! Take a look and you’ll see in-to your i-mag-i-na-tion! We’ll be-gin with a

spin travelling in a world of my creation! What we'll see will defy explanation!

If you want to view paradise, simply look around and view it! Anything you want to, do it!

Want to change the world? There's nothing to it! There is no place I know to compare with pure imagination! Living there you'll be free, if you
truly wish to be!

WONKA: I am Willy Wonka, the greatest candy maker of all time.

GOLDEN AGE OF CHOCOLATE

Rubato-like

A tempo = ca. 76

OOMPA 1:

OOMPA 2:

Once upon a chocolate time, a

OOMPA 3:

long, long, chocolate time ago, The golden age of chocolate began.

WONKA:

I know, 'cos I was there.

OOMPAS 4-5:

When it comes to chocolate, he's a many-flavored man, you know, 'cos

© 2004, Leslie Bricusse, Stage & Screen Music, Ltd.
that's the age of chocolate he ran with oh, such style and flair! And the golden age of chocolate has lasted all these years, The golden stage of chocolate that
every child reveres. But soon I'll be retiring, to make way for someone new. Some bright spark I'll be hiring, but who? But

(The CAST reacts with shock. This is the first time WONKA has revealed the secret behind the Golden Ticket contest.)
BOYS: ALL:

who? But who? But

WONKA:

who? What-

ever your opinion is about me, the

choc'late world could not survive without me!

WONKA: 1st time WONKA & PART 1: 2nd time

There'd be no more choc'late ripples or choc'late squiggles or

PART 2: 2nd time only

No more
choc'late tip-ples, Choc'late ruf-fles or
choc'late gig-gles, Choc'late whirl-ies or

gig-gles, no more

choc'late truf-fles, Choc'late kiss-es for
choc'late swirl-ies, Choc'late twirl-ies for

swirl-ies, No more

sweet young miss-es, Soft and cream-y, com-
all you girl-ies, Choc'late ba-gels or
twirl-ies, no more

plete-ly dream-y, Or choc'late ic-es, 'cause
choc'late bu-gles, Or choc'late bub-bles, 'cos

bu-gles, Choc'late's...
choc-late's cri-sis will grow and grow and
choc-late's trou-bles will grow and grow and

ALL: both times

troub-les will grow and grow and

grow the day that I re-tire, I
grow the day that he re-tires, we'll

know!

know! No, no, no no! No, Wil-ly Won-ka

WONKA & PART 1:

There'd be no more

just can't go!
'Cos the just can't go!

Moderately \( d = ca. 90 \)

golden age of choc'late has lasted all these years. The golden stage of choc'late that every child reveres. There's a golden page of choc'late hist'ry we must write somehow. For the golden age of choc'late__ to make life
SCENE 1: THE BUCKET SHACK

(WONKA signals for the following action to take place:
A squeaky bed with two headboards is pushed centerstage.
Pre-set on this unit are CHARLIE'S GRANDPARENTS.)

WONKA
These two very old people are the father and mother of Mr. Bucket,
and those two very old people on the other side of the bed are the
father and mother of Mrs. Bucket. This is Mr. Bucket and that is Mrs.
Bucket. The small boy standing right there is Charlie Bucket, their
only son.

(WONKA snaps his fingers and the scene moves to action.)

CHARLIE
Here ya' go Grandpa Joe, cabbage soup.

GRANDPA JOE
Everyday nothing but cabbage soup. Cheer me up, Charlie!—Tell me,
what's the chocolate news?

CHARLIE
Wonka's got a new bar out—

GRANDMA GEORGINA
Fudge-whipple or mallow based?

CHARLIE
Mallow—with flavor shifters—

GRANDMA JOSEPHINA
Flavor shifters?! My!

(CHARLIE crosses back to his mother to get a bowl of soup for
GRANDPA GEORGE.)

CHARLIE
Papa, what's the latest cap count?
MR. BUCKET
One million, two hundred and forty-nine thousand, nine hundred and seventy-six perfectly installed toothpaste caps, Charlie.

(MR. BUCKET’S right hand randomly twitches, as if he’s still twisting toothpaste caps.)

CHARLIE
Do you think I might work in the toothpaste factory one day?

MR. BUCKET
Let’s hope not, Charlie.

GRANDPA JOE
What kind of positive thinking is that? Charlie’s gonna work for Mr. Wonka making chocolate bars.

MRS. BUCKET
Now Grandpa Joe, don’t go filling the boy’s head with dreams of candy.

GRANDPA JOE
Charlie’s from a long line of distinguished candy men—

GRANDMA JOSEPHINA
And women!

MR. BUCKET
But Wonka hasn’t hired anyone since Slugworth’s spies stole his candy balloon recipe.

GRANDPA JOE
Wonka was so angry! He gathered all the workers saying, “I’m sorry but you all must go home.” Then he locked the gates of the factory forever!

CHARLIE
But Mr. Wonka still makes candies. I can smell them on my way to school.

GRANDMA GEOGGINA
Yes, but no one goes in and no one comes out—

GRANDMA JOSEPHINA
Shadow workers...

GRANDPA JOE
Maybe the undead. Who knows?
MRS. BUCKET
Grandpa Joe, you're going to give Charlie nightmares again.

GRANDPA GEORGE
(suddenly waking up)
What'd she say?

GRANDMA JOSEPHINA
She's makin' bathtub gin.

GRANDPA GEORGE
We're playing gin?

GRANDPA JOE
I'm in.

MR. BUCKET
Charlie, run out and see if anyone is done with the newspaper.

CHARLIE
O.K. Dad, you'll have to feed Grandpa George.

(Charlie crosses out.)

MR. BUCKET
Here you are Mom, here's your cabbage soup.

GRANDPA GEORGE
I thought we were playing gin...

SCENE 2: OUTSIDE THE BUCKET SHACK

(WONKA narrates as children gather anticipating the arrival of the CANDY MAN.)

WONKA
(to the audience)
See these kids? They meet outside Charlie's house every day after lunch, with a shiny nickel apiece to buy a Wonka bar from the local Candy Man. The only kid with no nickel is Charlie.

ALL THE KIDS
It's the Candy Man!

(The sound of the CANDY MAN'S cart approaching is heard.)
MATILDA

What are you going to get?

JAMES

(slapping a lollipop)
Hey Charlie, help me pick something out. I got a nickel.

MATILDA

You’ve already got a lollipop. Shouldn’t you finish it first?

JAMES

I can’t help it. I love candy! All candy! Chocolate, caramel, jawbreakers, suckers...

CHARLIE

Stop it! You’re making my mouth water!

THE CANDY MAN

Moderately $= ca. 140$

JAMES:

I can’t stop eating sweets! All those wonderful

poco rit.

CHARLIE:

Wil-ly Won-ka treats! You can keep the oth-ers, ’cos

poco accel.

JAMES:

me, I’m a Wonk-er-er!

ALL:

When it comes to

candy. Wil-ly’s the con-quer-or!

The

(The CANDY MAN enters with an ornate Victorian candy cart filled with beautifully displayed Wonka candy.)

Shuffle \( \frac{3}{4} \) \( \text{ca. 134} \)

ALL:
Con - quer - or!

CANDY MAN:

Who can take a sun - rise,
Who can take a rain - bow,

sprink - le it with dew,
wrap it in a sigh,

cov - er it in choc - olate and a mir - a - cle or two? The
soak it in the sun and make a straw - b’ry - lem - on pie? The

Candy Man. The Candy Man can.
Can-dy Man

The Can-dy Man can.

The Can-dy Man?

CANDY MAN:

The Can-dy Man can 'cos he

Can-dy Man can!

mix-es it with love and makes the world taste good!

KIDS:

The Can-dy Man makes ev-
(The kids line up and purchase lollipops, except for CHARLIE.)

(CANDY MAN):

Talk about your childhood wishes! You can even eat the

cakes he bakes satisfying and delicious.

CANDY MAN: Nothing for you, Charlie?
CHARLIE: Not today. I don’t want to spoil my appetite.
CANDY MAN: Looks like your appetite could use a little spoiling.
Here, take one of these, on the house. (He hands CHARLIE a lollipop.)
CHARLIE: Really? Thanks! CANDY MAN:

dishes!

Who can take tomorrow,

KIDS: (lollipops in mouths)

Muh ma muh mu ma wo, Mip i i i mweem,
Separate the sorrow and collect up all the cream? The

Oo.

Candy Man. The Candy Man can!

Ma man-ty mam! Ma

The Candy Man can 'cos he

(Remove lollipops)

man-ty mam can! The Candy Man can 'cos he

mixes it with love and makes the world taste good.

mixes it with love and makes the world taste good.
CHARLIE: Thanks for the candy. Oh yeah, my dad wants to know if we can borrow the paper?

(The KIDS drift off one by one, humming.)

CANDY MAN: I'm afraid it's yesterday's paper...here you go. What's the world coming to when a family can't even afford the paper?

MRS. BUCKET: (offstage) Charlie! Your soup's getting cold.

CANDY MAN:

And the world tastes good 'cos the Candy Man thinks it should!
(Charlie returns home with the paper as WONKA exits with the candy cart.)

SCENE 3: THE BUCKET SHACK

MRS. BUCKET

Charlie, come...eat.

CHARLIE

Here's the paper, Dad.
MR. BUCKET

(looks at the front page)
Well, I'll be a chocolate crispy! Will you look at this? "Wonka factory to be opened to a lucky few."

GRANDPA JOE

Do you mean people are actually going to be allowed inside the factory?

MRS. BUCKET

Read what it says!

MR. BUCKET

"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."

GRANDPA JOE

Tour the factory?

CHARLIE

A lifetime supply of chocolate?

EVERYONE EXCEPT FOR CHARLIE

Read on!

MR. BUCKET

"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!"

GRANDPA GEORGE

That's a million to one shot!

MRS. BUCKET

The tickets could be anywhere. How exciting! I wonder if any of 'em have been found yet. That paper's a day old.

GRANDPA JOE

Charlie, Charlie, can you imagine winning?

GRANDMA GEORGINA

Touring the factory—

GRANDMA JOSEPHINA

Meeting Mr. Wonka—
GRANDPA JOE
Seeing for yourself all those undead, zombie workers—

CHARLIE
Eating a lifetime supply of chocolate...

ALL
Eating a lifetime supply of chocolate!

(A loud factory whistle sounds.)

MRS. BUCKET
One o'clock already? Charlie, you'd better hurry. You'll be late for school.

MR. BUCKET
It's back to the twists and turns of toothpaste for me.

MRS. BUCKET
Goodbye, Mr. Bucket.

MR. BUCKET
Goodbye, Mrs. Bucket.

(MR. BUCKET exits.)

GRANDPA JOE
Charlie—remember we may be starving, we may be poor, but the Bucket family always—

ALL
Thinks positive!

GRANDPA JOE
Write it in purple ink, Charlie. Purple ink.

GEORGE
Positive!
SCENE 4: OUTSIDE THE BUCKET SHACK

(WONKA enters and steps forward narrating.)

WONKA
So Mr. Bucket went back to the toothpaste factory, while little Charlie Bucket was off to school. But on the way, Charlie heard some exciting news...

MATILDA
(to CHARLIE, overly excited)
Did ya’ hear? Some kid found the first Golden Ticket!

(WONKA gestures above for an oversized Golden Ticket reading AUGUSTUS GLOOP to light.)

CHARLIE
Already? When?

WONKA
Just now! Look!

(Reporter PHINEOUS TROUT enters.)

SCENE 5: THE GLOOPS

PHINEOUS TROUT
This is Phineous Trout with a direct TV link to Frankfurt, Germany. That’s right, ladies and gentlemen, people are buying over 50,000 Wonka bars every hour and the first Golden Ticket has been found!—Here’s the family now. Mrs. Droop, Mrs. Droop, may we have a word?

(AUGUSTUS and MRS. GLOOP step forward.)

MRS. GLOOP

(Standing beside her, stuffing his face with chocolate, is her enormous Bottni-like son, AUGUSTUS.)
PHINEOUS TROUT
Tell us about the ticket.

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

PHINEOUS TROUT
Training?

MRS. GLOOP
Oh, ya! For der Junge to eat as much as Augustus he has to be trained from morning to night—eating all kinds of foods...

North Shore Music Theatre's Youth Academy
I EAT MORE

[Sheet music with lyrics]

MRS. GLOOP:
Ve give him

fruit juice for break-fast, plus mel-ons und man-goes, und

cereals, bananas und cream! Zen

fried eggs mit ba-con, to-mah-toes und mush-rooms, mit

bread rolls und buns by ze ream! Und

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coffee und toast spread mit butter und marmalade,

PHINEOUS:
(opt. spoken)
sweet-meats und neat treats galore! And

AUGUSTUS:
what does Augustus do when breakfast's through? I eat

more! I eat more! Be-

between meals ze cook feeds me all kinds of goodies, like

MRS. GLOOP:
chocolates und puddings und snacks! You

must understand young Augustus is my little
AUGUSTUS:
pig - gy, zere's nuh - zing he lacks!  Mom has

MRS. GLOOP:
Von - ka bars sent in in sacks!  'Cos zey

PHINEOUS:
[opt. spoken]
help lit - tle Gus - sie re - lax!  Then

MRS. GLOOP:
din - ner? Of course, is his meal of ze day ven Au-

AUGUSTUS:
agus - tus comes right off his diet...  It's

hambur - gers, hot dogs, und ten tons of french fries, Und

MRS. GLOOP:
if I vant more, zey sup - ply it!  Au-
AUGUSTUS:  MRS. GLOOP:

GUS - TUS KEEPS EATING, UND EATING, UND EATING! UN -

PHINEOUS:
(opt. spoken)

TIL HE SUBSIDES TO ZE FLOOR...

AND

THEN WHEN HE'S FINALLY BACK ON HIS FEET, THE KID

MRS. GLOOP:

CAN'T EVEN GET THROUGH THE DOOR?

UND

ZAT'S VY AUGUSTUS HAS LIVED IN ZE DINING ROOM,

PHINEOUS:
(opt. spoken)

RIGHT FROM ZE DAY HE WAS FOUR!

SO

WHAT DOES THE POOR LITTLE LAD DO ALL NIGHT TO PRE-
AUGUSTUS:

vent life becoming a bore? I eat

Big $d = ca. 74$

more! I eat more! I eat more! I eat more! I eat more! I eat more!

MRS. GLOOP:

More!

More! More!

He eats more! He eats more! He eats more! More! More!

PHINEOUS:

More! More! More! More!

AUGUSTUS:

More! I eat more!

More!
SCENE 6: VERUCA

PHINEOUS TROUT
Ladies and Gentlemen, the worldwide rush for Wonka bars is getting bigger by the minute. It seems a second Golden Ticket has been found.

(WONKA gestures for VERUCA'S Golden Ticket to light.)

PHINEOUS TROUT
We're off to our live remote in Sao Paulo, Brazil, where things are "sweet" for Veronica Salt.

(VERUCA and her FATHER enter.)

VERUCA
That's Veruca, you imbecile! VERUCA, VERUCA, VERUCA!

PHINEOUS TROUT
(purposefully ignoring VERUCA)
So, Mr. Salt, I understand you "sweetened" Veruca's chances with a little assistance?

MR. SALT
As soon as my little girl told me that she simply had to have one of those Golden Tickets, I bought hundreds of thousands of Wonka bars. I'm in the nut business, peanuts, cashews, but mainly Brazil nuts. So I had my factory girls stop shelling Brazil nuts and start shelling wrappers.

VERUCA
Daddy, that hideous reporter said my name wrong, on LIVE TELEVISION! Can't you get him fired?!

MR. SALT
For you, dear, anything...anyway...after days of shelling chocolate, one of my factory gals finally found the blasted Golden Ticket. I let her take the lucky piece of chocolate home to her 17 kids...

PHINEOUS TROUT
(sarcastically)
How generous!

VERUCA
Daddy, now he's being SARCASTIC! I want him fired. FIRED! You hear me? Fired, fired, FIRED!
PHINEOUS TROUT
(over VERUCA'S lines)
This is Phineous Trout, where the sweet has turned sour.

SCENE 7: OUTSIDE THE BUCKET SHACK

CHARLIE
Gee, after just one day, there are only three Golden Tickets left.

MR. BUCKET
And both winners are twits, you'd think one deserving kid would win.

(MR. BUCKET is sitting alone on a bench.)

CHARLIE
Dad? Why aren't you at work? Did they close the factory early?

MR. BUCKET
I'm afraid so, Charlie. In fact, they've closed it forever. I don't know how to tell your mom, Charlie; things were tough when I had the job, but now—

CHARLIE
Don't worry, Dad. Like Grandpa Joe says, 'think positive!'

THINK POSITIVE

Happy two-beat shuffle (d = ca. 74)

You've nothing to lose, so

why not choose— to think positive?

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ev-er my luck is on the blink, I think pos-i-tive!

When-ev-er I’m feel-ing down and out and
don’t know what to do, I nev-er give way to

fear and doubt, ‘Cos think-ing pos-i-tive sees me through!

When-ev-er my stars are

out of sync, I think pos-i-tive!

write my thoughts down in pur-ple ink, and think pos-i-tive!

Re-mem-ber this song when things go wrong, Then
you'll know what to do! In no time you'll be thinking positive too!

CHARLIE
Come on, Papa... sing with me!

CHARLIE:

When ev-er I think I'm in the drink I think...

MR BUCKET: CHARLIE: Quite right!
(Resigned, spoken)

CHARLIE:

POS-I-TIVE!

When ev-er my luck goes down the sink I think... POS-I-TIVE!

MR BUCKET: CHARLIE: Yeah!
(more enthusiastically)

CHARLIE:

down the sink I think... POS-I-TIVE!

When ev-er you're feeling low or lost, just take a tip from me!

MR BUCKET: CHARLIE:

You're wasting your time to count the cost, 'Cos
BOTH:

thinking positive, that comes free! That's right!

Positive is the way to be! When-

big happy sound

ever I'm teetering on the brink, I think positive!
The moment I do, I'm in the pink, I think positive!

roll.

Big kick line = ca. 112

Remember this song when things go wrong, Then you'll know what to do! In no time you'll be thinking positive,
Big showbiz ending = ca. 11.2

MR. BUCKET

Charlie, I haven't had this much fun since the factory manager caught his tongue in the conveyer belt. Now let's get home. I'm positive we're having something special for supper tonight—

CHARLIE

Left-over cabbage soup?

MR. BUCKET

No, fresh cabbage soup!

CHARLIE

Now that's positive!

(MR. BUCKET musses CHARLIE'S hair and they cross to the Bucket Shack centerstage. The GRANDPARENTS all wear birthday hats made from yesterday's newspaper.)

SCENE 8: THE BUCKET SHACK

WONKA

The Bucket family went about from morning 'til night with a horrible rumbling in their tummies. Charlie felt it worst of all. But once a year, Charlie got a very special treat—

ALL

SURPRISE! Happy Birthday, Charlie!

MRS. BUCKET

Here you go, Charlie. Happy birthday, my love.

(MRS. BUCKET hands CHARLIE a present, looking much like a candy bar.)

GRANDMA JOSEPHINA

It's from all of us!
GRANDPA JOE
Go on, boy, open it!

(Charlie opens the present.)

CHARLIE
It's a Wonka's Whipple-Scrumptious Fudgemallow Delight!

GRANDPA JOE
The best of 'em all! Real whipple, carefully whipped at twenty-seven-hundred rmps for precisely sixty-two point three seconds—

MRS. BUCKET
Grandpa, please...

GRANDMA JOSEPHINA
I thought we agreed on the Nutt-a-rific...

(Turns sharply to Grandma Josephina. This is an ongoing debate.)

GRANDPA JOE
The Fudgemallow's the best, and you know it! Go ahead, Charlie, open her up...show us what thinkin' positive's all about!

MRS. BUCKET
Now, don't be too disappointed, my darling. If you don't find what you're looking for.

GRANDMA GEORGINA
The thing to remember is that whatever happens, you still have the bar of candy!

CHARLIE
Yes, I know...

GRANDPA JOE
For goodness sake, open it, boy!

GRANDMA GEORGINA
Please open it! You're making me jumpy.

(Charlie tears open the wrapper. No Golden Ticket.)

CHARLIE
Well...that's that...who wants a piece?

MRS. BUCKET
We wouldn't dream of it, Charlie.
CHARLIE
Come on, Dad, have a piece. You deserve something special after losing your job.

ALL (EXCEPT CHARLIE)
What?

GRANDPA JOE
It's not true! Charlie, that's not funny. Tell me it's not true.

GRANDMA GEORGINA
We'll starve!

MR. BUCKET
It is true. And we will not starve. Now, what kind of a party is this? Hey, let's splurge a little. Put on the radio.

MRS. BUCKET
Mr. Bucket's right. What's a little more electricity? Charlie, plug in the radio!

CHARLIE
Really? This is the best birthday ever!

(CHARLIE pantomimes plugging in an old-fashioned radio; we hear it buzz and crackle to volume.)

North Shore Music Theatre's Youth Academy
SCENE 9: VIOLET RADIO STATION

PHINEOUS TROUT
We interrupt the Orphan Annie Radio Hour to bring you this important news flash. A third Golden Ticket has been found in Snellville, Georgia.

(VIOLET’S Golden Ticket lights.)

PHINEOUS TROUT
And what is your name, young lady?

(VIOLET steps forwards, loudly chewing gum into an old-fashioned Decca microphone. VIOLET and her mother are dressed exactly alike.)

VIOLET
Violet. Violet Beauregarde.

MRS. BEAUREGARDE
Violet, quit chewing your gum so loudly. Remember what your therapist said about acting out—

VIOLET
Ah, can it, Ma! You flap your jaws as much as I do...

PHINEOUS TROUT
Now tell us, Violet, how did you find your Golden Ticket?

VIOLET
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 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...

(VIOLET chews loudly into the microphone.)

That’s the sound of you losing! Listen some more...

(VIOLET chews even more loudly, adding smacks and pops.)
SCENE 10: HOME OF MIKE TEAVEE

PHINEOUS TROUT
Ladies and Gentlemen, Wonka bar sales are up to over two hundred thousand an hour and this JUST IN. The fourth Golden Ticket has been located in Television City, California.

(MIKE'S Golden Ticket lights. MIKE and MS. TEAVEE enter.)

PHINEOUS TROUT
Leaving only the fifth and final ticket to be found! We're live at the home of Mike Teavee, the finder of the fourth Golden Ticket. Here's Ms. Teavee now. Tell us about finding the Golden Ticket, ma'am!

MS. TEAVEE
You see, Mike and I were—

MIKE
(watching TV)
Shut your pie-hole, toots. 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!

PHINEOUS TROUT
Very cool, Mike. Now, Ms. Teavee, about the Golden Ticket—

MIKE
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...Hit him! Hit him harder!

PHINEOUS TROUT
Now, which school does our Golden Ticket winner attend?

MIKE
What are you crazy? Who needs school? I got the 'net, TV and my Game Boy”, fool.
I SEE IT ALL ON TV

Forceful, influenced by tango \( \frac{d}{\text{ca. } 136} \)

MIKE:

Some kids like electric trains, and some kids like to

use their brains to earn a university degree!

I don’t share their thirst for knowledge. I don’t need to

go to college. Me, I see it all on TV! __________

MS. TEAVEE:

Some kids like to sing and dance, and some kids go to

Paris, France, while others visit Washington, D. C.

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MIKE:

C.

I don't learn a single thing, 'cos

I can download anything. It's all on my computer for free!

MS. TEAVEE:

Some kids go to baseball games, and other kids have useless aims like

MIKE:

ten days at a boy scout jamboree.

While wimpy kids read books of verse, I play "Destroy The Universe."

No one has Nintendo games like
Some kids like to fly balloons, or play the latest top ten tunes, while others wanna surf in Waikiki.

I can visit London, Rome, an' Tokyo without leavin' home. Take a spaceship to the moon, an'

back on any afternoon. Yes, we can do it all from A to Z. 'Cos we got our com-
(SFX over)

Put - er! All our stuff is wire - less!

(SFX over)

MIKE:

We can see it all

on TV!

PHINEOUS: On TV!

MS. TEAVEE:

on TV!

On TV!

MIKE:

On TV!

On TV!

ALL:

On TV!

On TV!
SCENE 11: THE BUCKET SHACK

GRANDMA GEOGIGINA
Turn it off! I’ve heard enough of these snot-nosed brats!

GRANDPA GEORGE
(waking up suddenly)
What’d he say? What’d she say?

GRANDMA JOSEPHINA
She said she’s spotted rats...

GRANDPA JOE
Catch one! We’ll eat it!

MRS. BUCKET
That’s quite enough. We should all go to bed.

CHARLIE
Can Grandpa Joe tell me one Wonka story? Just one? Please?

MRS. BUCKET
All right, but just one. But NO Zombie worker stories. You need your sleep.

(The three GRANDPARENTS have all fallen asleep and answer with a snore.)

GRANDPA JOE
Charlie, look here.

CHARLIE
A Wonka Nutty Crunch Surprise!

GRANDPA JOE
Shh....

CHARLIE
But, where’d you get it?

GRANDPA JOE
I’ve been saving—open it!

CHARLIE
I can’t, I’m too nervous. You open it.

GRANDPA JOE
Let’s do it together. A lifetime supply of chocolate. One...two...three...
(CHARLIE opens the wrapping.)

CHARLIE
Nothing. A good thing, really... 'cos chocolate's very fattening.

GRANDPA JOE
You're right, Charlie. A lifetime supply of it—you'd be the size of the dome on Capitol Hill!

(MR. and MRS. BUCKET enter and overhear the following.)

CHARLIE
I wish I'd never heard of candy—or Wonka!

CHEER UP, CHARLIE

Warmly \( \text{\textit{poco rit.}} \) GRANDPA JOE: \( \text{\textit{a tempo}} \)

Cheer up, Char-lie.

Give me a smile! What hap-pened to the smile I used to know?

Don't you know your grin has al-ways been my sun-shine?

Let that sun-shine show! Come on, Char-lie._

No need to frown! Deep down you know to-mor-row is your toy.

When the days get heav-y, nev-er pit-a-pat 'em!

MR. BUCKET:

Up and at 'em, boy! Some day,
sweet as a song. Char-lie’s luck-y day will come a-long!

‘Til that day you’ve got-ta hold on strong, Char-lie!

GRANDPA JOE:

Up on top is right where you be-long! Look up, Char-lie,
you’ll see a star! Just fol-low it and keep your dreams in view!
MRS. BUCKET:

Prett-ty soon the skies are gon-na clear up, Char-lie! Cheer up, Char-lie,

BOTH MEN:

Slightly Slower \( \text{\textit{\text{\textbf{\(= ca. 86\)}}}} \)

do! Cheer up, Char-lie!

GRANDPA JOE:

Come on, Char-lie!

BOTH MEN:

Just be glad you're you!

Just bc glad you're you!

Cheer up, Char-lie!

Cheer up, Char-lie!
SCENE 12: TWO WEEKS LATER-SNOWY STREETS

(WONKA enters. A harsh wind blows.)

WONKA
More than two weeks have passed and the fifth and final ticket still refused to show up. The Great City is blanketed with bitter, freezing snow.

(The CANDY MAN enters with his cart. CHARLIE enters wearing no coat or scarf. Lights shift to the street scene.)

CANDY MAN
Charlie, Charlie! Where’s your coat?

CHARLIE
I haven’t got a coat.

CANDY MAN
Here, take my scarf; you’ll freeze to death.

CHARLIE
Thanks.

CANDY MAN
Oh, Charlie, would you grab that last case of Nut Crunchies for me? Don’t want ‘em to freeze...

CHARLIE
Sure.

(CHARLIE spots a coin.)

CHARLIE
I think you dropped this coin.

CANDY MAN
What’s this? It’s not mine. Take it home to your folks.

CHARLIE
You think I should? Maybe I should put up a notice....

CANDY MAN
Ah, that coin’s probably been buried in the snow for weeks. Take it, Charlie. And take this for being such a good kid.

(The CANDY MAN gives CHARLIE a Wonka bar.)
CHARLIE

Really?

CANDY MAN

Really. You look like you're starving.

(CHARLIE tears open the chocolate bar.)

CHARLIE

Mm...it's so good!
(as if he's describing a fine wine)
A perfect blend of Belgian Dark chocolate and New World light, with subtle overtones of Moroccan espresso. Wonka's a genius!

(CHARLIE sighs, content.)

Thanks. I'd better get to school.

(CHARLIE crosses to exit, stops, and crosses back to the CANDY MAN.)

Do you think I could have just one more? I'll pay for it.

CANDY MAN

Why not? I'd give ya' another one, but the boss is pretty strict about inventory. What'll it be, Charlie, my boy?

CHARLIE

Well, 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.

You're wondering who this famous author is?
CANDY MAN
Then you should get the Whipple-Scrumptious Nutt-a-riffic Totally Twisted Combo bar. Just out. Here you go. I know you’re going to share it and all, but you might as well take a little taste. You know, to make sure it’s not bad or anything.

(The CANDY MAN exits. CHARLIE looks at the last-chance bar of chocolate, passing it back and forth from one hand to the other.)

THINK POSITIVE
(REPRISE)

Rubato-like \( \text{d} = \text{ca. 112} \)

On the

one hand, you are just a bar of choc-late, no diff’rent from the rest!

On the oth-er hand, you’re the su-per-star of choc-late, the

gold-en key to Wil-ly Won-ka’s trea-sure chest! Which-ev-

- er you are, I’m hop-ing for the best!

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Think positive! Think positive!

Spoken: pos-i-tive! Think pos-i-tive!

(CHARLIE slowly peels back the cover the Wonka bar, revealing the last Golden Ticket. CHARLIE’S ticket lights up.)

Look what happened!

See what happened! That’s what happens.

when you’re thinking pos-i-tive!

Think pos-i-tive!
I've Got A Golden Ticket

(Carl) finds himself alone on the street.

March \( \frac{3}{4} \), ca. 126

Charlie:

I never thought my life could be anything but catastrophe! But suddenly I begin to see a bit of good luck for me! 'Cos I've got a Golden Ticket! I've got a golden twinkle in my eye.

I never had a chance to shine.

(CHARLIE has crossed home and bursts into the room.)

CHARLIE
I found it, the last Golden Ticket!

GRANDPA JOE
You did it, Charlie!

MR. BUCKET
Grandpa Joe, you should accompany Charlie. That is, if you think you can handle it.

GRANDPA JOE
Handle it? You just try to stop me!

CHARLIE:
I never thought I'd see the day when I would face the
GRANDPA JOE:
world and say, “Good morn-ing.”

CHARLIE & GRANDPA JOE:
Look at the sun!” I nev-er thought that

I would be slap in the lap of lux-ury! “Cos

I’d have said it could-n’t be done!

CHARLIE:

CHARLIE, GRANDPA JOE
and MR. BUCKET:

But it CAN be done! Yes, it

(CHARLIE and GRANDPA JOE arrive at the gates of the factory.)

can be done!

(The other four GOLDEN TICKET WINNERS and their PARENTS step forward, joining CHARLIE and GRANDPA JOE at the gates of the factory.)
GOLDEN TICKET WINNERS:

We nev-er ever dared to think that there would be a
gold-en time when bang! In a glori-ous gold-en blink, our
lives would be-come sub-lime! 'Cos I've got a Gold-en

Tick-et! I've got a gold-en

I've got a Gold-en Tick-et

I've got a Gold-en Tick-et

I've got a Gold-en Tick-et

I've got a Gold-en Tick-et

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AT THE GATES

SCENE 13: OUTSIDE WONKA’S FACTORY

PHINEOUS TROUT

Ladies and gentlemen, welcome to the Willy Wonka Chocolate Factory, where history is about to be made. You are all going to meet the chocolate genius of the century! —And here he is now! —Mr. Willy... Wonka!

Mysterioso \( \frac{5}{4} \) ca. 64

Double time \( \frac{2}{2} \)

WONKA:

Come with me and you’ll be in a world of pure i-m-a-g-i-

WONKA: Welcome, my little friends. Welcome to my factory. Augustus Gloop, please step forward.

AUGUSTUS

Here's my Golden Ticket, Mr. Wonka. Ah, Ah, CHOO!

MRS. GLOOP

He has a cold.

VERUCA

(rudely interrupting)

My name is Veruca Salt.

WONKA

I always thought a veruca was a wart, but you don't look like a wart at all...more of a mole, or perhaps a bunion—

MR. SALT

How ya' doing, Wonka. Salt's the name and I'm nuts! Nuts for nuts that is! An operation like this must go through a million nuts...

WONKA

Make that a million and one—your ticket?

VERUCA

Here's your silly ticket. Can I have it back after the tour?

WONKA

(tearing up the Golden Ticket)

Of course you can, my dear. Of course.

(beat)

Violet Beauregarde!

VIOLET

I hear ya'. Here's our ticket.

(VIOLET snaps her gum.)
WONKA
There is no gum chewing allowed on the tour.

VIOLET
But you MAKE gum.

MRS. BEAUREGARDE
Mr. Wonka asked you to remove your gum. Do we need to negotiate?

VIOLET
Psycho babble whatever.

(VIOLET places the gum behind her ear.)

WONKA
Mike Teavee?
(beat)
Mr. Mike Teavee and guest?

MIKE
Hold your pantyhose, a commercial's coming up.

MS. TEAVEE
Here's our ticket, Mr. Wonka.

WONKA
Scrumptious. Oh, and Mike, there's no television reception in the factory.

None?

WONKA
None whatsoever...
(laughing maniacally)
Chuck Bucket?

GRANDPA JOE
It's Charlie, Mr. Wonka. Charlie Bucket. Here's our ticket.

WONKA
So you're Charlie Bucket? Odd coincidence you finding your ticket just in time...

GRANDPA JOE
Now see here Wonka, if you're saying our ticket is a phony—
WONKA
Pleasure to meet you, too, Mr.—

GRANDPA JOE
You know me, Wonka.

WONKA
Do I? Well then! Let's proceed. We start with a contract.

(A giant contract drops from above.)

WONKA
Raise your right hand..."I hereby swear not to touch, malign, assign, clutch, share, tear, or wear, none such, party of the first part, and so on..."

Please sign below.

MR. SALT
Not without my lawyer! Let me give him a ring.

WONKA
No television reception, no mobile phone reception.

MIKE
HA! Where do I sign?

(Each KID signs the contract. It flies out.)
AUGUSTUS
Mr. Vonka—just how many rooms has your factory?

WONKA
Good question, Augustus.

IN THIS ROOM HERE

Rubato feel $d = \text{ca. 82}$

WONKA:

In the Won-ka chocolate fac- t’ry,
there are sev’ral thou- sand rooms.

Kids: I’ll

Ooh!

(He points in various directions with a laser pointer.)

Broadway two-beat $d = \text{ca. 86}$

show you what some of them are! In this room here are the
lum-i-nous lol- lies for eat-ing in bed at night! And in

that room there the ex-plod-ing sweets for when en-c-mics start a

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fight! In this room here is the rock candy mine. They say that it's three miles deep! And in that room there are the marshmallow pillows to munch when you just can't sleep!

VERUCA: (opt. spoken) AUGUSTUS: VIOLET: MIKE: WONKA: (sung)

Little rooms, big rooms, high rooms, low rooms, seventeen hundred candy show-rooms! Small rooms, tall rooms, bath-rooms, ball-rooms, and you'll find chocolate in almost all rooms! In

this room here are the chocolate cows from which we get chocolate
milk! And in that room there are the hot ice creams! For a
cold day, smooth as silk! And in every room are
chocolate miracles! Treats beyond compare! Driving
rivals to despair! You should see them tear their
hair! And all because of... This room here! And
this room here! And this room here! Und dees room here! And
this room here! Oh, yes! And that room there!
FACTORY REVEAL SEQUENCE

(WONKA gathers the KIDS downstage as the room gets smaller and smaller.)

AUGUSTUS
Is ze room getting smaller, or am I getting taller? Ah-ah-CHOO!

(AUGUSTUS sneezes all over everyone. They react loudly with shouts of revulsion and ad-libs of "cover your mouth," etc.)

MRS. GLOOP
Gesundheit!

WONKA
Step center, quickly, I'd hate to lose any of you so early on our journey.

VIOLET
We'll be crushed! Is this some sort of joke?

WONKA
Stand here, in the center. Now! Now! NOW!

(They do so. A small pin light illuminates just WONKA'S eyes.)
mag-ic lands, close your eyes and you will see one.

Wanna be a dreamer? Be one. Any-time you please, and

please save me one!

KIDS & PARENTS:

Please save me one!

SCENE 14: THE CHOCOLATE SMELTING ROOM

(WONKA turns on a spigot; chocolate pours into a smelting pot.)

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.

AUGUSTUS
Herr Vonka, I vant to taste ze chocolate.

WONKA
No matter how tempting—and isn’t it deliciously tempting?—Do not TOUCH the chocolate!—It will instantly harden like cement.

VERUCA
(indicating above the audience)
Look over there! It’s some sort of creature!
MIKE
Freeze! Put your hands in the air where I can see 'em, punk.

(AUGUSTUS puts his hands in the air, convinced he’s been caught
tasting the chocolate.)

WONKA
No need to worry. That, my friends, is an Oompa-Loompa.

CHARLIE
A Zombie worker!

WONKA
Not a Zombie worker. A refugee.

VIOLET
From where, Wonka?

(AUGUSTUS sneaks a drink from the chocolate river.)

WONKA
All of my workers are Oompa-Loompas from Loompaland.

MRS. BEAUREGARDE
Now see here Wonka, I teach geography and—

WONKA
Then you know all about Loompaland—with its thick jungles
infested by hornswogglers and snozzywangers, and those terrible
wicked whangdoodles!

(AUGUSTUS sneaks a larger taste of the chocolate.)

VERUCA
Whangdoodles? There's no such thing!

WONKA
There certainly are, my dear—and a whangdoodle would just love to
sink its sharp, vicious fangs into you!

(Overwhelmed, AUGUSTUS kneels next to the Chocolatefall, slurping
recklessly.)

WONKA
Augustus, my chocolate must never be touched by human hands!
AUGUSTUS

Too late!

(Shrugging wildly)

GRANDPA JOE

Great, he’s gonna give his cold to millions of people!

(VIOLET defiantly blows a bubble behind WONKA’S back.)

AUGUSTUS

It’s so good! I think I’ve had too much chocolate.
Ah... Ah... Ah... CHOOO!!!

(AUGUSTUS falls into the smelting pot, head first. His legs kick once, then twice, then he freezes a la magic shell.)

KIDS

Augustus! Augustus!

MIKE

The chocolate’s frozen, like magic shell!

VIOLET

He looks like an Easter Bunny!

(An OOMPA-LOOMPA enters.)

WONKA

We’ve had an early revelation and lost a child in the chocolate smelter. It’s a shame—the boy really seemed to know about food. Alas, take Mrs. Gloop’s Poop to the strawberry dipping room and heat him to precisely 102 degrees Fahrenheit... or is that Celsius?... no, Fahrenheit? Yes... 102 degrees Fahrenheit!—but no higher—or he may spontaneously boil—and that would be a tragedy.

MRS. GLOOP

Because Augustus would be damaged?

WONKA

My dear, Augustus was damaged long ago—the tragedy would be the wasted chocolate! Goodbye Mrs. Gloop, and good luck.

(WONKA gestures and AUGUSTUS’ Golden Ticket lightbox dims.)

WONKA

Ladies and Gentlemen, please follow closely as we continue our tour...
OOMPA-LOOMPA 1

Staccato, creepy \( \text{d} = \text{ca.} \ 142 \)

Oom-pa-loom-pa-
doom-pa-dec-doo! I've got a perfect puzzle for you!

Oom-pa-loom-pa-doom-pa-dec-dee! If you are wise, you'll

AUGUSTUS:

listen to me! Vat do you get ven you guzzle down sweets?

Eating as much as an el-e-phant eats? Vat are you at, get-ting

oom-pa-loom-pa-

ter-r-i-bly fat? What do you think will come of

SCENE 15: PINK CANDY BOAT

WONKA
We are now going to make the next part of our journey by boat.

(A pink boat tracks onto the stage. We hear a paddle-wheel and the sloshing of chocolate.)

WONKA
Please step up and in, watch your step—Violet! Do NOT lick the boat! You’ll only make the ship sticky.

VERUCA
(batting her eyes)
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...
VIOLET

Brownnoser.

(Unseen by WONKA, VERUCA sticks her tongue out at VIOLET; WONKA has ignored VERUCA’S request.)

VERUCA

Mr. Wonka, did you hear me? I said I WANT a PINK CANDY BOAT!—AND an OOMPA-LOOMPA!

MR. SALT

Name your price Wonka.

WONKA

(coughing into his hands but still speaking clearly)

A bad parent says what?

MR. SALT

What?

WONKA

Exactly.

MRS. BEAUREGARDE

Where are you taking us?
THERE'S NO KNOWING

(During the following, lighting focuses on WONKA. The KIDS operate black light creatures as WONKA guides the tour down a darker part of our imaginations.)

Mysterioso $\text{\textit{- ca. 94}}$

There's no knowing where we're going!

There's no earthly way to know! So we're simply to and fro-ing, slowly getting vertigo!

(The lighting transitions to black light.)

poco accel!

To the south the wind is blowing, to the north there may be snow! To the west the moon is glowing,

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to the east a cock may crow! Since we show no

sign of slowing, someone must know where we are!

But no destination's showing, so it's all a

(Objects begin to float maniacally in a Dahl-meets-Dali nightmare.)

bit bizarre!

Flowing $j = \text{ca. 80}$

MR. SALT:

Though our mood is easy going,

MRS. BEAUREGARDE:

like a game of tic-tac-toe,

GRANDPA JOE:

we must cease this dilly dallying,
35  MS. TEAVEE:

shilly shally ing to and fro.

(We dive into CHARLIE'S imagination. The objects begin to assemble. they form a horrible spider, CHARLIE is floating on an oversized life saver. The SPIDER'S mouth opens, about to devour CHARLIE!)

37  [still building]

WONKA:

It’s no mystery where we’re going, unlike Edgar

Allen Poe! Quite apart from our not knowing.

43  it’s the only place to

(Sudden blackout.)

46  go!

(In the darkness WONKA laughs maniacally, and the KIDS and PARENTS scream in horror. Lights up revealing the GROUP center stage in a clump. The boat is gone and the scene transitions to the inventing room.)

SCENE 16: THE INVENTING ROOM

WONKA

(Suddenly light and happy—the boat is gone.)

Here we are—in the Inventing Room! This is the most important room in the entire factory; my most secret inventions are cooking and simmering in here.
(The chorus of OOMPA-LOOMPAS form a line across the back of the stage. WONKA presses a button and the OOMPA-LOOMPAS furthest stage left presents a large, brightly colored ball. Imitating the sounds and actions of a machine, the OOMPA-LOOMPA passes the ball to the next person, and he or she in turn passes the ball down the line. Each OOMPA-LOOMPAS creates their own machine movement and sound. The fourth OOMPA-LOOMPAS to receive the ball places the ball behind his or her back using his or her right hand. With great funfare, the large ball is replaced with a smaller ball, painted exactly the same color. [The actor keeps the first ball behind his or her back in the right hand, while the left hand presents the smaller ball which was pre-set at the top of the scene.] The machine continues down the line passing the medium ball. Again, a pause, and the medium ball is replaced with a smaller ball. The final person replaces the small ball with a tiny gum ball. WONKA takes the gum ball from the OOMPA-LOOMPAS.)

WONKA
Voilà! The Everlasting Gourmet Gobstopper!

VIOLET
It looks like gum!

WONKA
That's because it is gum.

VIOLET
(in a reverie)
Gum...

WONKA
The most dazzling gum in the world...

MRS. BEAUREGARDE
Gum? Oh, no...

WONKA
... an entire gourmet meal without any of those nasty calories!

VIOLET
Gum...

WONKA
Unfortunately, it's not perfected yet, so we must not chew it—

VIOLET
Gum?!
CHEW IT

Semi-classical \( \text{\textit{d = ca. 126}} \)

VIOLET:

I only have one dream in life, there’s very little to it. To own one stick of lifelong gum and all life long to chew it! I’d chew it all through childhood. I’d chew it when I wed! If I survive to ninety-five, I’ll chew it till I’m dead! But

A little slower $d = ca. 108$

this gum here's much better than that one! This gum here is a three-course dinner! Pea soup, roast beef an'

$\frac{1}{2} = ca. 108$

blueberry ice cream! Blueberry is the nicest ice cream! You may feel fat, but in fact, you're thinner!

Tempo I $d = ca. 126$

Even after a three-course dinner!

(VIOLET snatches the gum from WONKA'S hand and pops it into her mouth.)

VIOLET

Mmm, it's delicious! It really tastes like pea soup! Oh, and here comes the roast beef! Fantastic! So tender and juicy!
WONKA

But the blueberry ice cream!

VIOLET

I bet it's to die!

WONKA

That's what I'm worried about...the dye!

MIKE:

Yo, Violet, you're so

VERUCA:

busted! That gum is gonna do it! Her

WONKA:

candy fame gone down the drain! I asked her not to

VIOLET:

chew it! Too late, Willy! Nothin' to it!

'Cos I know just how to chew it! There is no need

to pooh-pooh it! All I have to do is do it!

(VIOLET runs offstage to change into a blueberry suit.)
CHARLIE:

Violet, it's so bad for you! Yo, Violet, dude, you're

MIKE:

VERUCA:

turn-in' blue! Violet what you gonna do? Just

ALL:

stand there singing "Am I Blue?" Yes, she's turning

VIOLET:

blue, it's true! Oh, Violet, you are now bright blue! That

rotten lousy gum, I knew it! Blueberry blue and

fat as suet!

I guess I

blew it! Blew it!
Blew it! __________ BLEW IT!

(VIOLET disappears. The stage turns purple. There is a loud "explosion" as if VIOLET has burst like a gum bubble blown too large, followed by a hissing noise. The CAST is propelled off stage.)

(The OOMPA-LOOMPAS take the stage.)

**OOMPA-LOOMPAPA 2**

*Staccato and creepy* \( \text{\textit{e} = ca. 142} \)

OOMPA-LOOMPAS & AUGUSTUS:

Oom-pa-loom-pa - doom-pa-dee-doo!

I've got ano-ther puz-zle for you! Oom-pa-loom-pa-

doom-pa-dee-dee! If you are wise, you'll listen to me!

VIOLET:

Gum chew-ing's fine when it's once in a while. It

stops you from smok-ing and bright-en's your smile!

But it's repulsive revolt ing and wrong!

Chew ing and chew ing all day long! The way that a cow does!

Oom pa loom pa doom pa de dah! Given good manners, you will go far!

You will live in happiness too! Like the Oom pa loom pa doom pa de dah!

(WONKA and the remaining KIDS enter.)

WONKA
Well, well, well. Two naughty little children gone.

(WONKA gestures for VIOLET'S Golden Ticket to go dark.)
WONKA
Three good little children left.

CHARLIE
Mr. Wonka, will Violet ever be all right, or will she always be a blueberry?

WONKA
Very probably. Come along, there's so much see to more. Stop. Reverse
that. Ah, I quite forgot about this room—it's the Fizzy Lifting Drink Room!

SCENE 17: FIZZY LIFTING ROOM
(The stage and audience fills with bubbles.)

VERUCA
Bubbles? Do they taste like candy? Mr. Wonka, sweetie, I WANT
BUBBLES THAT TASTE LIKE CANDY!!

WONKA
Actually, the bubbles taste like soap for children with dirty mouths. It's
what the bubbles do that is remarkable.

MS. TEAVEE
What do they do, Wonka?

WONKA
Just one sip of my Fizzy Lifting Drink and you will float on air.

MIKE
Float on air? Whoa!—

WONKA
Unfortunately, my legal advisors have forbidden our taking even the
tiniest taste. Come along, I've more exciting things to show you.

(THE GROUP exits. CHARLIE discovers his shoe is untied and bends to
tie it. Suddenly he and GRANDPA JOE find themselves alone.)

CHARLIE
Oh my! Mr. Wonka? Kids?

GRANDPA JOE
They've left us behind.

(CHARLIE notices a bottle sitting on a ladder.)

CHARLIE
Grandpa Joe, what's that?
TRY IT!

CHARLIE

Who's there? Hello?

OOMPA-LOOMPA 2

TRY IT!

OOMPA-LOOMPA 3

TRY IT!

GRANDPA JOE

Should we?

CHARLIE

Well, I suppose one tiny taste wouldn't do any harm.

FLYING

(GRANDPA JOE takes one drink and floats into the air a bit. CHARLIE takes a sip and rises even higher. CHARLIE takes one final gulp and rises even higher.)

Waltz \( \frac{3}{4} \) - ca. 68

| CHARLIE: |
| I'm flying! |

| GRANDPA JOE: |
| I'm flying! |

| CHARLIE: |
| There's no sense |

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sation that's quite as sen-sa-‘nal as fly-

GRANDPA JOE:

Thrill-ing, ful-

fill-ing, and high’r edu-ca-‘nal as fly-

CHARLIE:

It’s in-spi-

ra-‘ional, and rec-re-a-‘ional, try-

ing!_____

BOTH:

Way, way up there in mid-

GRANDPA JOE:

air, to be touch-ing the sky!_____

Which I

guess is why there is no feel-ing that’s quite like the
feeling of flying! Bumping your head on the ceiling of what's up above!

It's so appealing, I'm reeling at my death-de-

fy ing! Flying,

I love! There is no high that's as high as the high I am try-

ing! Flying, L...
GRANDPA JOE

What's that sound?

CHARLIE

I'm not sure. It's getting louder though...we'd better float down.

GRANDPA JOE

Look up Charlie! It's a fan! It's sucking us up! Try to float down!

CHARLIE

I can't!

GRANDPA JOE

Try Charlie, try!

CHARLIE

I can't!

GRANDPA JOE

It's gonna cut us to bits!

CHARLIE

THINK POSITIVE!

GRANDPA JOE

I can't!

CHARLIE

THINK—BURRRRRP!

(CHARLIE belches loudly and begins to lower to the ground.)

GRANDPA JOE

Wait! Burping is the answer!

CHARLIE

Burp.

GRANDPA JOE

BURRRRRRP.
GRANDPA JOE

BURPING SONG

CHARLIE

This is FUN! Wheel!

Oh, how I love to burp! (burp!)

Peop-le burp from At- lanta to Ant-

werp! (burp!) (burp!) From John Wayne to Wyatt Earp, just as birds love to chirp, ev’ry guy loves to

B-U-R-P! (burp!) Happy Burp-
day_____ to me!______ (burp!)

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SCENE 18: THE NUT ROOM

(WONKA, VERUCA and MIKE have continued the tour. WONKA guides them through the maze of towers as CHARLIE slips into the back of the line.)

** [The following lines are optional if needed]**

WONKA

**You see Veruca, cocoa beans contain a variety of chemicals, the primary psychoactive components being theobromine and caffeine...** now, just step this way and—

(CHARLIE and GRANDPA JOE join the group.)

Charlie, do stay with the group. We wouldn't want you to float away, now would we?

(VOICE OVER: “GOOD NUT.”)

And next we have...

(Musical chord—then: VOICE OVER “BAD NUT.”)

The Nut Room!

(They watch as each SQUIRREL picks up a nut, takes it up a ramp, and deposits it into a hopper. A voice judges the nut: “GOOD NUT.” This action continues throughout the scene.)

MS. TEAVEE

Mr. Wonka, are those squirrels?

WONKA

Right you are! Eventually, these squirrels will remove a walnut from its shell in one piece and at the same time sort the good nuts from the bad nuts.

VERUCA

They’re so adorable! Here, squirrelly-squirrelly!

WONKA

Veruca, whatever you do, DO NOT DISTURB the squirrels! They are in training.

VERUCA

See here, Wonka, I want a squirrel.

(musical tag)
I want a squirrel and an Oompa-Loompa!

(musical tag)
I want a squirrel and an Oompa-Loompa and a pink candy boat and while we're at it—

(VERUCA crosses to the SQUIRRELS, trying to catch one. The VOICE OVER fades out during the song.)

I WANT IT NOW!

Bright Waltz $d = ca. 78$

VERUCA:

I want a feast.

I want a bean feast! Cream buns, and
do-nuts, and fruit-cakes with no nuts, so good you could
go nuts! Give 'em— to me now!

I want a party with room-fuls of laughter.

I want a ton of ice cream!

And if I don't get the things I am after, I'm gonna scream!

I want the works. I want the whole works!

Presents and prizes and sweets and surprises of
all shapes and sizes, and now!

Don't care how! I want it

now! Don't care how! I want it

(Vocal begins long FALL) (VERUCA jumps onto the chute and down the chute. VOICE OVER "Bad Nut")

now!!!!
MR. SALT

Veruca! Veruca!

(MR. SALT chases after her, falling into the chute as well.)

MS. TEAVEE

Wonka, what will become of them?

WONKA

What happens to every bad nut—that particular chute leads to the garbage incinerator. But don’t worry, there’s a chance it may not be lit today.

A chance?

WONKA

Yes, well, it’s generally only lit every other day. I can’t remember if today is a burn day...Hmm...Guess we’ll find out. Shame really, she was so deliciously bossy, a natural captain of industry. Hmm. Onward and upward, backward and forward, off we go. Please exit this way; I will be with you in a moment.

(WONKA gestures for VERUCA’S Golden Ticket to go dark. WONKA is alone on stage for a moment. It is a sad moment. He has lost another candidate. He sighs heavily and exits the stage.)

OOMPA-LOOMPA 3

Staccato, creepy \( \text{\textit{d}} \text{= ca. 142} \)

\(\text{Oom-pa-loom-pa-doom-pa-dee-doo!}\)

\(\text{I’ve got an-oth-er puz-zle for you! Oom-pa-loom-pa-}\)

oom-pa-loompa 1:  
ALL:

doom-pa-dee-dee! If you are wise you'll listen to me!

VERUCA:

Who do you blame when your kid is a brat?

Pampered and spoiled like a Siamese cat!

Blaming the kid is a lie and a shame,

ALL:

BOYS:

You know exactly who's to blame! The

GIRLS:  
ALL:

mother, and the father! Oom-pa-loom-pa-

doom-pa-dee-dah, If you're not spoiled then you will go far!
YOU WILL LIVE IN HAPPINESS, TOO!
LIKE THE OOMPA-LOOMPA!

(VERUCA:)

(OOMPA-LOOMPA 1:)

(OOMPA-LOOMPA 2:)

(OOMPA-LOOMPA 3:)

ALL:

You will live in happiness, too!
Like the Oompa-loompa - doompa - deedoo!

(The remainder of the GROUP enter the stage. They remove goggles from a box.)

WONKA

Right, now everybody must wear their protective gear. Good. Please place the goggles over your eyes. Fantastic. And welcome to the Choco-Vision Room.

SCENE 19: CHOCO-VISION ROOM

GRANDPA JOE

What is this place? Some sort of television studio?

MS. TEAVEE

Of course, for making Wonka commercials—

WONKA

Wrong. You are all familiar with how television works?

MIKE

Yeah. Big deal. What's this thing do?

WONKA

I'm sorry, I'm a bit deaf in that ear.

MIKE

I said, what's this thing do?

WONKA

Sorry, I'm a bit deaf in that ear as well.

GRANDPA JOE

What's the Loompy-Doompy doing?
WONKA
Well, you see television gave me a wonderful idea. If you can send a picture via television, why not a candy bar?

MIKE
That's impossible!

WONKA
It's very possible! Imagine sitting at home watching TV and suddenly you see a commercial—"Try a Wonka bar, try it now!"—And poof, there it is! A simple touch of that switch RIGHT THERE—but—it's not been properly tested, therefore NOBODY should touch it!

MIKE
Hey, watch me! I'm gonna be on TV!

(MIKE throws the switch and jumps in front of the camera. A flash pot fires! POOF! MIKE disappears. Lights chase above towards the opposite side of the stage.)

CHARLIE
He's gone!

WONKA
Oh, dear, I do hope some part of him is not left behind! We've never sent a person before...

CHARLIE
Look! Something's happening!

(An OOMPA-LOOMPA lowers a miniature version of MIKE on the opposite side of the stage.)

(MIKE becomes a puppet—with a very high-pitched chipmunk-like voice.)

MIKE
Dude, look at me! I'm the first person ever to be sent by television!

WONKA
Mike, I asked you not to touch!

(WONKA grabs the puppet.)

MIKE
I wanna do it again and again! Put me down. Put me down! I wanna be on TV!

WONKA
He's completely unharmed!
MS. TEAVEE
Unharmed! He's barely six inches tall!

WONKA
Yes, well that is a problem. But small boys can be very springy and stretchy. Ah! The taffy-pulling machine! That should work well.

MS. TEAVEE
How far do you think he'll stretch?

WONKA
Who knows, maybe miles!

(MS. TEAVEE follows an OOMPA-LOOMPA offstage.)

(WONKA gestures for MIKE'S Golden Ticket to go dark, he removes a handkerchief and wipes his brow, sadly exiting the stage.)

OOMPA-LOOMPA 4

Brightly, steadily \( \frac{\text{ca. 142}}{\text{ALL:}} \)

\[
\begin{align*}
\text{Oom-pa-loom-pa-doom-pa-dee-doo!}
\end{align*}
\]

I've got another puzzle for you! Oom-pa-loom-pa-

\[
\begin{align*}
\text{dooom-pa-dee-dee! If you are wise, you'll listen to me!}
\end{align*}
\]

MIKE:

What do you get from a glut of T V? A pain in the neck and an

I. Q. of three! Why don't you try simply reading a book?

Or, could you just not bear to look?

Slower $\Rightarrow \text{ca. 86}$

You'll get no, you'll get no commercials!

You'll get no, you'll get no,

With Purpose $\Rightarrow \text{ca. 110}$ accel.

Oom-pa-loom-pa-doom-pa-dee-dah! Turn off the TV and

you'll be a star! You will live in happiness, too!

Like the Oom-pa-loom-pa, Oom-pa-loom-pa-dee-
SCENE 20: END OF THE TOUR

WONKA
Well then, thank you both very much. I'm sure you can find your way out—

GRANDPA JOE
That's it? What about Charlie's lifetime supply of chocolate?

WONKA
Yes, yes. A lifetime supply of chocolate... each of the children will receive their chocolate. Other than that, the day has been a total waste of time and chocolate. Good day, Charlie Bucket, and good-bye.

CHARLIE
Um... Good-bye, Mr. Wonka.

(WONKA begins to close the gates of the factory.)

CHARLIE
Mr. Wonka, I don't deserve a lifetime supply of chocolate—you see, I tasted the Fizzy Lifting Drink and broke the rules. And I'm very sorry. Thank you for a wonderful day and tour. It was better than Christmas.

(CHARLIE starts to exit.)

WONKA
Bless you Charlie, you did it! You did it!!

GRANDPA JOE
Now see here Wonka, it was my idea to try the—

WONKA
I created this contest with one purpose in mind. To find the perfect person to make new candy dreams come true.
CHARLIE

I don’t understand...

WONKA

This was a test of character, Charlie. I carefully selected rooms that would tempt each of our Golden Ticket winners. You, Charlie, did something quite remarkable. You gave in to temptation, you were smart enough not to get caught and yet—you admitted your guilt.

But the other kids—

WONKA

They’ll be fine and they’ll each receive the booby prize—a lifetime supply of chocolate.

GRANDPA JOE

That’s the booby prize? What’s the real prize?

WONKA

Charlie, do you love my factory?

CHARLIE

It’s the most wonderful place in the whole world!

WONKA

I’m pleased to hear you say that, Charlie, because from this moment on, it’s yours!

What do you mean?

WONKA

I’m giving you my factory, Charlie. I need an heir, and that person is you!

CHARLIE

You want me to run this entire factory? What about my Mom and Dad and Grandpa Joe and—

WONKA

The entire family can live here—

CHARLIE.

I’d love to—I’d positively love to!

(WONKA and CHARLIE hug. WONKA gestures for CHARLIE’S Golden Ticket to light.)
FINALE

Excited \( \cdot = \text{ca. 134} \)

WONKA:

Hard shuffle \( \cdot = \text{ca. 134} \)

Now Charlie makes every thing he bakes

GRANDPA JOE:

\[ \text{sat-is-fying and de-licious! Talk a-bout your child-hood} \]

CHARLIE:

\[ \text{wish-es! You can e-ven eat the dish-es!} \]

\[ \text{Straight eighths \( \cdot = \text{ca. 142} \)} \]

(AUGUSTUS, VIOLET, VERUCA, and MIKE all take the stage, they are restored to their former selves, but now wiser for having learned their lessons. WONKA and CHARLIE exit the stage.)

KIDS:

Oom-pa-loom-pa-doom-pa-dee-doo! I've got a fi-nal

puz-ze for you! Oom-pa-loom-pa-doom-pa-dee-dee!

OOMPA-LOOMPAS & KIDS:

If you are wise, you’ll listen to me! There is a problem with

lots of our youth! Not ev’ry-bod-y likes tell-ing the truth!

Tell-ing the truth starts a beau-ti-ful buzz. Is-n’t it nice when

Subito tempo = ca. 106

some-one does?! It could be con-ta-gious!

North Shore Music Theatre’s Youth Academy
Hard shuffle  \( \downarrow = \text{ca. 124} \)

WONKA:

Who can take a sun-rise,_______

sprinkle it with dew,_______

OOMPA-LOOMPAS & KIDS:

Who can take a sun-rise,_______

cover it in chocolate and a

sprinkle it with dew, cover it in chocolate and a

miracle or two? Charlie can!_______

I

ALL:

miracle or two? Charlie can! Charlie can! Charlie can!

know that he can!_______

We

We know that he can! We
know that he can 'cos he'll mix it all with love and make the
world taste good!

(CHARLIE enters the stage: he is dressed exactly like WONKA minus the cape and top hat.)

world taste good!

(WONKA places the cape and hat on CHARLIE. CHARLIE'S Golden Ticket sparkles with chase lights.)

world tastes good 'cos the Candy Man thinks it should!

(Johnny Tickets rain from above.)

THE END
THE TEAVEES
North Shore Music Theatre's Youth Academy

THE SALTS
North Shore Music Theatre's Youth Academy
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