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*Dramatic Publishing*

# **Charlie and the Chocolate Factory**

A Children's Play  
By  
**RICHARD R. GEORGE**

Adapted from the  
fantasy by  
**ROALD DAHL**



**THE DRAMATIC PUBLISHING COMPANY**

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(CHARLIE AND THE CHOCOLATE FACTORY)

ISBN 0-87129-220-3

## INTRODUCTION

Early in 1975, I received a letter from Mr. Richard R. George, who is a school teacher at Charlotte Cross Elementary School, Lockport, New York. He enclosed a copy of a dramatization he had made of CHARLIE AND THE CHOCOLATE FACTORY for his sixth grade students. The play had been put on and it had been a “smashing success”. In his letter, Mr. George wondered whether there was any chance of getting this play published so that other schools and drama groups could have as much fun with it as they had at Charlotte Cross.

I will admit that I was not very keen to read the play. I dreaded having to write back to Mr. George, as I have had to do to so many others, telling him that his work was not really suitable for publication. But when I read it, I got a lovely shock. It was awfully good.

I wrote to my publishers in New York, suggesting they read it at once. They did so. They were as enthusiastic as I was. And that, very briefly, is how this play came to be published.

You may ask why I didn't do the dramatization myself. The answer is simply that sometimes I have been too busy and at other times I have been too idle. And anyway, I couldn't possibly have done as skillful a job as Mr. George. He knows the limitations and problems of producing a school play far better than I do, and he has used this knowledge superbly. I do hope lots of teachers and children get pleasure and fun out of having a go with this play.

ROALD DAHL

CHARLIE AND THE CHOCOLATE FACTORY

*A One-Act Play*

*For Ten Men and Nine Women, Extras*

CHARACTERS

NARRATOR  
AUGUSTUS GLOOP  
VERUCA SALT  
VIOLET BEAUREGARDE  
MIKE TEAVEE  
MR. BUCKET  
GRANDMA JOSEPHINE  
GRANDPA GEORGE  
GRANDMA GEORGINA  
MRS. BUCKET  
GRANDPA JOE  
CHARLIE BUCKET  
MRS. GLOOP  
WILLY WONKA  
MRS. TEAVEE  
MR. SALT  
MRS. SALT  
MRS. BEAUREGARDE  
MR. TEAVEE  
OOMPA-LOOMPAS

TIME: The Present

PLACE: The Bucket Home and  
Willy Wonka's Chocolate Factory

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# Charlie and the Chocolate Factory

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## SCENE ONE

The NARRATOR enters in front of the curtain.

NARRATOR. Welcome to the tale of a delicious adventure in a wonderful land. You can tell it will be delicious – can't you smell it already? (He sniffs.) Oh, how I love that gorgeous smell! You've all heard of Cadbury's, Hershey's, Nestles, Wonka – what's that? You say, what's Wonka? You mean you *don't* know what Wonka is? Why . . . Wonka Chocolate . . . of course! I admit that Willy Wonka's Chocolate is fairly new but it's also the greatest chocolate ever invented. Why, Willy Wonka himself is the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen. He's invented things like . . . say . . . why . . . I'm not going to *tell* you what he's invented. You came to see for yourself! So I'll let you do just that. But before I do, I should perhaps fill you in on what's been happening around here lately. Because Mr. Willy Wonka makes the best chocolate in the whole wide world, three other great chocolate makers known as Mr.

Fickelgruber, Mr. Prodnose, and Mr. Slugworth sent spies to work for Mr. Wonka in order to discover his secrets. Well, they must have been good spies because soon afterwards, these three chocolate makers began making such delicious Wonka favorites as ice cream that never melts, chewing gum that never loses its flavor, and candy balloons that you could blow up to huge sizes before you popped them with a pin and gobbled them up. Mr. Wonka didn't know what to do. He didn't know who the spies were and, if he continued to operate his factory, *all* his secrets might be stolen. So he did the only thing he could; he sent all the workers home and closed the factory. You might think that that would be the end of Mr. Willy Wonka but no sireee — not him. After months and months went by, the factory suddenly began operating again. But nobody knew who was running the place. Nobody *ever* went *in* and nobody *ever* came *out*. The only thing anyone could see were shadows dancing around in front of the lighted windows . . . mighty strange. . . Well, anyway, to get back to the story, soon there was a big article in the town paper saying that Mr. Willy Wonka, in order to sell a lot of candy once again, was running a contest. Yes, sir, that's right . . . a contest! He had secretly wrapped a Golden Ticket under ordinary wrapping paper in five ordinary candy bars. The candy bars were said to be found anywhere . . . in any shop . . . in any street . . . in any town . . . in any country in the world, upon any counter where Wonka's candies are sold. The five winners will tour Mr. Wonka's new factory and take home enough chocolate for the rest of their lives. Now *that*, my friends, is where our story begins. Four of the tickets have already been found. Oh, by the way, would you like to meet the four lucky people? All

right, listen and watch carefully! I think they're here somewhere. (He looks out over the audience.) Let's see . . . Augustus Gloop! Where are you, Augustus Gloop?

(AUGUSTUS GLOOP appears somewhere in the audience.)

AUGUSTUS. *Chocolate . . . chocolate . . . chocolate . . . I . . . love . . . chocolate!* Ummmmmmmm . . . food . . . food! (He smacks his lips repeatedly.) Ummmmmm . . . *I must eat all the time . . . Ummmmmm . . . Chocolate!* This Golden Ticket is my meal ticket to . . . uh . . . eat . . . and eat . . . and eat . . . and *eat!* Ummm. . . *chocolate . . . chocolate . . .* (He sits down.)

NARRATOR. Well, uh, friends, that was our first Golden Ticket finder — Augustus Gloop. Let's see now if the lucky girl who found our second Golden Ticket is here. Oh, Violet . . . Violet Beauregarde?

(VIOLET BEAUREGARDE appears somewhere in the audience, chewing ferociously on gum, waving her arms excitedly and talking in a rapid, loud manner.)

VIOLET. I'm a gum-chewer normally, but when I heard about these ticket things of Mr. Wonka's, I laid off the gum and switched to candy bars in the hope of striking it lucky. *Now*, of course, I'm right back on gum. I just *adore* gum. I can't do without it. I munch it all day long except for a few minutes at mealtimes when I take it out and stick it behind my ear for safekeeping. To tell you the honest truth, I simply wouldn't feel *comfortable* if I didn't have that little wedge of gum to chew on every moment of the day. I really wouldn't. My



mother says it's not ladylike and it looks ugly to see a girl's jaws going up and down like mine do all the time, but I don't agree. And who's she to criticize, anyway, because if you ask me, I'd say that *her* jaws are going up and down almost as much as mine are just from *yelling* at me every minute of the day. And now, it may interest you to know that this piece of gum I'm chewing right at this moment is one I've been working on for over *three months solid*. That's a record, that is. It's beaten the record held by my best friend, Miss Cornelia Prinzmetel. And was she ever mad! It's my most treasured possession now, this piece of gum is. At nights, I just stick it on the end of the bedpost, and it's as good as ever in the mornings . . . a bit . . . hard at first . . . maybe . . . (She sits down.)

NARRATOR. Such a, uh, lucky, uh, girl. Isn't she, uh, uh, wonderful? The third Golden Ticket was found by another lucky girl. Her name is Veruca Salt. Is Veruca here now?

(VERUCA SALT appears somewhere in the audience.)

VERUCA. Where's my Golden Ticket? I want my Golden Ticket! Oh yes . . . *here* it is! As soon as I told my father that I simply *had* to have one of those Golden Tickets, he went out into the town and started buying up all the Wonka candy bars he could lay his hands on. *Thousands* of them, he must have bought. *Hundreds* of thousands! Then he had them loaded on to trucks and sent directly to his own factory. He's in the peanut business, you see, and he's got about a hundred women working for him over at his joint, shelling peanuts for roasting and salting. That's what they do all day long, those women . . . they just sit there shelling peanuts. So he says to them,

“Okay, girls,” he says, “from now on, you can stop shelling peanuts and start shelling the wrappers off these crazy candy bars instead!” And they did. He had every worker in the place yanking the paper off those bars of chocolate, full speed ahead, from morning ’til night. But three days went by and we had no luck. Oh . . . it was terrible! I got more and more upset each day, and every time he came home I would scream at him, “Where’s my Golden Ticket? I want my Golden Ticket!” And I would lie for hours on the floor, kicking and yelling in the most disturbing way. Then suddenly, on the evening of the fourth day, one of his women workers yelled, “I’ve got it! A Golden Ticket!” And my father said, “Give it to me, quick!” And she did. And he rushed it home and gave it to me, and now . . . I’m all smiles . . . and we have a happy home . . . once again. (She sits down.)

NARRATOR. Thank you, Veruca. Isn’t she a lovely girl? Now the fourth and last ticket was found by a boy named Mike Tee-vee. I wonder if Mike’s got his ticket with him? Where are you, Mike?

(MIKE TEAVEE appears somewhere in the audience.)

MIKE. Of course I’ve got a Golden Ticket, but why can’t everyone leave me alone? I want to watch television! (He pulls out his guns and fires into the air.) I watch all of the shows every day, even the crummy ones where there’s no shooting. I like the gangsters best. They’re terrific, those gangsters! Especially when they start pumping each other full of lead . . . or flashing the old stilettos . . . or giving each other the one-two-three, with their knuckledusters! Oh, boy, what wouldn’t I give to be

doing that myself! It's the *life*, I tell you. It's terrific! (He sits down.)

NARRATOR. And that, folks, is, uh, Mike Teavee. Sorry for, uh, bothering you, Mike.

## SCENE TWO

NARRATOR. Now we're going to take a look at the hero of our story, Charlie Bucket, and his family. Let me introduce them to you.

(The curtain opens on the Bucket home, a bare room with one chair and a bed. The CHARACTERS are frozen in place: the four GRANDPARENTS in the bed; MR. BUCKET in a chair, reading a newspaper; CHARLIE and MRS. BUCKET on the other side of the room.)

NARRATOR. This is the home of Charlie Bucket. Seven people live here. There are only two rooms and only one bed, so you can see that life is extremely uncomfortable. (He walks over to the bed.) These two very old people are the father and mother of Mr. Bucket. Their names are Grandpa Joe and Grandma Josephine. And these two very old people are the father and mother of Mrs. Bucket. Their names are Grandpa George and Grandma Georgina. The bed was given to the four old grandparents because they were so old and tired – and of course they're all over ninety years old. (He goes to MR. BUCKET.) This is Mr. Bucket. This is Mrs. Bucket. They and little Charlie Bucket sleep in the other room, upon mattresses on the

floor. As you know, this can be very cold in the wintertime. They can't buy a better house because they don't have any money and there aren't any better jobs. Mr. Bucket is the only one that can work and, well, he lost his job a few weeks ago. Yes, it's very sad, but you see, the toothpaste factory *had* to close down. Without Mr. Willy Wonka's Chocolate Factory open, nobody ever got cavities any more and they didn't buy any toothpaste and . . . well, you know how it goes. Oh, wait . . . gee, I almost forgot . . . this is our hero — Charlie Bucket. Charlie's a nice boy. Of course, he's been starving lately. In fact, the whole family has. I'm worried about Charlie, though. Why, did you know that Charlie is so weak from not eating that he walks slowly, instead of running like the other kids, so he can save his energy? Well, I've said far too much already. Let's find out what's happening at the Bucket house now . . . Uhh, I'll see you later. (He exits. The FAMILY comes to life.)

MR. BUCKET. Well, I see that four children have found Golden Tickets. I wonder who the fifth lucky person will be?

GRANDMA JOSEPHINE. I hope it's no one like that repulsive Gloop boy!

GRANDPA GEORGE. Or as spoiled as that Veruca Salt girl!

GRANDMA GEORGINA. Or as beastly as that bubble-popping Violet Beauregarde!

MRS. BUCKET. Or living such a useless life as that Teavee boy!

MR. BUCKET (looking up from his paper). It makes you wonder if all children behave like this nowadays . . . like these brats we've been hearing about.

GRANDPA JOE. Of course not! Some do, of course. In fact,

quite a lot of them do. But not all.

MRS. BUCKET. And now there's only one ticket left.

GRANDMA JOSEPHINE. Quite so . . . and just as sure as I'll be having cabbage soup for supper tomorrow, that ticket'll go to some nasty little beast who doesn't deserve it!

GRANDPA JOE. I bet I know somebody who'd like to find that Golden Ticket. How about it, Charlie? You love chocolate more than anyone I ever saw!

CHARLIE. Yes, I sure would, Grandpa Joe! You know . . . it just about makes me faint when I have to pass Mr. Wonka's Chocolate Factory every day as I go to school. The smell of that wonderful chocolate makes me so dreamy that I often fall asleep and bump into Mr. Wonka's fence. But I guess I should realize that dreams don't come true. Just imagine! Me imagining that I could win the fifth Golden Ticket. Why, it's . . . it's . . . it's pure imagination.

GRANDPA JOE. Well, my boy, it may be pure imagination, but I've heard tell that what you imagine sometimes comes true.

CHARLIE. Gee, you really think so, Grandpa Joe? Gee . . . I wonder . . . (The lights fade out.)

### SCENE THREE

The lights come up on the Bucket home, several days later. The GRANDPARENTS and MR. and MRS. BUCKET are as before.

MR. BUCKET. You know, it sure would have been nice if Charlie had won that fifth Golden Ticket.

MRS. BUCKET. You mean with that money we gave him for his birthday present yesterday?

MR. BUCKET. Yes, the money we gave him to buy the one piece of candy he gets every year.

GRANDMA GEORGINA. And just think how long it took you two to save up that money.

GRANDPA GEORGE. Yes, now that was really a shame.

GRANDMA JOSEPHINE. But think of how Charlie enjoyed the candy. He just loves Willy Wonka chocolate.

MRS. BUCKET. He didn't really *act* that disappointed.

MR. BUCKET. No, he didn't . . .

GRANDPA JOE. Well, he might not have acted disappointed, but that's because he's a fine boy and wouldn't want any of us to feel sorry for him. Why — what boy wouldn't be disappointed? I sure wish he'd won. I'd do anything for that boy. Why, I'd even —

(CHARLIE runs in excitedly.)

CHARLIE. Mom! Dad! Grandpa Joe! Grandfolks! You'll never believe it! You'll never believe what happened!

MRS. BUCKET. Good gracious, Charlie . . . what happened?

CHARLIE. Well . . . I was walking home . . . and the wind was so cold . . . and the snow was blowing so hard . . . and I couldn't see where I was going . . . and I was looking down to protect my face . . . and . . . and . . .

MR. BUCKET (excitedly). Go on, Charlie . . . go on, Charlie . . . what is it?

CHARLIE. And there it was. . . just lying there in the snow . . . kind of buried . . . and I looked around . . . and no one seemed to look as if they had lost anything . . . and . . . and . . . and so I picked it up and wiped it off . . . and I couldn't believe my eyes—

ALL (except CHARLIE, shouting and screaming). You found the Golden Ticket! Charlie found the Golden Ticket! Hurray! Hurray! He did it! He did it!

CHARLIE. No . . . no . . . I found fifty cents. (ALL look let down and sad.) But, but, but . . . then I thought it wouldn't hurt if I bought a Wonka Whipple-Scrumptious Fudgemallow Delight since it was . . . my fifty cents . . . and I was just *sooo* hungry for one.

ALL (getting excited again). Yes . . . yes . . . go on . . . go on.

CHARLIE. Well . . . I took off the wrapper slowly. . . and . . .

ALL (shouting and screaming). You found the Golden Ticket! Charlie found the Golden Ticket! Hurray! Hurray! He did it! He did it!

CHARLIE. No . . . no . . . no . . . I ate the candy. There wasn't any Golden Ticket. (ALL groan and sigh, acting very sad again.) But then. . . I still had forty-five cents left and . . . well . . . you know how I love chocolate . . .

MRS. BUCKET. Oh, Charlie, you're not sick, are you? You didn't spend all of the money on —

CHARLIE. Well, no, as a matter of fact . . . I bought another Whipple-Scrumptious Fudgemallow Delight . . . and . . . and . . . and *I found the fifth Golden Ticket!*

ALL. You *what?*

CHARLIE. I did! I did! I really did! I found the fifth Golden Ticket!

ALL (yelling and dancing around). Hurray! Hurray! Hurray! YipppeeEEEEEEEE! It's off to the chocolate factory! (The lights go down and ALL exit.)

## PRODUCTION NOTES

### *A WORD ABOUT THE PLAY:*

In adapting *Charlie and the Chocolate Factory* as a play, I have tried to keep the speaking parts and the action as simplified as possible, while still true to Roald Dahl's original story. The following suggestions for characterization, scenery, props, and lighting are based on ideas we used in our own production. As you will see, all the properties are made out of everyday materials (cardboard boxes, chairs, etc.) which are, for the most part, easily obtainable.

The setting for each scene can be as simple or as elaborate as you wish. The play could be performed quite effectively on a bare stage or with only a few small props and signs to indicate the various scenes ("Chocolate Room," "Nut Room," etc.). Or, if you like, the descriptions at the opening of each scene can be expanded into fuller sets. Playing music before, during, and after the play can also lend an air of "mood" to the production. It can be quite helpful as a time-filler between scenes, too.\*

However you choose to put on the show, the important idea is for the cast and crew to use their own imaginations, and then let the audience use theirs as well.

RICHARD R. GEORGE

*\* This in no way infers that this show may be performed as a musical.*



### *THE NARRATIONS:*

The *Narrator* can be located on the side of the stage or in front of the curtain if there is one. In some auditoriums he can more effectively commentate with the use of a hand microphone. This is particularly helpful during Scene Two when he actually goes over to each member of the Bucket family in their frozen positions and discusses them.

*Augustus Gloop, Violet Beauregarde, Veruca Salt, and Mike Tea-vee* can perform their long speeches in Scene One by sitting in prearranged seats in the audience when the play begins. As the *Narrator* introduces each one in turn, he or she rises and speaks with very slow but obvious movements of the hands, arms and head. You can use a filmstrip projector or spotlight with a fan or flickering hand in front of it if you want to create the effect of a strobe-light.

The *Oompa-Loompa* narrations can be done on tape through speakers or by a chorus while the scenes are being changed. Some suggestions for creating *Oompa-Loompas* are given with the scenery and props.

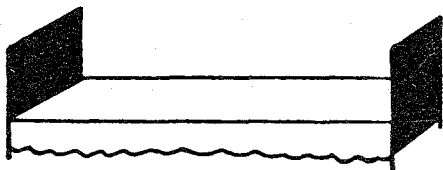
## SCENERY AND PROPERTIES:

### *Grandparents' Bed:*

Take four chairs and place them facing each other, two by two. Separate the pairs by several feet.



Lay a board across the seats of all four chairs, and cover the whole thing with a sheet or blankets.



All four grandparents will now be able to sit up in the crowded bed, facing each other.

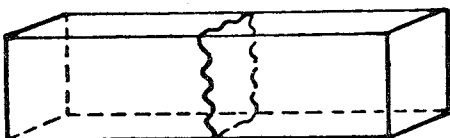
### *Golden Ticket:*

Charlie should have a very small cardboard ticket when he reads the information to Grandpa Joe in Scene Four. The audience should be able to see the ticket, but he should have

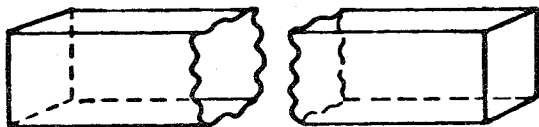
the information memorized so that the humor might come through in realizing it would be impossible for so many words to be on such a small ticket.

*Chocolate River:*

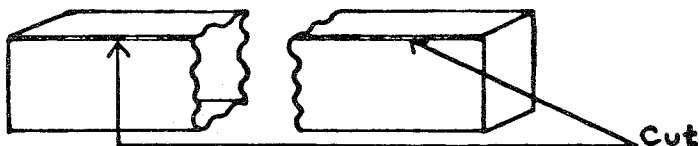
Take a couple of large cardboard boxes and cut a wavy line through the middle of each box on all four sides.



Separate the box into two parts by cutting on the wavy line with a razor knife. Cut off end flaps.



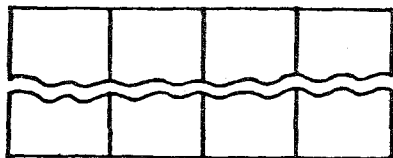
You now have two separate parts. Cut a straight line down one corner of each half.



Unfold each half into a long strip.



Lay the pieces next to one another, overlapping one on top of the other. Attach with staples and glue. Paint brown.



The Chocolate River can be held on both ends and moved back and forth across the stage. It is now easy for Augustus Gloop to fall behind it and disappear in Scene Five.

### *Oompa-Loompas:*

Idea One: On a flat piece of cardboard, sketch your own conception of an Oompa-Loompa. Cut it out and use it as a pattern to make others and paint them all.

Idea Two: Draw or trace any figure you feel best represents an Oompa-Loompa. Put your picture on an opaque projector and project the image on to a piece of stiff cardboard which is taped to a wall. Go over the projected lines with a dark marker. Cut out and paint. Repeat the process for exact replicas.

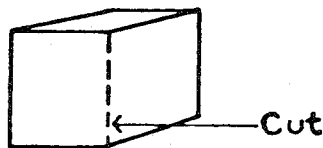
If the projected image is not as large as you would like, project the original picture on to a sheet of paper (just small enough to fit in opaque projector when completed) to make it somewhat bigger. Now take a marker and outline and use this picture to project on to the cardboard.

Oompa-Loompas can be easily utilized in Scenes Five, Six and Ten and can be propped up against anything. While they add color and fun to your production, three to five are all that are necessary. Too many would clutter the stage and detract from the action.

Idea Three: Use real children. This would be good if you have a large group and would like to get more people involved.

*Boat:*

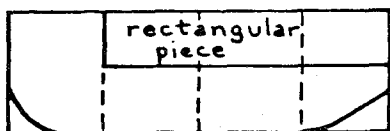
Take one box at least three feet by four feet and cut the top and bottom off.



Cut one corner and spread the box out flat.



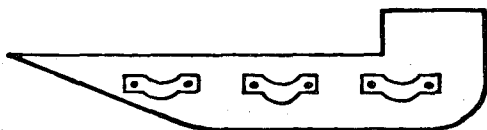
Draw the boat on the box, as shown, and cut it out.



Take the rectangular piece left over and make a front to attach with staples and glue.



Paint the boat pink. Using staples and glue, put handles on the reverse (unpainted) side, using small pieces of cardboard.



As the Chocolate River moves back and forth, the boat can slowly move from one side of the stage to the other, with Willy Wonka and the others behind it, holding it up with the handles on the back.

### *Secret Invention Room Machines:*

Get together as many assorted sizes of boxes as you want. Paint them wild colors and attach them to each other in any strange shapes. Make at least three shapes or machines.

Insert flashlights or blinking lights or anything that makes some sort of unusual noise into the boxes. One box should have a sign which reads, "Great Gum Machine." Each machine can also have someone behind or inside it to vibrate it for added effect.

#### *Pile of Nuts and Miniature Squirrels:*

Cut out one large piece of cardboard in the shape of a haystack. Paint it brown, with details, to give the impression of nuts.



Make a fold on each side of the cardboard, so that it will stand by itself.



Someone making noises and motions from behind the pile of nuts can suggest that the miniature squirrels are in the Nut Room.

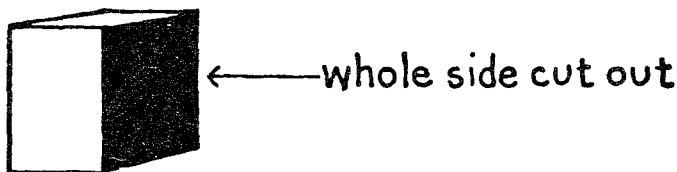
#### *Rubbish Chute:*

When Veruca Salt and her parents fall through the hole in the floor in Scene Eight, they can "fall through a tunnel or long

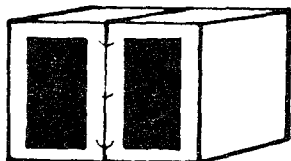
box with an opened end marked "Garbage Chute." Paint the box a dark color.

*Great Glass Elevator:*

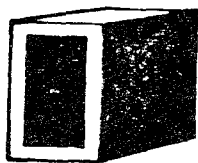
In order to fit everyone inside, you should probably use two refrigerator boxes. Cut out one whole side of each box.



Cut a doorway out of a second side of each box.



Put totally open sides together with both doorways facing out. Connect the two boxes with wire or fasteners.



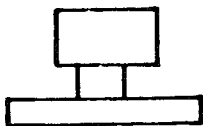
Paint and add glitter, colored transparent paper, etc. The elevator can be moved about on stage if it is put on a moving platform or pushed. It can also be effective just to have someone



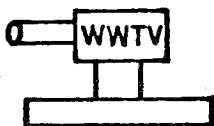
behind it, shaking it gently. Lights flashing at this time will also give added effect.

### *Television Camera:*

This can be made simply by attaching several boxes together, one on top of the other.



Insert a cardboard tube into the top box and paint the whole thing black. Remember to check the balance of the boxes before attaching them to each other.



An Oompa-Loompa leaning against the camera can serve as the operator.

### *Chocolate Bar:*

Cut a big rectangle out of a piece of cardboard. Paint both sides with the name "Willy Wonka." This is the bar that will disappear between the curtains in Scene Ten. A normal-sized bar will reappear on the other side of the stage.

## *LIGHTING PROCEDURES:*

These procedures are practical if footlights, upper stage lights, and a spotlight are available. If you lack any of these, these suggestions will still help you get a general "feel" for the desired effects. Remember that while your equipment may not be perfect, by using your imagination you can still provide atmosphere.

SCENE ONE:     Spotlight — on Narrator, then on four main characters as they are introduced.

Footlights — red.

Stage Uppers — red and blue.

SCENE TWO:     Stage Uppers — red and blue.

LIGHTING CHANGE with action by the Bucket family.

Footlights — add white to red.

Stage Uppers — add white to red and blue.

SCENE THREE:   Spotlight — off.

Footlights — white and red.

Stage Uppers — red and white and blue.

SCENE FOUR:    Spotlight — on Charlie and Grandpa Joe as they come up on one end of stage. Off as Charlie and Grandpa Joe join others in middle of stage.

Footlights — red and white.

Stage Uppers — blue.

SCENE FIVE:    Spotlight — off.

Footlights — red and white.

Stage Uppers — red and blue.

- SCENE SIX:     Spotlight — on as Narrator comes out to talk to audience. Off as Narrator leaves and boat approaches from other side.  
Footlights — red and blue.  
Stage Uppers — blue. Add white when Willy Wonka says “Switch on the lights!”
- SCENE SEVEN: Spotlight — off.  
Footlights — red and blue. Red off at “You’re glowing!”  
Stage Uppers — red. Red off and add Blue at “You’re glowing!”  
LIGHTING CHANGE when Mrs. Beauregarde and Veruca go off stage.  
Footlights — add red to blue.  
Stage Uppers — take off blue and put on red.
- SCENE EIGHT: Spotlight — off.  
Footlights — red and blue.  
Stage Uppers — red and white.
- SCENE NINE:   Spotlight — on Great Glass Elevator.  
Footlights — red and blue.  
Stage Uppers — red and white.
- SCENE TEN:     Spotlight — off.  
Footlights — red and blue.  
Stage Uppers — red and white and blue.
- SCENE  
ELEVEN:         Spotlight — off.  
Footlights — red and blue.  
Stage Uppers — red and white and blue.