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# what to expect during rehearsals

**Y**ou will be performing a **musical**, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

## music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.





# Actor's Script

Name: HAWK BECKMAN  
Character: GRANDPA JOE

**1**

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

**CHARLIE**

Ah, that's better.

**2**

**GRANDPA JOE**

Wait! Burping is the answer!

**CHARLIE**

Burp.

**3**

**GRANDPA JOE**

Burrrrrrp.

**CHARLIE**

This is fun! Wheel!

(#23 – BURPING SONG begins.)

## BURPING SONG

**4**

Fun Waltz 2 (CHARLIE:)



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

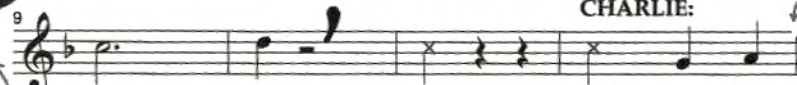
XDSR

**GRANDPA JOE:**



Peo - ple burp from At - lan - ta to

**6**



An - twerp! (burp!) (burp!) From John

**7**

**8**

DICTION



# Roald Dahl's *Willy Wonka KIDS* synopsis

Roald Dahl's *Willy Wonka KIDS* opens in **WONKA**'s magical chocolate factory, a place with mysterious inventions and strange creatures known as **OOMPA-LOOMPAS**. With the help of his Oompa-Loompas, Wonka explains that though he has had a prosperous career, he faces retirement soon, and he is concerned about finding a replacement (*Golden Age Of Chocolate*).

Wonka introduces the audience to **CHARLIE BUCKET**, a poor boy sharing a cramped home with his parents and both sets of grandparents. The Bucket family learns that Wonka has hidden five Golden Tickets in the wrappers of candy bars around the world, and the winners will visit his factory and receive a lifetime supply of chocolate.

Charlie steps outside and watches children buy candy he cannot afford from the **CANDY MAN**. However, the Candy Man kindly slips him a lollipop (*The Candy Man*).

Reporter **PHINEOUS TROUT** reports that the first two tickets have been found by a gluttonous German boy named **AUGUSTUS GLOOP** and a rich, spoiled girl named **VERUCA SALT**. The Buckets surprise Charlie with a candy bar on his birthday, but there is no Golden Ticket inside. **MR. BUCKET** suggests turning on the radio to cheer up the family, and they hear that the two other Golden Tickets have been found by **VIOLET BEAUREGARDE**, a rude girl obsessed with chewing gum, and **MIKE TEAVEE**, a boy who only cares about his television shows.

Two weeks later, Charlie runs into the Candy Man, who asks him to move a box of candy bars. Upon moving the box, Charlie finds a coin. Charlie uses the coin to buy a Wonka candy bar. He opens it and... it's the last Golden Ticket! He rushes home to show his family, and **GRANDPA JOE** is chosen to accompany Charlie to the factory (*I've Got A Golden Ticket*). Before they know it, Charlie and Grandpa Joe find themselves in front of the Willy Wonka Chocolate Factory with the other winners, anxiously waiting to be let inside. Wonka greets them (*At The*

*Gates - Pure Imagination*), and they begin their tour of the factory (*Factory Reveal Sequence*).

In the Chocolate Smelting Room, a chocolate river proves too tempting for Augustus. He falls into the smelting pot and is frozen in chocolate. The Oompa-Loompas take Augustus away to thaw (*Oompa-Loompa 1*). The tour continues in the Inventing Room. Wonka shows the group an everlasting gumball that tastes like an entire gourmet meal. Violet pops the gum into her mouth, but the gum has drastic side effects that inflate Violet and turn her blue (*Oompa-Loompa 2*).

The tour continues in the Fizzy Lifting Drink Room, a room filled with bubbles. Wonka tells them the bubbles will make a person float on air, but tasting the bubbles is forbidden. The tour continues, but Grandpa Joe and Charlie find a bottle sitting on a ladder and decide to taste it. Suddenly, they are floating in the air, right toward a large fan on the ceiling. Panicked, they burp their way back to the ground (*Burping Song*).

Charlie and Grandpa Joe catch up to the group in the Nut Room, where squirrels sort good nuts from bad nuts. Veruca demands her own squirrel (*I Want It Now*). She stands over a chute that declares her a "bad nut" and drops her down (*Oompa-Loompa 3*). Next is the Choco-Vision Room, where Wonka is testing out sending candy directly through television. Mike ignores Wonka's warning, flips a switch, and jumps directly in front of a camera. Mike shrinks, and Wonka sends him to the taffy-pulling machine to be stretched (*Oompa-Loompa 4*).

Wonka leads Charlie and Grandpa Joe to the gates of the factory and bids them goodbye, promising Charlie his lifetime supply of chocolate. However, Charlie confesses that he broke the rules by tasting the Fizzy Lifting Drink, so he does not deserve the chocolate. This is what Wonka has been waiting for – a showing of Charlie's good nature. The true prize is not a lifetime supply of chocolate but the ownership of Wonka's factory. Wonka offers for Charlie to be his heir, and Charlie accepts (*Finale*).



# Roald Dahl's Willy Wonka KIDS

## Icon Notes Key

**N**otice that we have included notes on the left side of each page, called "icon notes." These notes are based on our experience directing this show with age-appropriate performers. They are designed to provide you with insider information from someone who has successfully completed the task you are currently undertaking: directing this musical. Read them for expert strategies and specific insights on producing a successful musical.

The icon notes are broken into the following categories, described below:



### CHOREOGRAPHY

Choreography notes augment the Choreography Video by offering additional information and support on how best to choreograph the show and when to use the Video.



### COSTUME

Costume notes suggest specific costume needs or challenges.



### DIRECTING

Directing notes provide special insight and professional tips on how to effectively direct the show.



### LIGHTING

Lighting notes offer ideas on how to light the show on any budget.



### MUSIC

Music notes provide insight, hints, and troubleshooting suggestions specific to the music direction of the show.



### MUSIC CUE

Music cues inform when the music of a given song or underscoring should begin. Note, this information is also provided as a reproducible form called the "Sound Cue Sheet" and is located in the Resources section of this guide.



### PROP

Prop notes offer insight into the props required for the show.



### SET

Set notes offer suggestions and insight concerning the scenery and furniture used in the show.



### STAGING

Staging notes offer suggestions regarding the placement of the actors on the stage. This may include reminders as to which character should be the focus of a given scene, details for any complex stage action, or blocking suggestions.

# SCRIPT



## PROLOGUE: WONKA'S FACTORY

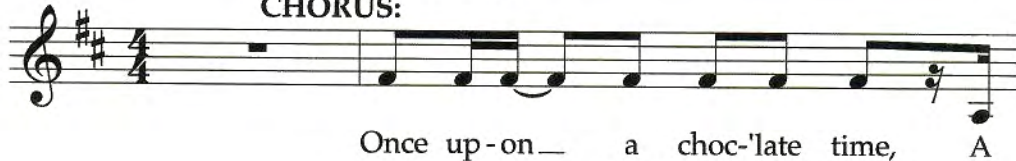
(THE OOMPA-LOOMPAS enter dressed in pristine white lab coats. #1 – GOLDEN AGE OF CHOCOLATE begins.)

## GOLDEN AGE OF CHOCOLATE

Rubato-like

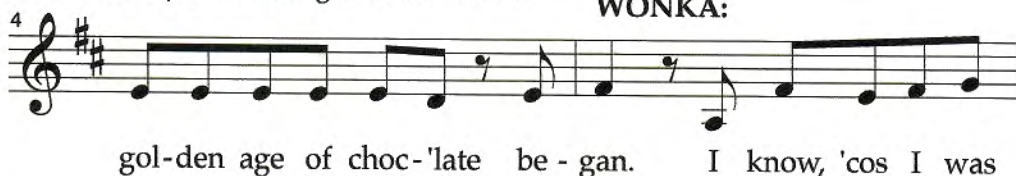
A tempo

OOMPA-LOOMPA  
CHORUS:



(WILLY WONKA enters, inspecting the troops; something is on his mind.)

WONKA:






## Simpler


### OOMPA-LOOMPA

#### CHORUS:

6   
there. When it comes\_\_ to choc - 'late, he's a

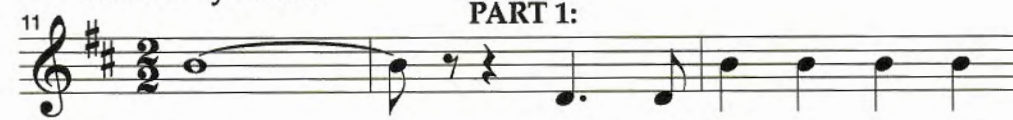
8   
man - y - fla - vored man, you know, 'Cos

#### Rall.

9   
that's the age\_\_ of choc-'late he ran with oh, such style and


#### Broadway 2-beat

#### PART 1:

11   
flair!\_\_\_\_\_ And the gold - en age of

#### PART 2:

14   
choc - 'late has las - ted all these years, The

17   
gold - en stage of choc-'late that ev - 'ry child re -



20 **WONKA:**

veres. But soon I'll be re - tir - ing, — to make

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

23

way for some-one new. Some bright spark I'll be

26 **PART 2:** **PART 1:**

hir - ing, but who? But who? But who? —

30 **ALL:** **Rall.** **WONKA:**  
(opt. spoken)

— But who? — What-

33 **Rubato-like**

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

35 **Rit.**

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





## Two-beat

ALL:



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



choc - 'late tip - ples, Choc - 'late ruf - fles or



choc - 'late truf - fles, Choc - 'late kis - ses for



sweet young miss - es, Soft and cream - y, com -

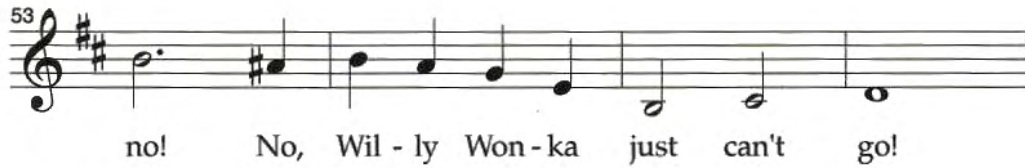


plete - ly dream - y, Or choc - 'late i - ces 'cos

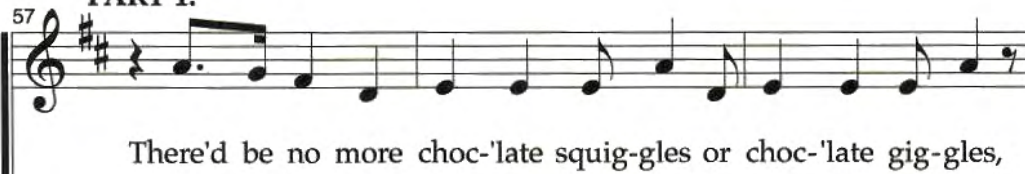


choc - 'late's cri - sis will grow and grow and grow the

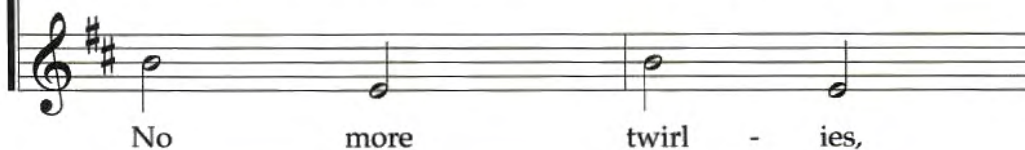
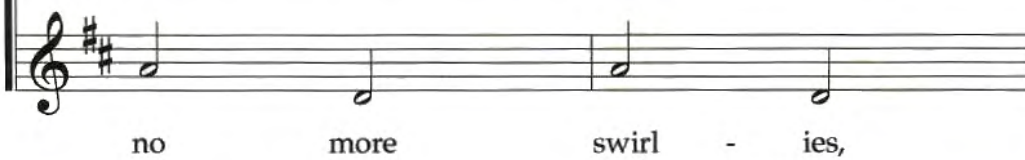
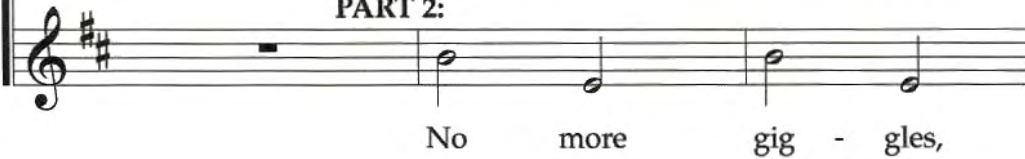




**WONKA,  
PART 1:**



**PART 2:**





64

Choc - 'late ba - gels or choc - 'late bu - gles, Or  
no more bu - gles,

66

choc - 'late bub-bles, 'cos choc - 'late's trou - bles will  
Choc - 'late's trou - bles will

68 (ALL:)

grow and grow and grow the day that he re -

71

tires, we'll know! No, no, no no! No,

74 Poco Accel.

Wil - ly Won - ka just can't go!

77 Moderately

'Cos the gol - den age of choc - 'late has





las - ted all these years, The gol - den stage of



choc - 'late that ev - 'ry child re - veres. *mf* There's a



gol - den page of choc - 'late his - t'ry we must write some -



how, for the gol - den age of choc - 'late to



make life sweet - er now! \_\_\_\_\_

(#2 – GOLDEN CHOCOLATE (PLAYOFF) begins.)

## SCENE 1: THE BUCKET SHACK

(WONKA signals for the following action to take place: A squeaky bed with two headboards is pushed center stage. 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 here is Charlie Bucket, their only son.



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

**MR. BUCKET**

*(looks at the front page)*

Well, I'll be a chocolate crispy! "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.

*(#3 – FACTORY WHISTLE begins. A loud factory whistle sounds.)*

**(MRS. BUCKET)**

Charlie, you'd better hurry. You'll be late for school.

**MR. BUCKET**

It's back to work for me.

**MRS. BUCKET**

Goodbye, Mr. Bucket.

**MR. BUCKET**

Goodbye, Mrs. Bucket.

*(MR. BUCKET exits.)*



(#4 – CANDY MAN UNDERSCORE begins.)

## 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 kid with no nickel is Charlie.

**ALL KIDS**

It's the Candy Man!

*(The sound of the Candy Man's cart approaching is heard. The KIDS ad-lib with excitement.)*

**MATILDA**

What are you going to get?

**JAMES**

*(sharing 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!

(#5 – THE CANDY MAN begins.)





# THE CANDY MAN

Moderately

JAMES: CHARLIE, JAMES, MATILDA:

I can't stop eat-ing sweets! All those won-der-ful

Poco Rit.

CHARLIE: JAMES:

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

ALL: MATILDA:

me I'm a Wonk-er - rer! Oh yeah!

Rit.

When it comes to can - dy, Wil - ly's the

(MATILDA:)

con-quer - or! \_\_\_\_\_

ALL:

The con - quer - or!



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



Who can take a sun - rise, —



— sprink-le it with dew, —



cov - er it in choc - 'late and a mir - a - cle or two? The



Can - dy Man. — The Can - dy Man can. —




— Who can take a rain - bow, —





wrap it in a sigh, —





32   
soak it in the sun and make a straw-b'ry-lem-on pie? The

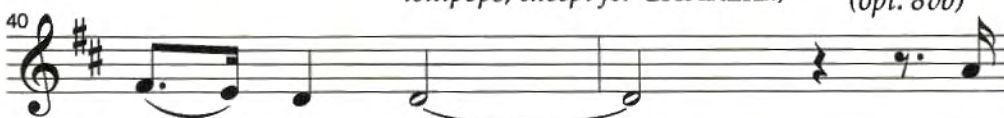
(CANDY MAN:)  
34   
Can - dy Man \_\_\_\_\_ The

KIDS:  
  
The Can - dy Man??

36   
Can - dy Man can. \_\_\_\_\_ The

  
The Can - dy Man can!

(CANDY MAN:)  
38   
Can-dy Man can 'cos he mix-es it with love and makes the

(The KIDS line up and purchase lollipops, except for CHARLIE.) KIDS: (opt. 8vb)  
40   
world \_\_\_\_\_ taste good! \_\_\_\_\_ The





Can - dy Man makes ev - 'ry-thing he bakes



sat - is - fy - ing and de - li - cious.

**CANDY MAN:**



Talk a - bout your child - hood wish - es!



You can ev - en eat the dish - es!

**(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! *(The KIDS place lollipops in their mouths.)*

8





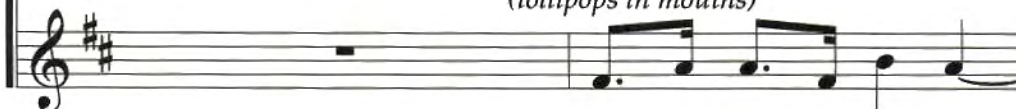
## CANDY MAN:



Who can take to-mor - row, \_\_\_\_\_

## KIDS:

(lollipops in mouths)



Muh ma muh mu ma wo,



dip it in a dream, \_\_\_\_\_



Mip i i i mweem,

(The KIDS "oo" with lollipops in their mouths.)



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



Oo. \_\_\_\_\_



64

Can-dy Man. \_\_\_\_\_ The Can-dy Man can! \_\_\_\_\_

Ma man-dy man! \_\_\_\_\_ Ma \_\_\_\_\_

(The KIDS remove the lollipops from their mouths.)

67

\_\_\_\_\_ The Can - dy Man can 'cos he \_\_\_\_\_

man - dy man can! \_\_\_\_\_ The Can - dy Man can 'cos he \_\_\_\_\_

69

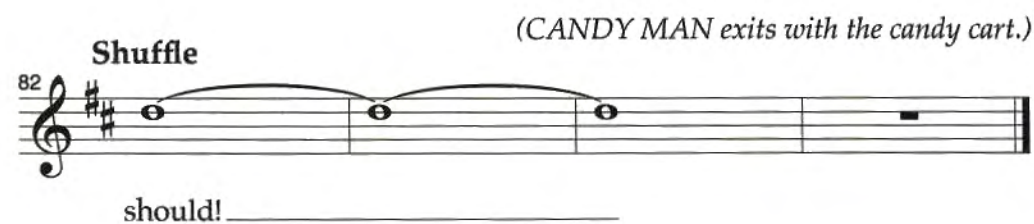
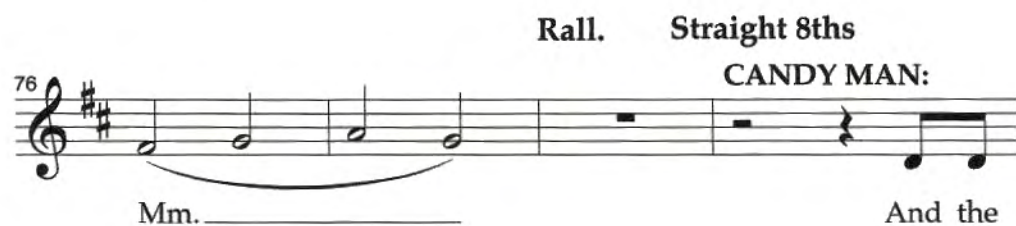
mix-es it with love and makes the world\_\_ taste good\_\_

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





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



**CHARLIE**

Thanks for the candy.

**MATILDA**

Did ya' hear? Some kid found the first Golden Ticket!

**CHARLIE**

Already? When?

**MATILDA**

Just now! Look!

(#6 – AUGUSTUS NEWS FLASH begins.)



**SCENE 3: MEET THE GLOOPS****PHINEOUS TROUT**

*(holding a reporter's microphone with the call letters  
WNKA on it)*

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 winning family now – Mrs. Gloop, tell us about the ticket.

*(Standing beside MRS. GLOOP, stuffing his face with  
chocolate, is her enormous son, AUGUSTUS.)*

**MRS. GLOOP**

Yes. I just knew my little snausage-vausage would find the Golden Ticket! He eats so much candy that it was almost impossible for him not to find one! What does little Augustus do when his tummy is all full?

**AUGUSTUS**

I eat more!

*(#7 – NEWS FLASH UNDERSCORE begins.  
AUGUSTUS stuffs his face with more chocolate.)*

**SCENE 4: MEET VERUCA****PHINEOUS TROUT**

Ladies and gentlemen, this just in, a second Golden Ticket has been found. We're off to our live remote in São Paulo, Brazil, where things are "sweet" for Veronica Salt.

*(VERUCA and her father, MR. SALT, 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**

I'm in the nut biz, so as soon as my little girl told me that she had to have one of those Golden Tickets, I bought hundreds of thousands of Wonka bars and had my factory girls shell the wrappers.



**VERUCA**

My father will have you fired for mispronouncing my name, won't you, Daddy?

**MR. SALT**

Whatever you say, dear... 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 seventeen kids.

**PHINEOUS TROUT**

*(sarcastically)*

How generous!

**VERUCA**

Daddy, I want him fired. Fired! You hear me? Fired, fired, *fired!*

*(#8 – NEWS FLASH (PLAYOFF) begins.)*

**PHINEOUS TROUT**

This is Phineous Trout, where the sweet has turned sour.

**SCENE 5: OUTSIDE THE BUCKET SHACK****CHARLIE**

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

*(#9 – BUCKET SHACK TRAVELER begins.)*

**SCENE 6: 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 bar!

**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...

*(CHARLIE tears open the wrapper. No Golden Ticket.)*

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

**MRS. BUCKET**

We wouldn't dream of it, Charlie.

**MR. BUCKET**

Now, what kind of party is this? Hey, let's splurge, 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. #10 – VIOLET NEWS FLASH begins.)*

**SCENE 7: 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 steps forward, loudly chewing gum into an old-fashioned Decca microphone. Her mother, MRS. BEAUREGARDE, is dressed exactly the same way.)*

**VIOLET**

Hi! I'm Violet. Miss Violet Beauregarde.

**MRS. BEAUREGARDE**

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

**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, Miss 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.)*

*(#11 – RADIO ANNOUNCER begins.)*

**SCENE 8: HOME OF MIKE TEAVEE**

**PHINEOUS TROUT**

Ladies and gentlemen, this JUST IN: the fourth Golden Ticket has been located in Television City, California, 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)*

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, 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... yeah!

**SCENE 9: THE BUCKET SHACK****GRANDMA GEORGINA**

Turn it off! I've heard enough of these snot-nosed brats!

**MRS. BUCKET**

We should all go to bed.

**CHARLIE**

I wish I'd never heard of candy, or Wonka.

**SCENE 10: TWO WEEKS LATER – SNOWY STREETS**

*(CANDY MAN enters with the candy cart. 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.

*(#12 – SNOWY STREETS begins. CHARLIE enters wearing no coat or scarf. Lights shift to the street scene.)*

**CANDY MAN**

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

**CHARLIE**

Sure.

*(#13 – SILVER IN THE SNOW begins. CHARLIE spots a coin.)*

**(CHARLIE)**

I think you dropped this coin.

**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!

*(beat)*

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 another? I'll pay for it.

**CANDY MAN**

Why not? I'd give ya' another one, but the boss is pretty strict about inventory. Here you go – you might as well take a little taste. You know, to make sure it's not bad or anything.

*(The CANDY MAN exits.)*

**CHARLIE**

Here goes. One, two, three!

*(CHARLIE closes his eyes on three, waits a beat, and opens his eyes to find the Golden Ticket!)*

I found it! I found the last Golden Ticket! Whoo-hoo!

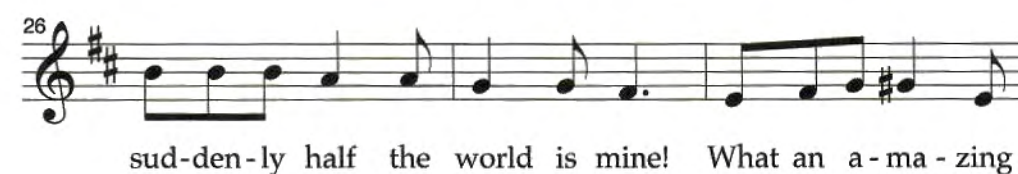
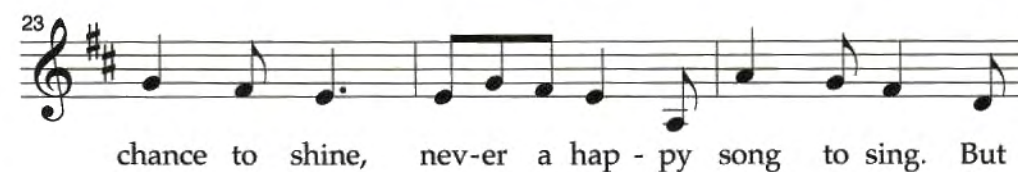
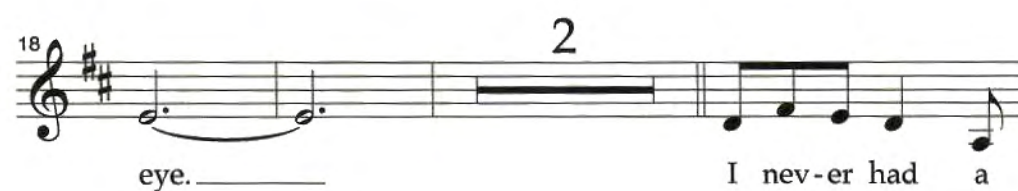
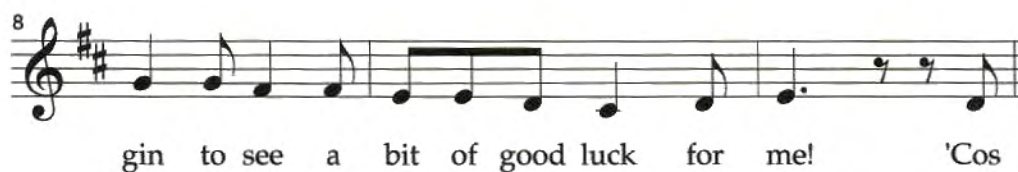
*(#14 – (I'VE GOT A) GOLDEN TICKET begins.)*

## (I'VE GOT A) GOLDEN TICKET

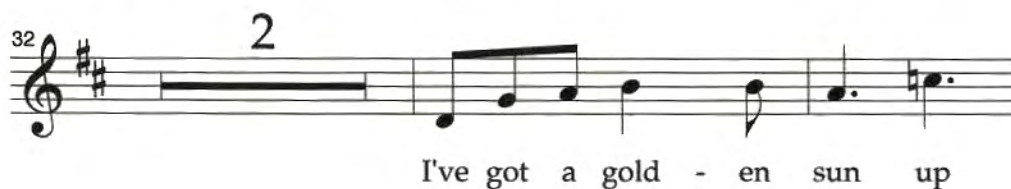
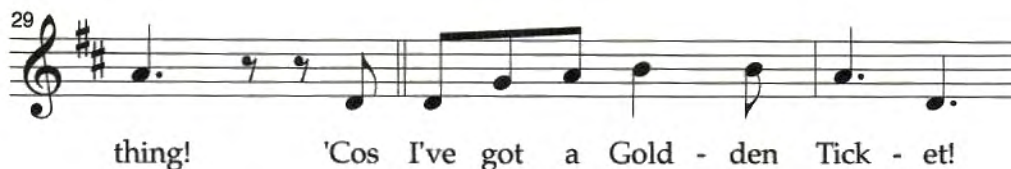
March 2 (CHARLIE:)

I nev - er thought my life could be









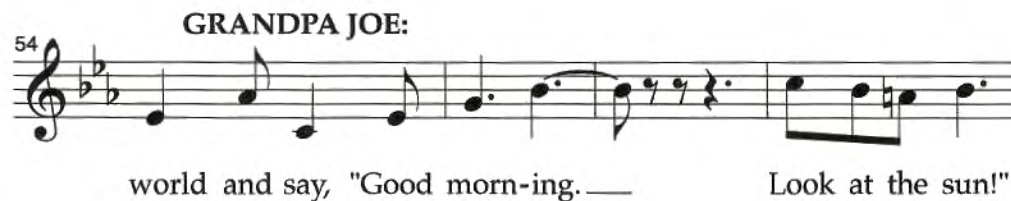
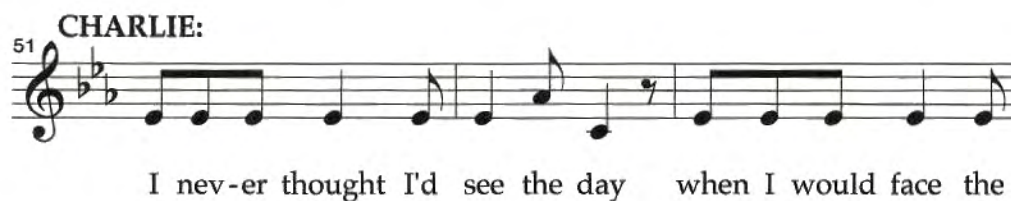
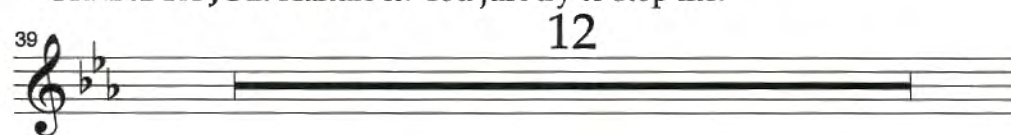
(CHARLIE crosses home and bursts into the room.)

(CHARLIE:) I found it, the last Golden Ticket!

GRANDPA JOE: You did it, Charlie!

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

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



**CHARLIE,  
GRANDPA JOE:**

58

I nev - er thought that I would be

61

slap in the lap of lux - u - ry! 'Cos I'd have

**CHARLIE:**

64

said it could-n't be done! But

**CHARLIE,  
GRANDPA JOE,  
MR. BUCKET:**

67

it CAN be done! Yes, it can be

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

71

done! \_\_\_\_\_

**GOLDEN TICKET  
WINNERS, CHORUS:**

75

We nev-er ev - er dared to think that there would be a





78

gold - en time when bang! In a glor-i-ous gold - en blink, our

81

**PART 1:**

lives would be-come sub - lime! 'Cos I've got a Gold - en

84

**(PART 1:)**

Tick - et! \_\_\_\_\_

**PART 2:**

I've got a Gold - en Tick - et \_\_\_\_\_

87

I've got a gold - en chance to make my

\_\_\_\_\_ to make my



90

way! \_\_\_\_\_ And with a Gold - en

93

Tick - et it's a gold - en

96

day! \_\_\_\_\_

day! \_\_\_\_\_

## SCENE 11: OUTSIDE WONKA'S FACTORY

### PHINEOUS TROUT

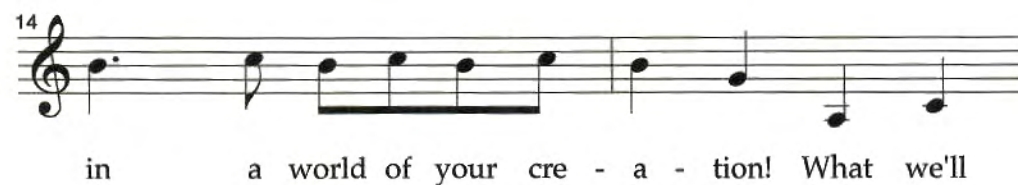
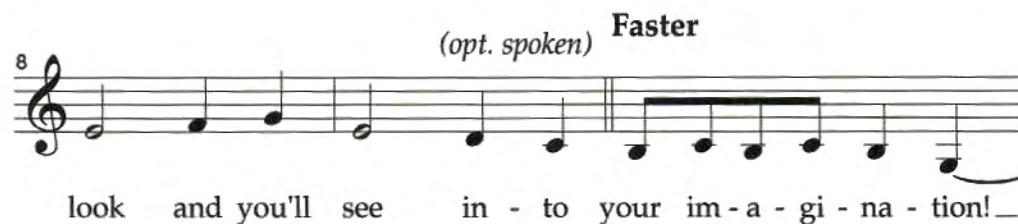
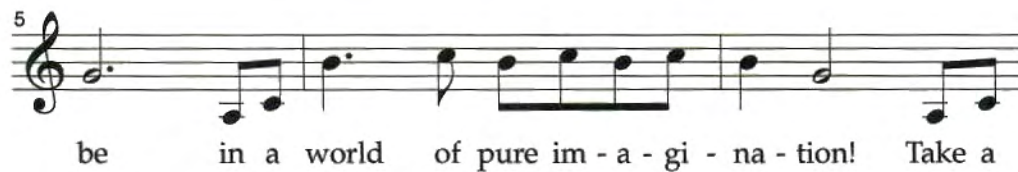
Ladies and gentlemen, welcome to the Willy Wonka Chocolate Factory, where history is about to be made. You are all going to meet the chocolate genius of the century! —And here he is now! —Mr. Willy... Wonka!

(#15 – AT THE GATES (PURE IMAGINATION)  
*begins.*)



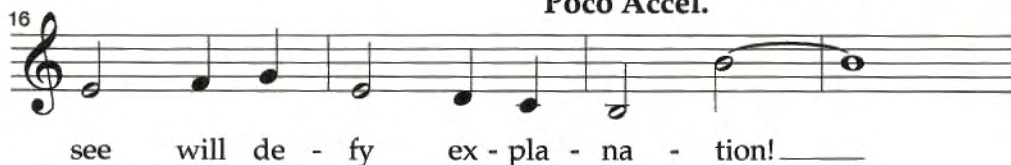
# AT THE GATES (PURE IMAGINATION)

Moderately



(The stage now begins to take shape with lighting.)

**Poco Accel.**

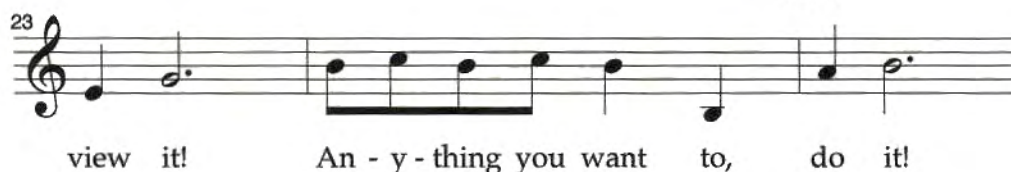


**Faster**

**WONKA:**



**Rit.**



**Molto Rit.**



**Accel.**

**ALL:**

**Slightly Faster**



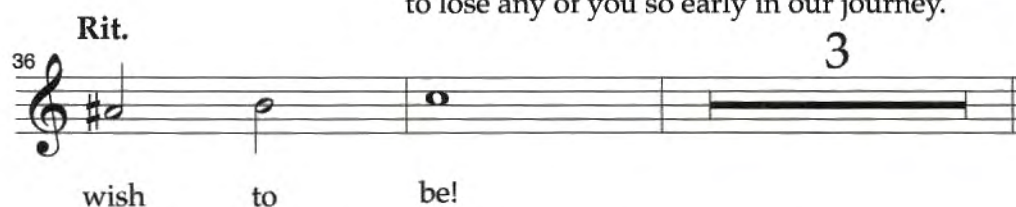
**Rit.**







**WONKA:** Welcome, my little friends. Welcome to my factory. Now, step center quickly. I'd hate to lose any of you so early in our journey.



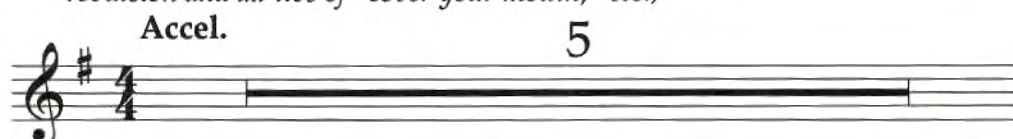
(#16 – **FACTORY REVEAL SEQUENCE** begins.)

## FACTORY REVEAL SEQUENCE

(**WONKA** gathers the **KIDS** downstage; the lights transition, defining the space as if the walls and ceiling are closing on the **KIDS**.)

**AUGUSTUS:** Is the 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!

**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.)



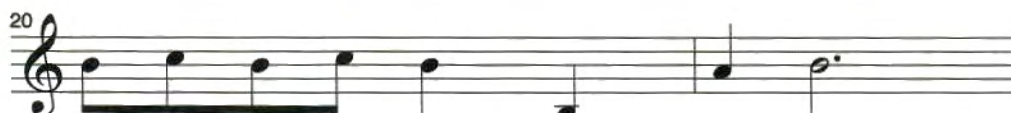
(WONKA:)



If you want to see ma - gic lands,



close your eyes and you will see one.



Wan - na be a dream - er? Be one.

**Rall.**



An - y - time you please, and please save me one! —

**Accel.**

(WONKA:)

**Massive!**



**ALL:**



Please save me one! —



## SCENE 12: 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

Mr. Wonka, I want to taste the 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!

### MRS. BEAUREGARDE

Now see here, Wonka, I am a geography teacher and—

### WONKA

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

(AUGUSTUS sneaks a drink from the chocolate river.)

### 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! Augustus, my chocolate must not be touched by human hands!

*(Overwhelmed, AUGUSTUS kneels next to the smelting pot, slurping recklessly.)*

## AUGUSTUS

*(slurping wildly)*

Too late!

*(#17 – TOO MUCH CHOCOLATE begins.)*

## GRANDPA JOE

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

## 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 à 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 lost a child in the chocolate smelter. Take Augustus to the Strawberry Dipping Room and heat him to precisely 102 degrees – but no higher or he may spontaneously boil and that would be a tragedy.

## MRS. GLOOP

Because Augustus would be damaged?





## WONKA

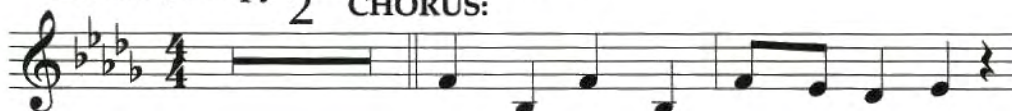
My dear, Augustus was damaged long ago – the tragedy would be the wasted chocolate! Goodbye, Mrs. Gloop, and good luck. Ladies and gentlemen, please follow closely as we continue our tour...

(#18 – OOMPA-LOOMPA 1 begins.)

## OOMPA-LOOMPA 1

(MRS. GLOOP is escorted offstage by the OOMPA-LOOMPAS.)

Staccato, creepy 2 OOMPA-LOOMPA CHORUS:



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



I've got a per - fect puz - zle for you!



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



If you are wise, you'll lis - ten to me!

AUGUSTUS:



What do you get when you guz - zle down sweets?



Eat - ing as much as an el - e - phant eats?



What are you at, get - ting ter - ri - bly fat?

**OOMPA-LOOMPA  
CHORUS:**



What do you think will come of



that? I don't like the look of it!



**ALL:**

Oom - pa - loom - pa - doom - pa - dee - dah!



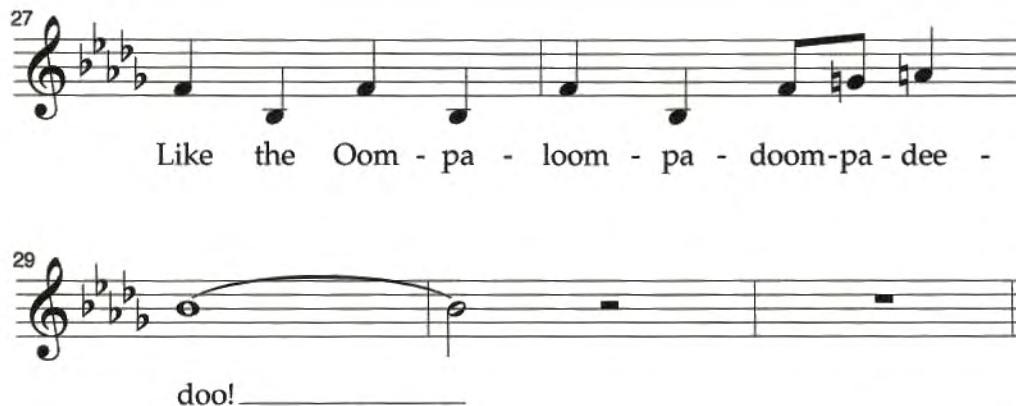
If you're not greed - y, you will go far!



You will live in hap - pi - ness too!







## SCENE 13: THE INVENTING ROOM

### WONKA

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 human machine. WONKA presses an imaginary button, and the “machine” turns a large beach ball into a small Gobstopper by passing it down a line and changing balls. WONKA takes the final Gobstopper.)*

### (WONKA)

Ta-da! The Everlasting Gourmet Gobstopper!

### VIOLET

It looks like gum!

### WONKA

That’s because it is gum.

### VIOLET

Gum?

### 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

That gum is so mine!

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

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!

## VIOLET

Here comes the ice cream! You're right, Wonka, it is to die for! Blueberry ice cream?! You're a genius.

## MRS. BEAUREGARDE

Violet, stop chewing this instant! Violet? Violet! You're turning violet, Violet!

## WONKA

Happens every time. Quick! Move her over there and protect yourself; what happens next may get messy!

*(#19 – EXPLOSION begins. WONKA ASSISTANT moves VIOLET offstage. The lights turn purple. There is a loud "explosion" as if Violet has burst like a gum bubble blown too large, followed by a hissing noise. The CAST is propelled offstage.)*

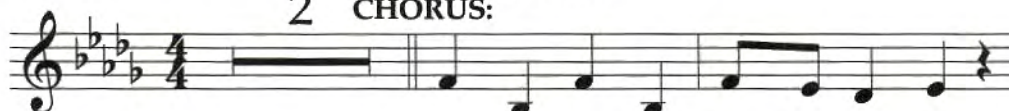
*The OOMPA-LOOMPAS take the stage. #20 – OOMPA-LOOMPA 2 begins.)*

# OOMPA-LOOMPA 2

Staccato and creepy

2

OOMPA-LOOMPA  
CHORUS:




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






85

5 


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

9 

**VIOLET:**



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

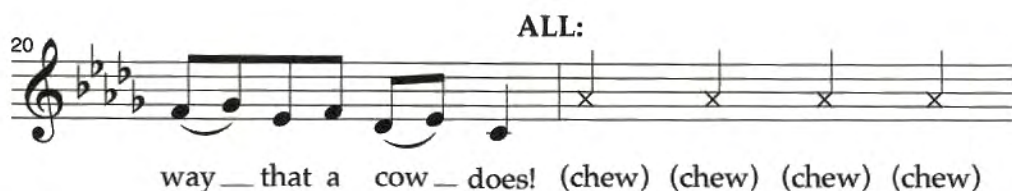
13   
stops you from smok - ing and bright-ens your smile!

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

17 **ALL:** **VIOLET:**

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

The musical notation is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody for 'ALL:' starts on a G4 (first space) and goes: G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half). The melody for 'VIOLET:' starts on a D4 (first line), goes: D4 (half), C4 (half), then a whole rest, and finally D4 (quarter) on the next measure. The lyrics 'Chew - ing and chew - ing all day long! The' are written below the staff, with 'The' at the end of the line.



*(WONKA and the remaining KIDS and PARENTS enter.)*

## WONKA

Well, well, well. Two naughty little children gone. Three good little children left. 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!





(#21 – MAGIC FIZZY begins.)

## SCENE 14: FIZZY LIFTING DRINK ROOM

*(The stage and audience fill 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 dirt 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, CHARLIE 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.

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

**GRANDPA JOE**

Whee!!!

**CHARLIE**

This is fun!

*(#22 – LARGE FAN begins.)*

**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

Burrrrrp!

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

## CHARLIE

Ah, that's better.

## GRANDPA JOE

Wait! Burping is the answer!

## CHARLIE

Burp.

## GRANDPA JOE

Burrrrrrp.

## CHARLIE

This is fun! Whee!

(#23 – BURPING SONG begins.)

# BURPING SONG

Fun Waltz 2 (CHARLIE:)

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

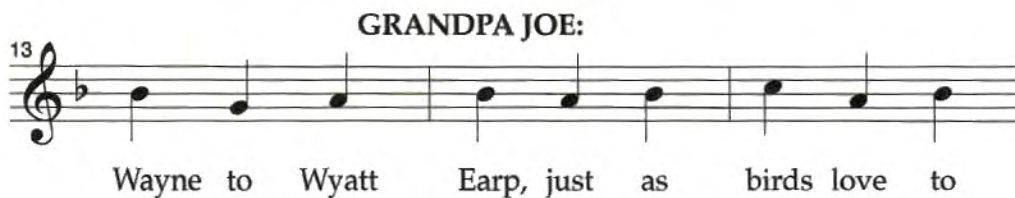
GRANDPA JOE:

Peo - ple burp from At - lan - ta to

CHARLIE:

An - twerp! (burp!) (burp!) From John





(#24 – BACK ON THE TOUR *begins.*)

## SCENE 15: THE NUT ROOM

(WONKA guides the CHILDREN through a maze of towers as CHARLIE and GRANDPA JOE slip into the back of the line.)

### WONKA

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

(VOICE OVER: "GOOD NUT")

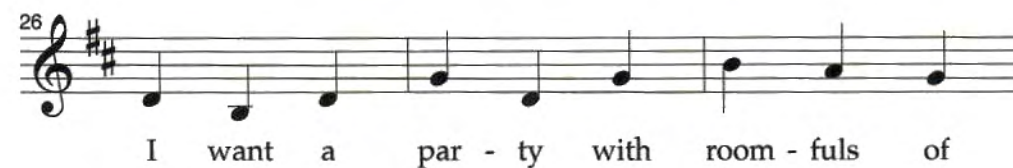
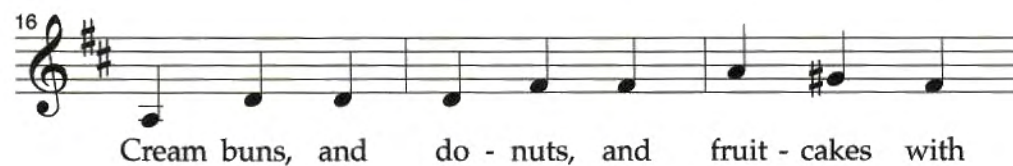
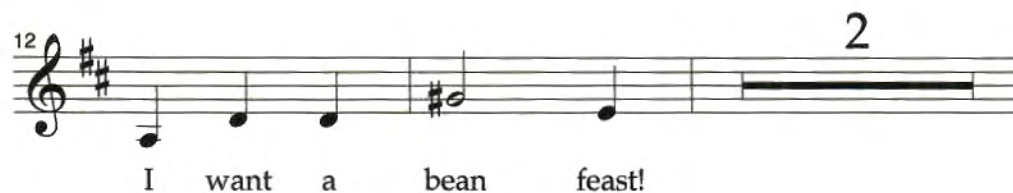
And next we have...

(VOICE OVER: "BAD NUT.")

The Nut Room!

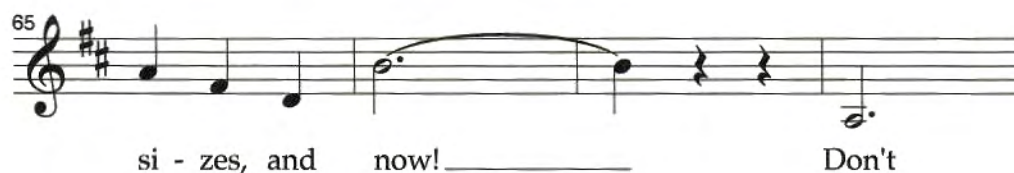
















## MR. SALT

Veruca! Veruca!

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

## MS. TEAVEE

Wonka, what will become of them?

## WONKA

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... Hm... Guess we'll find out. Hm. Please exit this way.

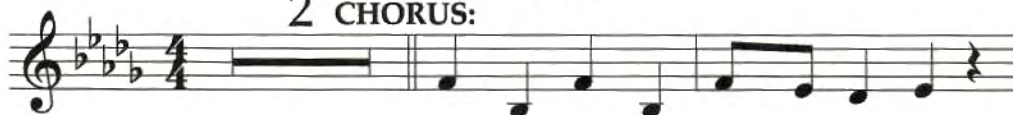
(#26 – OOMPA-LOOMPA 3 begins.)



# OOMPA-LOOMPA 3

Staccato, creepy

2 OOMPA-LOOMPA  
CHORUS:



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



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



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



If you are wise, you'll lis - ten to me!



VERUCA:

Who do you blame when your kid is a brat?



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







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



You know ex - act - ly who's to



blame! The moth-er, and the fa - ther!



Oom - pa - loom - pa - doom-pa - dee - dah,



If you're not spoiled then you will go far!



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



loom - pa doom-pa - dee - doo!



**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.

*(#27 – CHOCO-VISION ROOM begins. The remainder of the GROUP enters the stage. They remove goggles from a box.)*

**SCENE 16: 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? 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 flashpot 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!





**(#28 – MIKE'S FANFARE** begins. 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**

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!

**MS. TEAVEE**

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!

**(#29 – OOMPA-LOOMPA 4** begins.)

## OOMPA-LOOMPA 4

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

Brightly, steadily

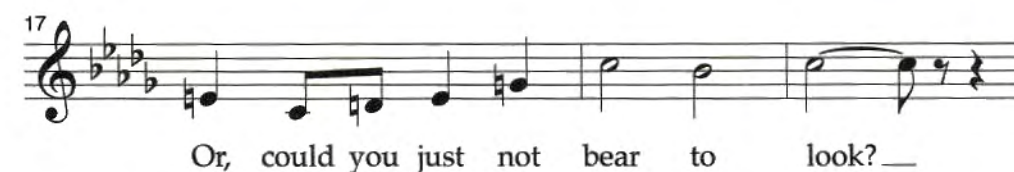
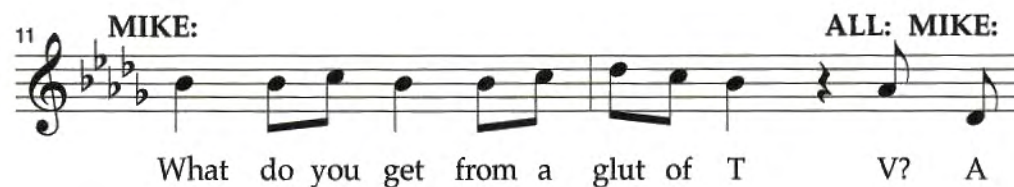
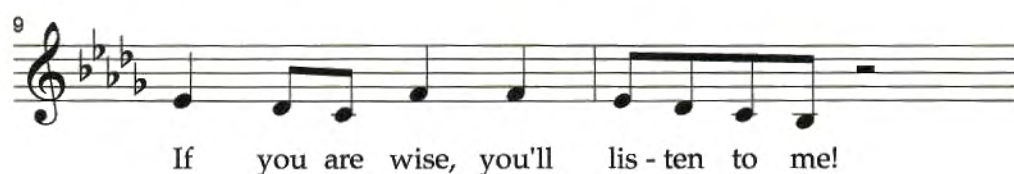
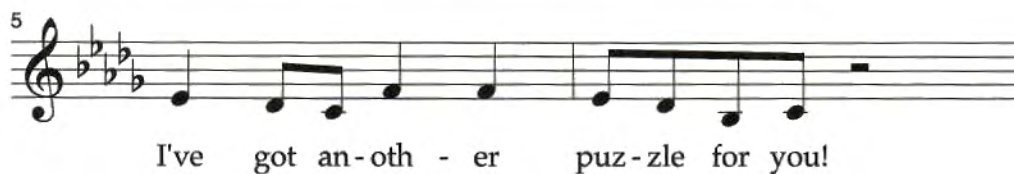
2

ALL:



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







**Slower**

**Rall.**

20 **PART 1:**

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

**PART 2:**

You'll get no, \_\_\_\_\_

22

you'll get no com - mer - cials!

you'll get no com - mer - cials!

**With Purpose**

**Accel.**

23 **(ALL:)**

Oom - pa - loom - pa - dom-pa - dee - dah!

25

Turn off the T V and you'll be a star!



27 **Accel.**

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

30

loom-pa, Oom - pa - loom - pa - doom-pa-dee -

32 **MIKE:**

doo! \_\_\_\_\_ Doom-pa - dee - doo!

## SCENE 17: 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.)*

Mr. Wonka, I don't deserve a lifetime supply of chocolate – 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, then turns and gives WONKA a hug.)*



**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 someone to take over, and that someone 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!

(#30 – FINALE *begins.*)

## FINALE

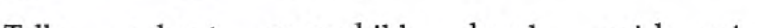
Excited *(They hug.)* 3 **WONKA:** *(Opt. 8vb)* Now

[illegible]

7 

**GRANDPA JOE:**

<sup>9</sup>



Talk a - bout your child - hood wish - es!





**CHARLIE:**

**Accel.**



You can ev - en eat the dish - es!

**Straight eighths**

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

**OOMPA-LOOMPA  
CHORUS:**



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!



If you are wise, you'll lis - ten to me!



There is a prob - lem with lots of our youth!



Not ev - 'ry - bo - dy likes tell - ing the truth!





Tell - ing the truth starts a beau-ti - ful buzz.



Is - n't it nice when some - one

**Subito Tempo**

(WONKA enters.)



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

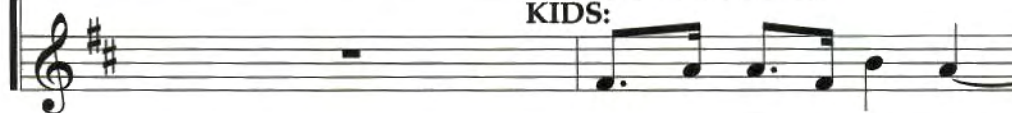
**Hard Shuffle**

**WONKA:**



Who can take a sun - rise, —

**OOMPA-LOOMPAS,  
KIDS:**



Who can take a sun - rise, —



sprink-le it with dew, —



— sprink - le it with dew,



35

cov - er it in choc - 'late and a mir - a-cle or two?

cov - er it in choc - 'late and a mir - a-cle or two?

37

(WONKA:)

Char - lie can! I

ALL:  
(except WONKA)

Char - lie can! Char - lie can!

(WONKA:)

39

know that he can! We

OOMPA-LOOMPAS,  
KIDS:

We know that he can! We

(ALL:)

41

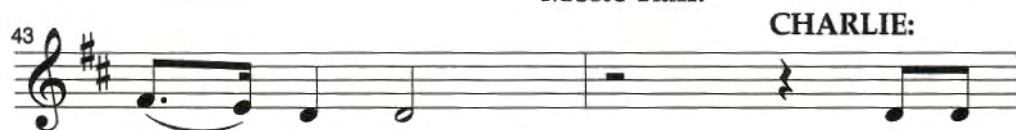
know that he can 'cos he'll mix it all with love and make the






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

**Molto Rall.**

43  **CHARLIE:**  
world \_\_\_\_ taste good! And the

**Rall.**

45   
world tastes good 'cos the Can-dy Man thinks it

(WONKA places the cape and hat on CHARLIE.)

**(CHARLIE:)**

47   
should! \_\_\_\_

**ALL:**   
Thinks it should! \_\_\_\_

(#31 – BOWS begins.)

**THE END**



# glossary

**actor:** A person who performs as a character in a play or musical.

**author:** A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

**blocking:** The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

**cast:** The performers in a show.

**cheating out:** Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

**choreographer:** A person who creates and teaches the dance numbers in a musical.

**composer:** A person who writes music for a musical.

**creative team:** The author(s), director, choreographer, music director and designers for a play or musical.

**cross:** When an actor onstage moves toward or away from another actor or object.

**dialogue:** A conversation between two or more characters.

**director:** A person who provides the artistic vision, coordinates the creative elements and stages the play.

**downstage:** The portion of the stage closest to the audience. The opposite of upstage.

**house:** The area of the theater where the audience sits to watch the show.

**house left:** The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

**house right:** The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.





# **Actor's Script Credits** **for Roald Dahl's *Willy Wonka KIDS***

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Marianne Phelps  
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