

Table Of Contents

Theatre Basics	2
About Roald Dahl's <i>Willy Wonka JR.</i>	12
 The Show	19
<i>Pure Imagination</i>	19
<i>Golden Age of Chocolate</i>	21
<i>The Candy Man</i>	30
<i>I Eat More</i>	41
<i>Think Positive</i>	47
<i>I See It All on TV</i>	56
<i>Cheer Up, Charlie</i>	61
<i>Think Positive (Reprise)</i>	66
<i>(I've Got a) Golden Ticket</i>	68
<i>At The Gates</i>	72
<i>In This Room Here</i>	76
<i>Factory Reveal Sequence</i>	79
<i>Oompa-Loompa 1</i>	83
<i>There's No Knowing</i>	86
<i>Chew It</i>	90
<i>Oompa-Loompa 2</i>	94
<i>Flying</i>	97
<i>Burping Song</i>	101
<i>I Want It Now!</i>	103
<i>Oompa-Loompa 3</i>	106
<i>Oompa-Loompa 4</i>	110
<i>Finale</i>	114

Roald Dahl's *Willy Wonka JR.* Student Book

Play © 2004 Roald Dahl Nominee Ltd.

New Music and Lyrics © 2004 Stage and Screen Music, Inc.

Music and Lyrics previously used in the film "Willy Wonka and the Chocolate Factory"

© 1970, 1971 Taradann Music, Inc.

Broadway Junior materials © 2007 by MTI Enterprises, Inc.

Unauthorized duplication is prohibited by law. All rights reserved.



● 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.



9 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.



1 Explanations of the illustrations can be found below and on the next page.

Student Book

Name: Ellie Saylor

Character: Charlie

CHARLIE

~~See 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

~~But why aren't you at work? Did they close the factory?~~

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!~~

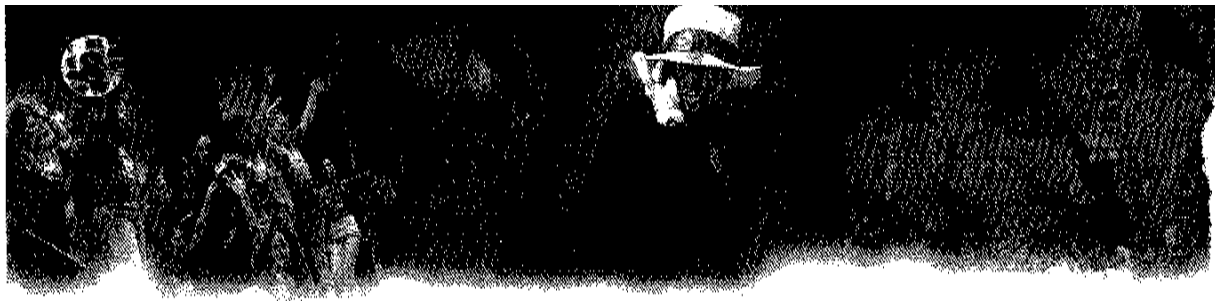
THINK POSITIVE

PICTION! CHARLIE:

You've noth - ing to lose, so

why not choose ____ to think pos - i - tive? When-

- 1** 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!
- 2** 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	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: centerstage	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.



North Shore Music Theatre's Youth Academy



● 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"



© Roald Dahl Nominee Limited



- 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: pings, 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 ♩ = ca. 86

(WONKA in solo spotlight)

WONKA:

Come with

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

me and you'll be in a world of pure i-mag-i-

7 na-tion! Take a look and you'll see in-to


10 **Faster** ♩ = ca. 98

your i-mag-i-na-tion! We'll be-gin with a

© 1970, 1971 Taradam Music, Inc.

13

 spin trav-'ling in a world of my cre - a - tion! What we'll
(Stage now begins to take shape with lighting.)

16 *poco accel.*

 see will de - fy ex - pla - na - tion! _____

20 **Faster** ♩ = ca. 108


 If you want to view par-a-dise, sim-ply look a-round and

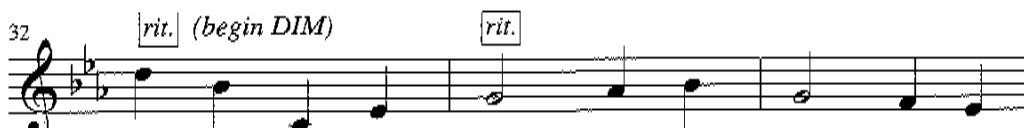
23 *rit.*

 view it! An - y - thing you want to, do it!

26 *molto rit.* *accel.*

 Want to change the world? There's noth-ing to it! _____ There is

29 **Slightly Faster** ♩ = ca. 112

 no place I know to com - pare with pure i - mag - i -

32 *rit.* *(begin DIM)* *rit.*

 na - tion! Liv - ing there you'll be free, if you



35 *rit.*

tru - ly wish to be!

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

38 *poco accel.* *rit.* *segue*

GOLDEN AGE OF CHOCOLATE

Rubato-like *rit.* *A tempo ♩ = ca. 76*

OOMPA 1: OOMPA 2:

Once up - on a choc-'late time, A

3 OOMPA 3:

long, long, choc-'late time a - go, The gold-en age of choc-'late be-

5 WONKA:

gan. I know, 'cos I was there.

7 OOMPAS 4-5: OOMPA 1:

When it comes to choc-'late, he's a man - y fla-vored man, you know, 'Cos

9 rall. ALL:

that's the age of choc-'late he ran with oh, such style and

11 Broadway 2-beat $\sigma = ca. 90$ BOYS:

flair! _____ And the gold - en age of

14

choc - 'late has last - ed all these

16 GIRLS:

years, The gold - en stage of choc-'late that

19 WONKA:

ev - 'ry child re - veres. But soon I'll be re-

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

22

tir - ing, _____ to make way for some - one new. Some

25 GIRLS:

bright spark I'll be hir - ing, but who? But



28 **BOYS:** **ALL:**

who? But who? But

31 *rall.* **WONKA:**

who? What-

33 **Rubato-like** ♩ = ca. 94

ev - er your o - pin - ion is a - bout me, the

35 *rit.*

choc - 'late world could not sur - vive with - out me! —

37 **Two-beat** ♩ = ca. 84 **WONKA: 1st time**
WONKA & PART 1: 2nd time

— There'd be no more choc - 'late rip - ples or
choc - 'late squig - gles or

PART 2: 2nd time only

No more

39

choc - 'late tip - ples, Choc - 'late ruf - fles or
 choc - 'late gig - gles, Choc - 'late whirl - ies or

gig - gles, no more

41

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

swirl - ies, No more

43

sweet young miss-es, Soft and cream - y, com-
 all you girl-ies, Choc - 'late ba - gels or

twirl - ies, no more

45

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

47

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

49

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

52

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

55

1. **WONKA & PART 1:**

There'd be no more
just can't go!

58 2. *poco accel.* **ALL:**

'Cos the

just can't go!

61 Moderately $\text{♩} = \text{ca. } 90$

gold - en age of choc-'late has last - ed all these

64

years, The gold - en stage of choc-'late that

67 *pp*

ev - 'ry child re - veres. There's a gold - en page of

70 *cresc.*

choc-'late his - t'ry we must write some - how, — For the

73 *f*

gold - en 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 GEORGINA

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

(slurping 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

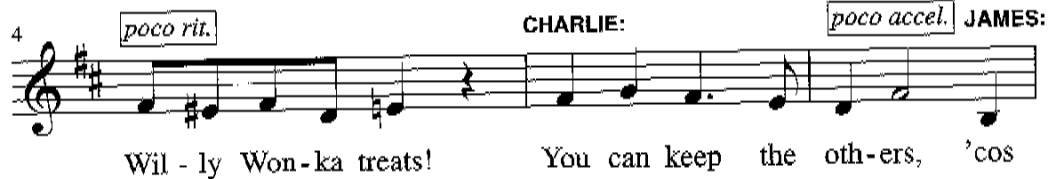
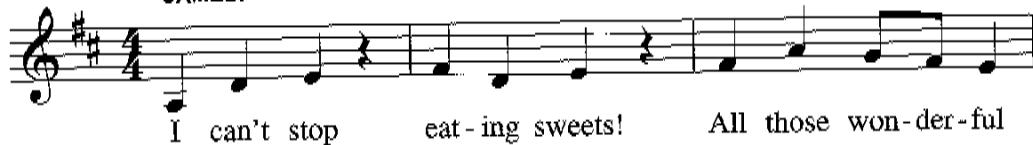
Stop it! You're making my mouth water!

THE CANDY MAN

Moderately ♩ = ca. 140

JAMES:

CHARLIE, JAMES & MATILDA:



© 1970, 1971 Taradam Music, Inc.



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

Shuffle (♩ = ♪) ♩ = ca. 134

13

ALL:

Con - quer - or!

18 CANDY MAN:

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

20

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

22

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

24

1.

Can-dy Man. _____ The Can-dy Man can. _____



28 ² CHARLIE:
Can-dy Man _____ The Can-dy Man can. _____

KIDS:
The Can-dy Man? _____ The

31 CANDY MAN:
_____ The Can - dy Man can 'cos he
Can - dy Man can!

33
mix - es it with love and makes the world _____ taste good! _____

35
KIDS:
The Can - dy Man makes ev-



(The kids line up and purchase lollipops, except for CHARLIE.)

37

- 'ry-thing he bakes sat-is-fy-ing and de-li-cious.

40 **CANDY MAN:**

Talk a-bout your child-hood wish-es! You can e-ven eat the

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!

43

dish-es! Who can take to-mor-row, —

53

dip it in a dream, —

KIDS: (lollipops in mouths)

Muh ma muh mu ma wo, — Mip i i i mweem,

56

Musical score for the song 'The Cream of the Wheat'. The score is written on two staves. The first staff contains the melody for the first line of the verse, starting with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The second staff contains the melody for the second line of the verse, also starting with a treble clef and a key signature of two sharps. It begins with a half note, followed by a quarter note, and then a half note. A long horizontal line is drawn below the second staff, indicating a continuation of the melody or a long note.

Sep - a - rate the sor - row and col - lect up all the cream? The

Oo.

58

Can-dy Man. The Can-dy Man can! Ma man-dy mam! Ma

This musical score is for the song 'Can-dy Man'. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, then a half note B4, and a quarter note C5. After a short rest, it continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics 'Can-dy Man.' are written below the first four notes, and 'The Can-dy Man can!' are written below the next four notes. The second staff continues the melody with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics 'Ma man-dy mam!' are written below these notes, followed by 'Ma' at the end of the staff. The key signature and time signature remain consistent throughout.

61

The Can - dy Man can 'cos he
(Remove lollipops)
man - dy mam can! The Can - dy Man can 'cos he

63

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

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



65 **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.)

Mm.

68 **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?

Mm. Mm.

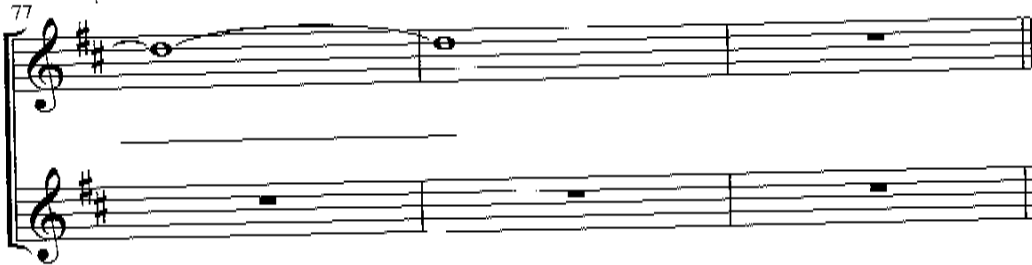
71 **MRS. BUCKET: (offstage)** Charlie!
Your soup's getting cold.

CANDY MAN:
And the

74 world tastes good 'cos the Can-dy 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.



iTheatrics New York City reading of Roald Dahl's *Willy Wonka Jr.*



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

Der name ist Gloop. G-L-O-O-P. Und dies'ist mein kleiner liebchen, Augustus.

(Standing beside her, stuffing his face with chocolate, is her enormous Botero-like son, AUGUSTUS.)

PHINEOUS TROUT

Tell us about the ticket.

MRS. GLOOP

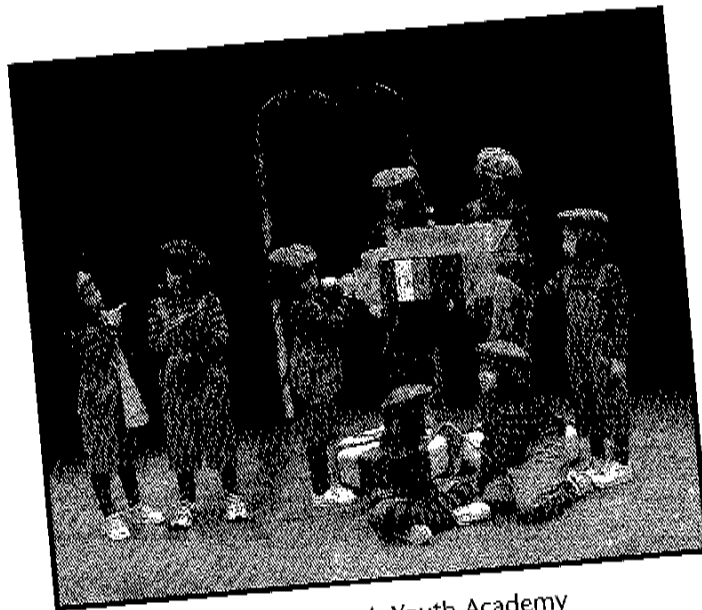
Ya. I just knew my little snausage-vausage Augustus would find das Golden Ticket! He eats so much candy-vandy that it vas almost impossible for him not to find one! In fact, you could say ve've been training him for this day ever since our little pudgy-vudgey was born!

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

Brightly $\text{♩} = \text{ca. } 74$

3

MRS. GLOOP:

Ve give him

7

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

11

AUGUSTUS:

ce - reals, ba - na - nas und cream! Zen

15

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

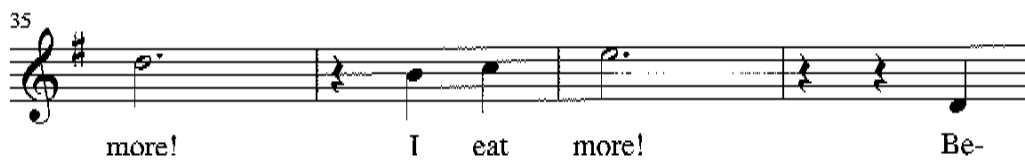
19

AUGUSTUS & MRS. GLOOP:

bread rolls und buns by ze ream! Und

© 2004, Leslie Bricusse, Stage & Screen Music, Ltd.

THE END OF THE ROAD





51 **AUGUSTUS:**

pig - gy, zere's nuh - zing he lacks! Mom has

55 **MRS. GLOOP:**

Von - ka bars sent in in sacks! 'Cos zey

59 **PHINEOUS:**
(opt. spoken)

help lit - tle Gus - sie re - lax! Then

63 **MRS. GLOOP:**

din - ner? Of course, is his meal of ze day ven Au-

67 **AUGUSTUS:**

gus - tus comes right off his diet... It's

71

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

75 **MRS. GLOOP:**

if I vant more, zey sup - ply it! Au-



79 **AUGUSTUS:** **MRS. GLOOP:**

gus - tus keeps eat - ing, Und eat - ing, Und eat - ing! Un-

83 **PHINEOUS:**
(opt. spoken)

til he sub - sides to ze floor... And

87

then when he's fin - al - ly back on his feet, the kid

91 **MRS. GLOOP:**

can't ev - en get through the door? Und

95

zat's vy Au - gus - tus has lived in ze din - ing room,

99 **PHINEOUS:**
(opt. spoken)

right from ze day he vas four! So

103

what does the poor lit - tle lad do all night to pre-



107 **AUGUSTUS:**

vent life be - com - ing a bore? I eat

111 **Big ♩. = ca. 74**

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

115

more! More!

MRS. GLOOP:

More! More!

119

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

MRS. GLOOP:

More! More! More! More!

PHINEOUS:

More! More! More! More!

123 **AUGUSTUS:**

More! I eat more!

MRS. GLOOP:

More! More! 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 (♩=♩) ♩ = ca. 74

CHARLIE:

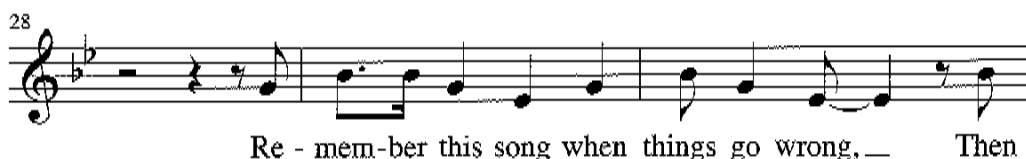
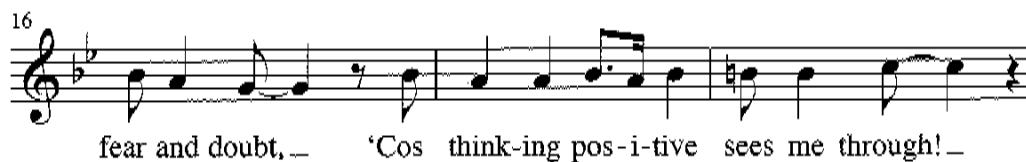


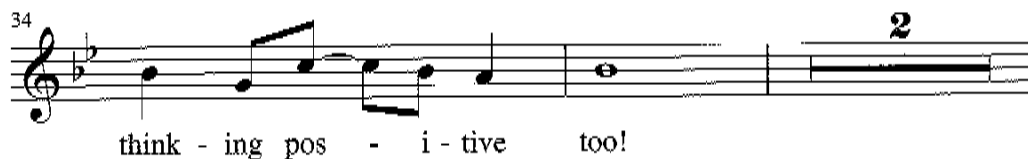
You've noth - ing to lose, so



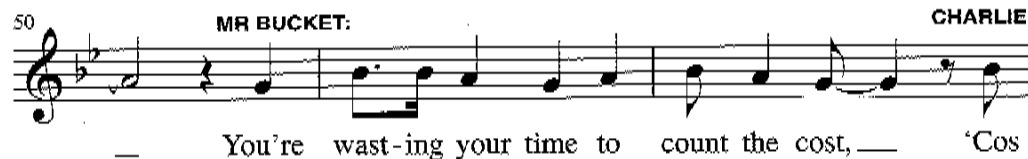
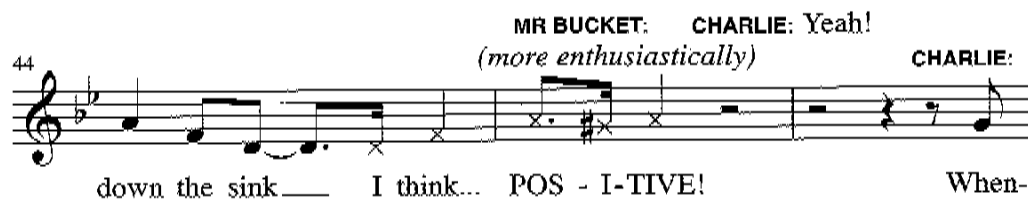
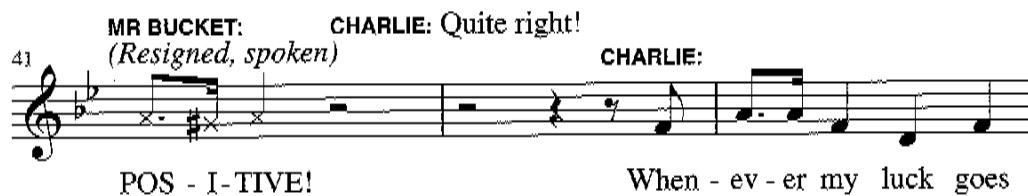
why not choose — to think pos - i - tive?

When-





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



53 **BOTH:**

think - ing pos - i - tive, that comes free! That's right!

55 *building*

Pos - i - tive is the way to be! When-

57 *big happy sound*

ev - er I'm tee - ter - ing on the brink, I think

59

pos - i - tive! The mo - ment I do, I'm

62

in the pink, I think pos - i - tive!

64 *rall.* **Big kick line** ♩ = ca. 112

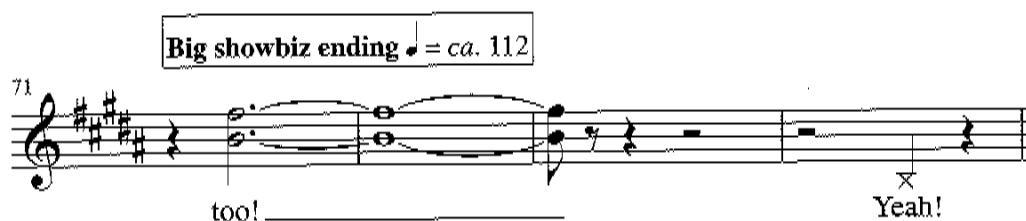
Re - mem - ber this song when

66

things go wrong, Then you'll know what to do! In

69

no time you'll be think - ing pos - i - tive,



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 rpms for precisely sixty-two point three seconds—

MRS. BUCKET

Grandpa, please...

GRANDMA JOSEPHINA

I thought we agreed on the Nutt-a-riffic...

(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 $\text{♩} = \text{ca. } 136$

MIKE:



Some kids like e - lec - tric trains, and some kids like to



use their brains to earn a un - i - ver - si - ty de - gree!



I don't share their thirst for know - ledge. I don't need to



go to col - lege. Me, I see it all on T V! ____



Some kids like to sing an' dance, an' some kids go to



Par - is, France, while oth - ers vis - it Wash - ing - ton, D.



25 **MIKE:**

C. I don't learn a sin - gle thing, 'cos

29

I can down-load an - y - thing. It's all on my com-

32 **MS. TEAVEE:**

put-er for free! ____ Some kids go to

36

base - ball games, and oth - er kids have use - less aims like

39 **MIKE:**

ten days at a boy scout jam - bo - ree. While

43

wimp - y kids read books of verse, I play "De-destroy The

46

Un - i - verse." No one has Nin - ten - do games like



49 **MS. TEAVEE:**

me! _____ 2 Some kids like to

54

fly bal-loons, or play the lat - est top ten tunes, while

57

oth - ers wan - na surf in Wai - ki - ki.

61 **MIKE:** **MS. TEAVEE:**

I can vis - it Lon - don, Rome, 'an' Tok - yo with - out

64 **MIKE:** **MS. TEAVEE:**

leav - in' home. Take a space-ship to the moon, an'

67 **BOTH:**

back on an - y af - ter - noon. Yes, we can do it

70

all from A to Z. 'Cos we got our com-

74 *(SFX over)*
2
 put - er! All our stuff is wire - less!

79 *(SFX over)*
2 MIKE:
 We can see it all _____

85 on T V! _____
 PHINEOUS: On T V!
 MS. TEAVEE:
 on T V! On T

89 MIKE: **2**
 On T V! On T V!
2 ALL:
 V! _____ On T V!

SCENE 11: THE BUCKET SHACK

GRANDMA GEORGINA

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 ♩ = ca. 94 *poco rit.* GRANDPA JOE: *a tempo*

The musical score is written on a single staff in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four lines of music. Line 1 starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Line 2 continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Line 3 contains a triplet of eighth notes (F4, E4, D4) followed by a quarter note C4. Line 4 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The lyrics are: 'Cheer up, Char-lie.' followed by a line of music. Line 5 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Line 6 continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Line 7 contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Line 8 contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: 'Give me a smile! What hap-pened to the smile I used to know?'. Line 9 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Line 10 continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Line 11 contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Line 12 contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: 'Don't you know your grin has al-ways been my sun-shine?'. Line 13 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Line 14 continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Line 15 contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Line 16 contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: 'Let that sun-shine show! Come on, Char-lie.' followed by a line of music.

Cheer up, Char-lie. _____

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

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

9 *rit.* MRS. BUCKET: *a tempo*

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

© 1970, 1971 Taradam Music, Inc.

12

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

14

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

17

MR. BUCKET: *poco rit.* **Più mosso** ♩ = ca. 100 **MR. & MRS. BUCKET:**

Up and at 'em, boy! Some day,

20

sweet as a song, Char-lie's luck - y day will come a - long!

23

poco rit.

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

25

rall. **Tempo I** ♩ = ca. 96 **GRANDPA JOE:**

Up on top is right where you be - long! Look up, Char - lie, —

28

you'll see a star! Just fol-low it and keep your dreams in view!



31 **MRS. BUCKET:** *rall.* **MRS. BUCKET:**
Pret-ty soon the skies are gon-na clear up, Char-lie! Cheer up, Char-lie,
BOTH MEN:

34 *Slightly Slower* ♩ = ca. 86 *rall.*
do! Cheer up, Char-lie! _____
GRANDPA JOE:
Come on, Char-lie! _____

37 *molto rall.* *accel.* *molto rall.*
Just be glad you're you! _____
BOTH MEN:
Just bc glad you're you! _____

41
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.)

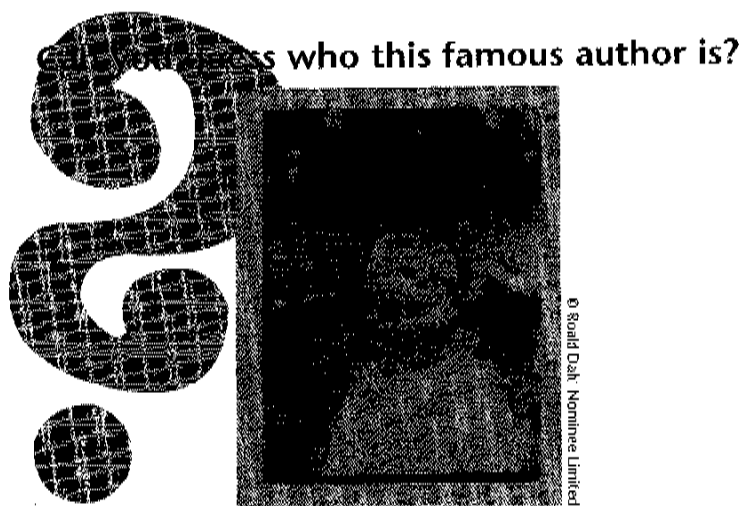
Do you think I could have just one more? I'll pay for it.

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.



Ronald Dahl

© Ronald Dahl Nominee Limited

CHOCOLATE BOOKS



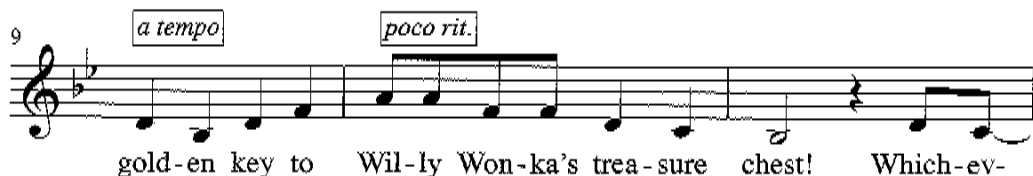
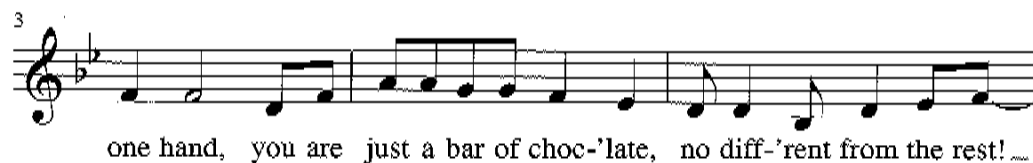
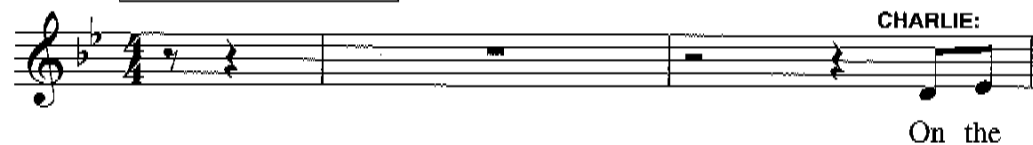
CANDY MAN

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 ♩ = ca. 112



© 2004, Leslie Bricusse, Stage & Screen Music, Ltd.



15 *accel.*

Think pos - i - tive! Think

18 *Faster ♩ = ca. 120* *Spoken:* *poco cresc.*

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.)

21 *4*

Look what hap-pened!

27

See what hap-pened! That's what hap - pens

31 *Light March ♩ = ca. 126*

when you're think - ing pos - i - tive!

35 *2*

Think pos - i - tive!

(I'VE GOT A) GOLDEN TICKET

(CHARLIE finds himself alone on the street.)

March ♪. = ca. 126

CHARLIE:



I nev - er thought my life could be an - y - thing but ca-



tas - tro-phe! But sud-den-ly I be - gin to see a



bit of good luck for me! 'Cos I've got a Gold - en



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

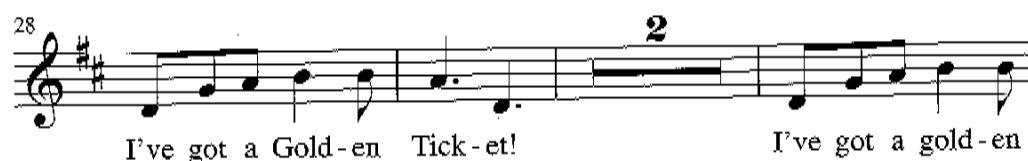
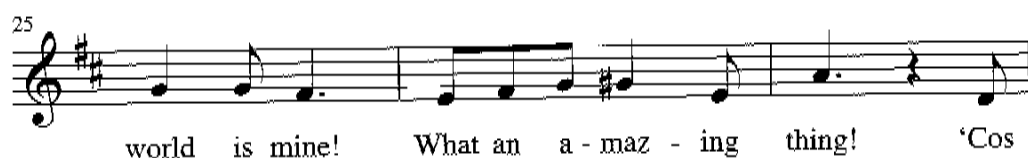


twink - le in my eye. _____



I nev-er had a chance to shine,

© 1970, 1971 Taradam Music, Inc.



(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!



52 **GRANDPA JOE:**

world and say, "Good morn - ing. _____"

55 **CHARLIE & GRANDPA JOE:**

Look at the sun!" I nev - er thought that

58

I would be slap in the lap of lux - u - ry! 'Cos

61

I'd have said it could - n't be done!

64 **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.)

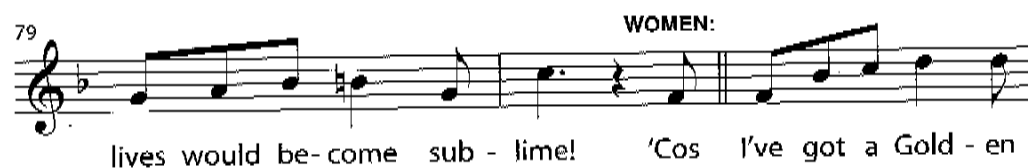
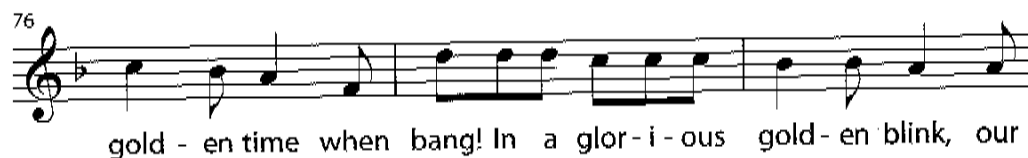
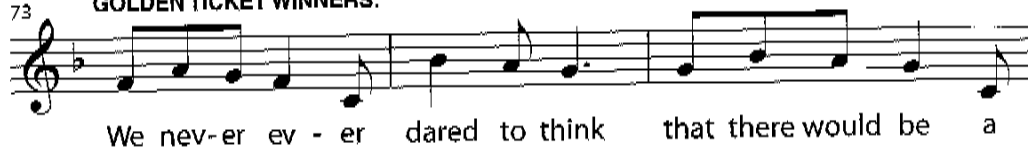
68

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.)



73 **GOLDEN TICKET WINNERS:**





90

And with a Gold - en Tick - et it's a gold - en

And with a Gold - en Tick - et it's a gold - en

94

day! _____

day! _____

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 ♩ = ca. 64

Double time ♩ = ♩

5 2

WONKA:

Come with

10

me and you'll be in a world of pure i-mag-i-

© 1970, 1971 Taradam Music, Inc.





13

na - tion. Take a look and you'll see in - to

16

my i-mag-i - na - tion. —

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.

MIKE

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.)



North Shore Music Theatre's Youth Academy





AUGUSTUS

Mr. Vonka—just how many rooms has your factory?

WONKA

Good question, Augustus.

IN THIS ROOM HERE

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

2

WONKA:

In the Won - ka choc - 'late fac - t'ry,
there are sev - 'ral thou - sand rooms. I'll
Ooh! _____

rit.

KIDS:

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

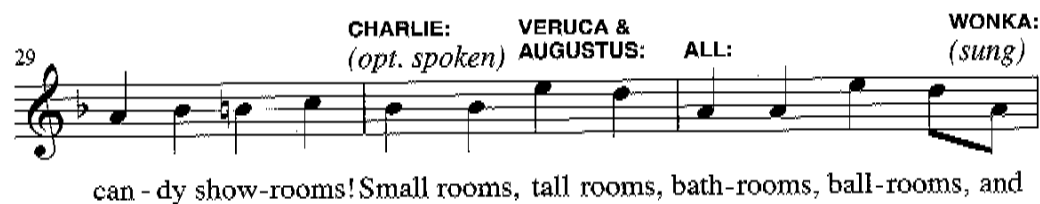
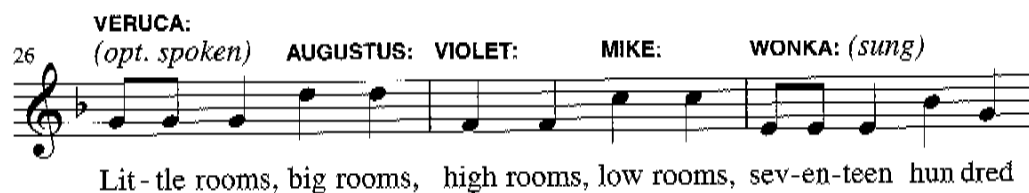
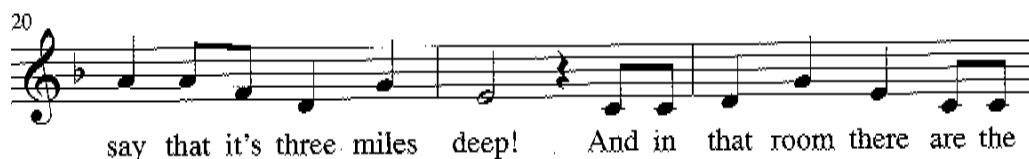
show you what some of them are! In this room here are the
lu - mi - nous lol - lies for eat - ing in bed at night! And in
that room there the ex - plod - ing sweets for when en - e - mies start a

rall.

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

© 2004, Leslie Bricusse, Stage & Screen Music, Ltd.





38



milk! And in that room there are the hot ice creams! For a

41

KIDS:



cold day, smooth as silk! And in ev - 'ry room are

44


PARENTS:



choc - 'late mir - a - cles! Treats be - yond com - pare! Driv - ing

47


WONKA:



ri - vals to des - pair! You should see them tear their

50

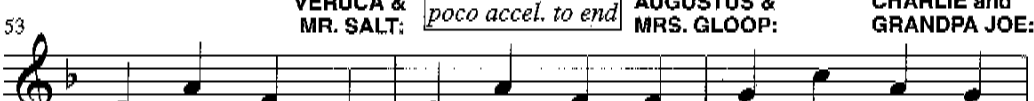
MIKE & MS. TEAVEE: VIOLET & MRS. BEAUREGARDE:
(opt. spoken)



hair! And all be - cause of... This room here! And

53

VERUCA & MR. SALT: *poco accel. to end* AUGUSTUS & MRS. GLOOP: CHARLIE and GRANDPA JOE:



this room here! And this room here! Und dees room here! And

56

WONKA: (sung)



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

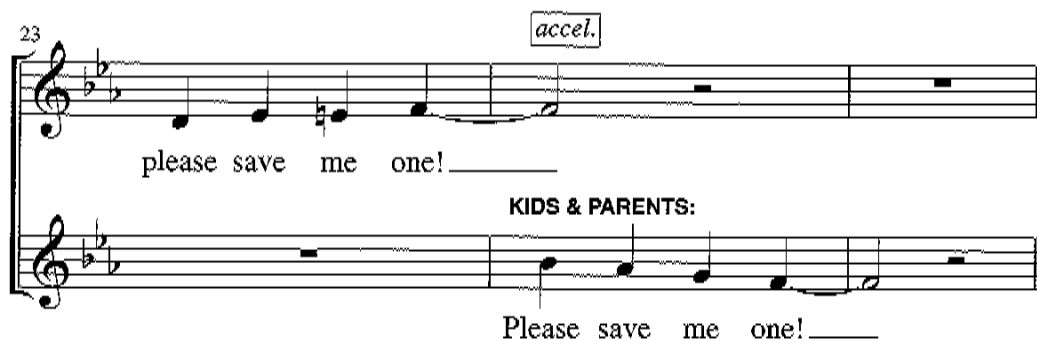
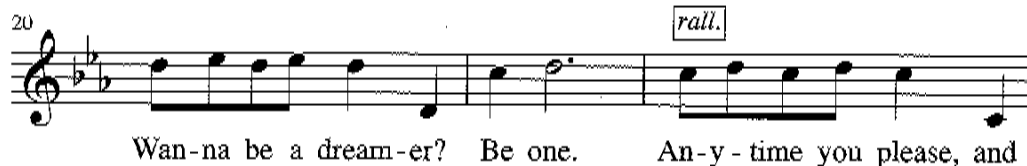
Stand here, in the center. Now! Now! NOW!

(They do so. A small pin light illuminates just WONKA'S eyes.)

6 *accel. cont.* 6

12 *Mysterioso* ♩ = ca. 116 3 **WONKA:**

If you want to see



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!
(*shurping 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

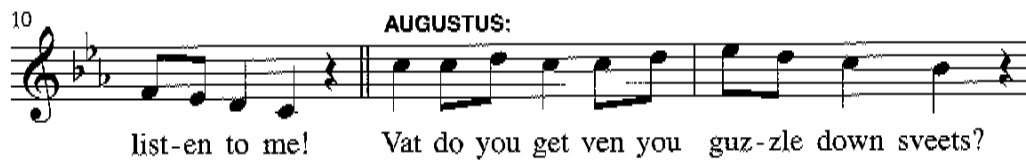
Ladies and Gentlemen, please follow closely as we continue our tour...



OOMPA-LOOMPA 1

Staccato, creepy ♩ = ca. 142

OOMPA-LOOMPAS 1-5:





19 **OOMPA-LOOMPA SOLO:** **ALL:**
that? I don't like the look of it! Oom-pa-loom-pa-
22 doom-pa-dee-dah! If you're not greed-y, you will go far!
25 You will live in hap-pi-ness too! Like the Oom-pa-
28 loom - pa - doom - pa - dee - doo! _____

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?

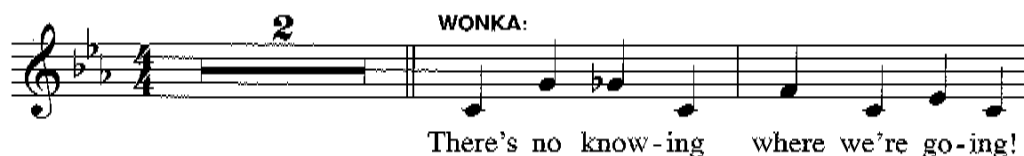


iTheatrics New York City reading of
Roald Dahl's *Willy Wonka Jr.*

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 ♩ = ca. 94



(The lighting transitions to black light.)





17 *poco accel.*

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

20

sign of slow-ing, some-one must know where we are!

23

But no des - ti - na - tion's show - ing, so it's all a

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

bit bi - zarre!

29 *Flowing* $\text{♩} = \text{ca. } 80$ **MR. SALT:**

Though our mood is eas - y go - ing,

31 **MRS. BEAUREGARDE:**

like a game of tic - tac - toe,

33 **GRANDPA JOE:**

we must cease this dil - ly dal - ly - ing,

35 MS. TEAVEE:



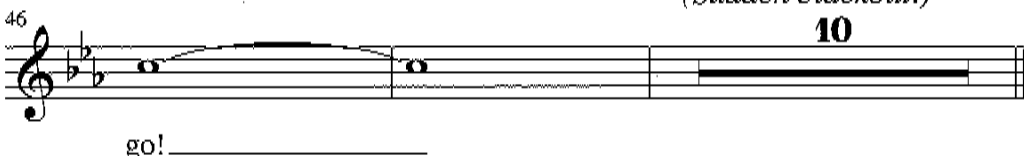
(We dive into CHARLIE'S imagination. The objects begin to assemble, they form a horrible spider, CHARLIE is floating on an oversized life saver. The SPIDER'S mouth opens, about to devour CHARLIE!)

still building

37 WONKA:



(Sudden blackout.)



(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-LOOMPA 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-LOOMPA creates their own machine movement and sound. The fourth OOMPA-LOOMPA to receive the ball places the ball behind his or her back using his or her right hand. With great fanfare, 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-LOOMPA.)

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—

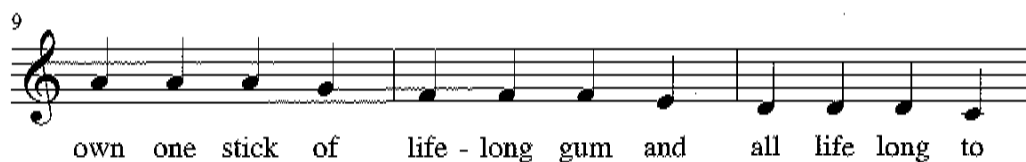
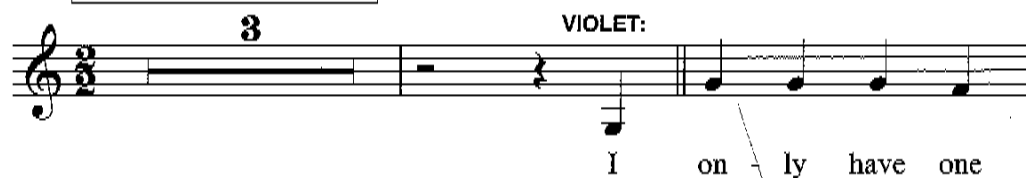
VIOLET

Gum?!



CHew IT

Semi-classical $\text{♩} = \text{ca. } 126$



(WONKA tempts VIOLET.)



21 **A little slower** $\text{♩} = \text{ca. } 108$ **rit.**

this gum here's much bet-ter than that one! This gum here is a

24 **rall.**

three - course din - ner! Pea soup, roast beef an'

26 $\text{♩} = \text{ca. } 108$

blue - ber-ry ice cream! Blue - berry is the

28

nic - est ice cream! You may feel fat, but in

30 **Tempo I** $\text{♩} = \text{ca. } 126$

fact, you're thin-ner! — E - ven af - ter a

VIOLET: That gum is SO mine!

32

three course din-ner!

(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!

49 **7** **MIKE:**



Yo, Vio - let, you're so

58

VERUCA:

ALL:

bust - ed! That gum is gon - na do it! Her

Detailed description: This musical staff contains three measures. Measure 58 begins with a treble clef and a key signature of one sharp (F#). It contains two eighth notes, G4 and A4, followed by a quarter rest. The lyrics "bust - ed!" are written below. Measure 59 starts with a whole note F#4, followed by two eighth notes G4 and A4, and ends with a quarter rest. The lyrics "That gum is" are written below. Measure 60 consists of a single half note D5. The lyrics "gon - na do it! Her" are written below.

61 **WONKA:**

can - dy fame gone down the drain! I asked her not to

64 **VIOLET:**

chew it! Too late, Wil - ly! Noth - in' to it!

67

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

Detailed description: This block shows musical notation for measure 67. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics are written below the staff: "'Cos I know just how to chew it! There is no need".

70



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

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





73 CHARLIE: MIKE:
Vio - let, it's so bad for you! Yo, Vio - let, dude, you're

76 VERUCA:
turn - in' blue! Vio - let what you gon - na do? Just

79 ALL:
stand there sing - ing "Am I Blue?" Yes, she's turn - ing

82 VIOLET:
blue, it's true! Oh, Vio - let, you are now bright blue! That

85
rot - ten lou - sy gum, I knew it! Blue - ber - ry blue and

88 3
fat as su - et! I guess I

93
blew it! _____ Blew it! _____



(The OOMPA-LOOMPAS take the stage.)

Staccato and creepy ♩ = ca. 142

OOMPA-LOOMPAS & AUGUSTUS:

13



stops you from smok - ing and bright-ens your smile!



15

But it's re - pul - sive re - volt-ing and wrong!

17

ALL: VIOLET:

Chew - ing and chew - ing all day long! The

20

ALL: (four chews) ALL:

way — that a cow — does! Oom - pa - loom - pa -

23

doom - pa - dee - dah! Giv - en good man - ners, you will go far!

26

GIRLS: GIRLS:
BOYS: BOYS:

You will live in hap - pi - ness too! Like the Oom - pa -

29

GIRLS: BOYS: ALL:

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

(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?



OOMPA-LOOMPA 1

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 ♩ = ca. 68

8 8 CHARLIE:

I'm fly-


14 GRANDPA JOE:

ing! I'm fly-

18 CHARLIE:

ing! There's no sen-


22



sa - tion that's quite as sen - sa - t'nal as fly-

26

GRANDPA JOE:



ing! _____ Thrill - ing, ful-

30



fill - ing, and high'r ed - u - ca - t'nal as fly-

34

CHARLIE:



ing! _____ It's in - spi-


38

GRANDPA JOE: BOTH:



ra - tion - al, and rec - re - a - tion - al, try-

42



ing! _____ Way, way up there in mid-

47

GRANDPA JOE:



air, to be touch-ing the sky! _____ Which I

52



guess is why there is no feel - ing that's quite like the



56 CHARLIE:
feel-ing of fly - ing! _____ Bump-ing your

62
head on the ceil-ing of what's up a - bove! _____

67 2 (opt. 8vb)
It's so ap - peal-ing, I'm reel-ing at my death-de-

73 BOTH:
fy - ing! _____ Fly - ing, _____

80
I love! _____ There is no

86
high that's as high as the high I am try-

90
ing! _____ Fly - ing, _____ 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—BURRRRRRP!

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

GRANDPA JOE

Wait! Burping is the answer!

CHARLIE

Burp.

GRANDPA JOE

BURRRRRRRP.



GRANDPA JOE

Burp.

CHARLIE

This is FUN! Whee!

BURPING SONG

Fun Waltz $\text{♩} = \text{ca. } 68$

2 CHARLIE:

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

6 GRANDPA JOE:

Peo - ple burp from At - lan - ta to Ant-

10 CHARLIE:

werp! (burp!) (burp!) From John Wayne to Wyatt

14 GRANDPA JOE: CHARLIE:

Earp, just as birds love to chirp, ev - 'ry guy loves to

18 BOTH:

B - U - R - P! (burp!) Hap - py Burp-

22

day _____ to me! _____ (burp!)

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, squirrely-squirrely!

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 $\sigma . = ca. 78$

7 VERUCA: 2

I want a feast.

12 
I want a bean feast! Cream buns, and


17 

21

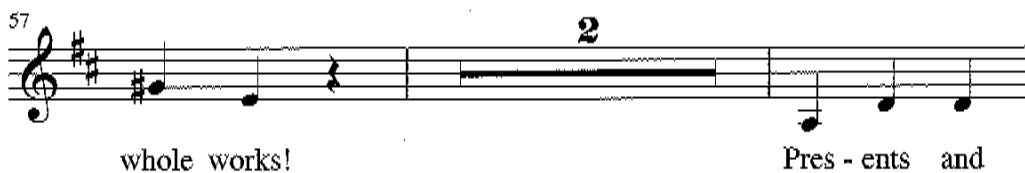
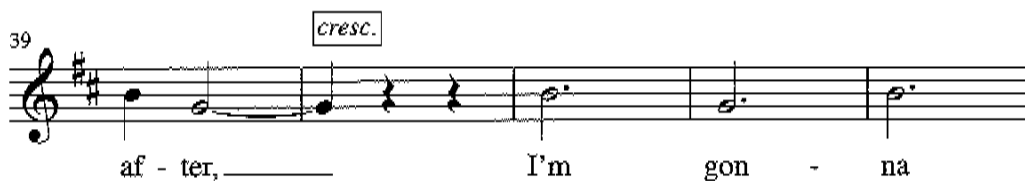
The musical notation shows three measures. Measure 20 contains two eighth notes (F#4 and G#4) followed by a quarter rest. Measure 21 contains a half note (A4), a quarter note (B4), and a quarter note (G#4). Measure 22 contains a whole note (A4) with a fermata above it, followed by a quarter note (B4) with an accent (>) above it, and a quarter rest. The lyrics are "go nuts!" under measure 20, "Give 'em ___ to me" under measure 21, and "now!" under measure 22.

go nuts! Give 'em ___ to me now!

26



I want a par - ty with room - fuls of laugh - ter.





64

all shapes and siz - es, and now! _____

68

Don't care how! I want it

72

now! _____ Don't

77

care how! _____ I want it

82

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

now!!!! _____

86

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.

GRANDPA JOE

A chance?

WONKA

Yes, well, it's generally only lit every other day. I can't remember if today is a burn day...Hmmm...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 ♩ = ca. 142

OOMPA-LOOMPA 1: OOMPA-LOOMPA 2: OOMPA-LOOMPA 3:

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

5 **ALL:**



I've got an-oth-er puz-zle for you! Oom - pa - loom - pa-

© 1970, 1971 Taradamm Music, Inc.



8 **OOMPA-LOOMPA 1:** **ALL:**

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

11 **VERUCA:**

Who do you blame when your kid is a brat?

13

Pam-pered and spoiled like a Si-a-mese cat!

15

Blam-ing the kid is a lie and a shame,

17 **ALL:** **BOYS:**

You know ex-act-ly who's to blame! The

20 **GIRLS:** **ALL:**

moth-er, and the fa-ther! Oom-pa-loom-pa-

22

doom-pa-dee-dah, If you're not spoiled then you will go far!

25

OOMPA-LOOMPA 1: OOMPA-LOOMPA 2:

You will live in hap-pi-ness, too! Like the Oom-pa-

28

OOMPA-LOOMPA 3: VERUCA: ALL:

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

(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!

THE END

MS. TEAVEE

Unharm'd! 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

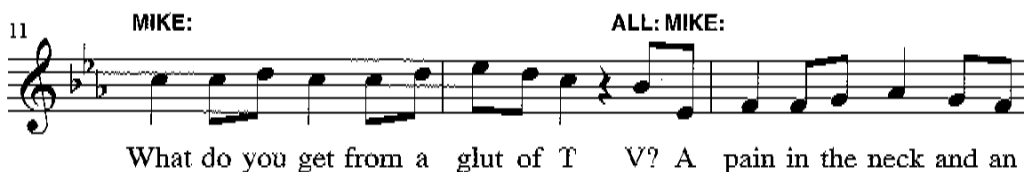
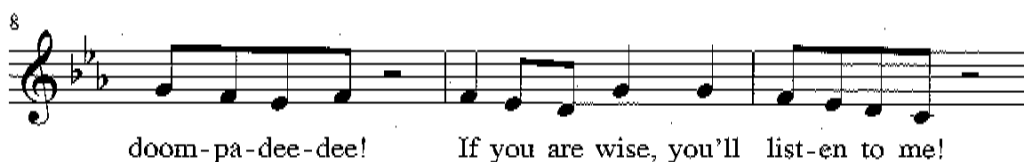
Who knows, maybe miles!

(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 ♩ = ca. 142



© 1970, 1971 Taradam Music, Inc.



14 ALL: MIKE: ALL:
I. Q. of three! Why don't you try simp-ly read-ing a book?

17
Or, could you just not bear to look? ____

Slower ♩ = ca. 86

20 SOLO: *rall.* ALL:
You'll get no, ____ you'll get no com-mer-cials!
SOLO: SOLO:
You'll get no, you'll get no,

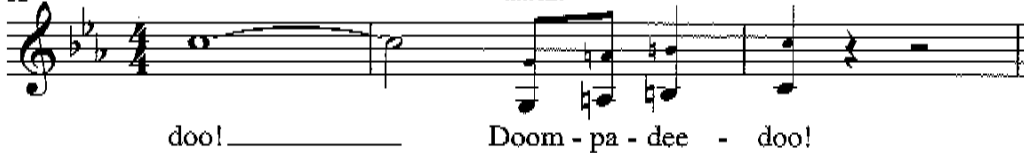
With Purpose ♩ = ca. 110 *accel.*

23
Oom-pa-loom-pa - doom-pa-dee-dah! Turn off the T V and

26 *accel.*
you'll be a star! You will live in hap-pi-ness, too!

29 SOLO: SOLO: ALL:
Like the Oom-pa-loom-pa, Oom-pa-loom-pa - doom-pa-dee-

MIKE:



(WONKA enters the stage alone. Forlorn, he gestures for CHARLIE'S Golden Ticket to go dark. The set transitions to the gates of WONKA'S factory. CHARLIE and GRANDPA JOE enter.)

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.

CHARLIE

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!

CHARLIE

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.

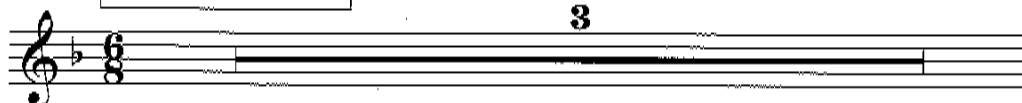
I'd love to—I'd positively *love* to!

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

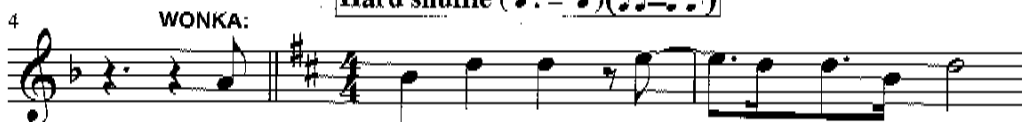
FINALE

Excited ♩. = ca. 134

3



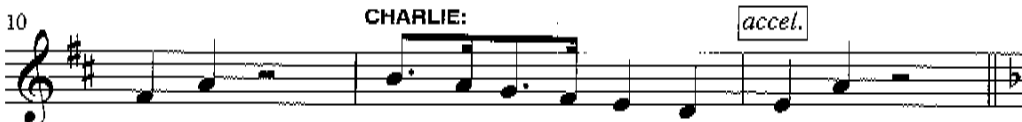
Hard shuffle (♩. = ♩)(♩♩ = ♩♩)



Now Char-lie makes ev - 'ry-thing he bakes



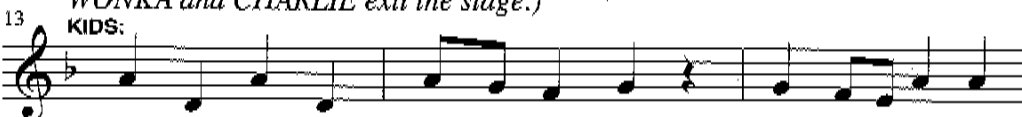
sat-is-fy-ing and de - li-cious! Talk a-bout your child-hood



wish-es! You can e - ven eat the dish-es!

Straight eighths ♩ = 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.)



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



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



OOMPA-LOOMPAS & KIDS:

19

If you are wise, you'll lis-ten to me! There is a prob-lem with

22

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

25

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

Subito tempo ♩ = ca. 106

28


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



North Shore Music Theatre's Youth Academy


Hard shuffle ♩ = ca. 124

31 **WONKA:**




Who can take a sun-rise, ___ sprink-le it with dew, _

OOMPA-LOOMPAS & KIDS:

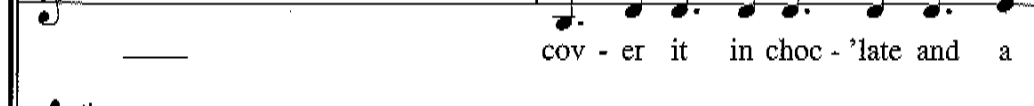


Who can take a sun-rise, ___

34



___ cov - er it in choc - 'late and a



sprink - le it with dew, cov - er it in choc - 'late and a

36



mir - a - cle or two? Char - lie can! ___ I



mir - a - cle or two? Char - lie can! **ALL:** Char - lie can!

39



know that he can! ___ We



We know that he can! We



41

know that he can 'cos he'll mix it all with love and make the

know that he can 'cos he'll mix it all with love and make the

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

43

molto rall. CHARLIE:

world taste good! And the

world taste good!

45

rall.

world tastes good 'cos the Can - dy Man thinks it

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

47

should!

ALL:

Thinks it should!

(Golden Tickets rain from above.)

THE END



THE BEAUREGARDES
North Shore Music Theatre's
Youth Academy



THE GLOOPS
North Shore Music Theatre's
Youth Academy



THE TEAVEES
North Shore Music Theatre's
Youth Academy



THE SALTS
North Shore Music Theatre's
Youth Academy

© 2000 North Shore Music Theatre

STUDENT BOOK CREDITS

Writer

Timothy A. McDonald

Designer

George C. Hoffman

Resident Designer

Steven G. Kennedy

Editor

Susan Fuller

Contributing Editors

Allison Mignone, Abby Wesley

Project Manager

Susan Fuller

Music Supervised, Adapted & Produced by
John Higgins

Music Arrangements by
David Weinstein

Executive Producer & Artistic Supervisor
Timothy A. McDonald, iTheatrics

Logo Courtesy of
The John F. Kennedy Center for the Performing Arts

Photos Courtesy of
R. Bruhn/Dramatics Magazine, Matt Fried, Timothy A. McDonald,
Lani Shipman, and Josh Weisgrau

Special Thanks to
The John F. Kennedy Center for the Performing Arts
who commissioned and premiered **Roald Dahl's Willy Wonka**

For a complete list of titles in **MTI's Broadway Junior Collection®**
and the **MTI KIDS Collection™**
visit us online at

www.BroadwayJr.com or www.MTIKIDSCOLLECTION.com

School Edition and full-length musicals may be found at:
www.MTIShows.com

