Summer 2013

Direction of the Play: Roald Dahl's Charlie and the Chocolate Factory: A Play

Teresa Jean Hansen
Central Washington University

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Direction of the Play: Roald Dahl’s Charlie and the Chocolate Factory: A Play

A Project Report
Presented to
the Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Teresa Jean Hansen
July 11, 2013
7:00 pm
CENTRAL WASHINGTON UNIVERSITY
Graduate Studies

We hereby approve the project report of

Teresa Jean Hansen

Candidate for the degree of Master of Arts:
Theatre Production
APPROVED FOR THE GRADUATE FACULTY

Date of Signature
Professor George Bellah
Committee Chair

Date of Signature
Professor Scott Robinson

Date of Signature
Dr. Jay Ball

Please note:
The signatures have been redacted due to security reasons.
ABSTRACT

PROJECT REPORT

DIRECTION OF THE PLAY: Roald Dahl’s Charlie and the Chocolate Factory: A Play

UDHAILIYAH SCHOOL

SAUDI ARABIA

Directed by

Teresa Jean Hansen

March 11, 12, 13, 2013

This project entailed the selection, background research and documentation, analysis, casting, direction, and post-production analysis of Udhailiyah School’s production of Richard R. George’s Roald Dahl’s Charlie and the Chocolate Factory: A Play.

Documentation includes research and analysis of the play and an evaluation of the play as a production vehicle for Udhailiyah School. The analysis also includes a discussion as to the non-traditional directorial vision of this production.
CENTRAL WASHINGTON UNIVERSITY
Graduate Studies

Final Examination of
Teresa Jean Hansen
B.Ed University of Victoria, 2000
for the Degree of
Master of Arts
Theatre Production

Committee in Charge
Professor George Bellah
Professor Scott Robinson
Dr. Jay Ball

McConnell Classroom
Room 117
July 11, 2013
7:00 PM
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<td>Summer 2013</td>
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Total Credit Requirements – 56
BIOGRAPHICAL INFORMATION

Teresa Jean Hansen

Undergraduate Study:
University of Victoria, 1995-2000

Graduate Study:
Central Washington University, 2009-2013

Professional Experience:
Middle / Elementary School Drama, Theatre, Speech, and Health Teacher: 2011-Present
Elementary School Drama Teacher: 2007-2011
Elementary School Classroom Teacher: 2000-2007
MASTER'S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

Student Name Teresa Hansen Anticipated Production Dates March 11, 12, 13, 2013

SCRIPT TITLE Roald Dahl's Charlie and the Chocolate Factory: A Play

PLAYWRIGHT(S) [If musical, list lyricist/composer] Adapted by Richard R. George

NUMBER OF ACTS 1 APPROXIMATE TOTAL PLAYING TIME 1 HOUR 20 MIN.

CAST (fill in with the appropriate numbers)

MEN 6 WOMEN 7 NON-GENDER SPECIFIC ROLE (Narrator could play either) (plus any number for the Oompa Loompas, which are adults, but dwarfs). CHILDREN 5 OVER 40 4

ROLES REQUIRING PEOPLE OF COLOR 0 ROLES COULD DOUBLE 5

TOTAL NUMBER OF CAST 19 if not double cast, 14 if double cast (plus any number for Oompa Loompas)

OTHER CASTING CONCERNS: This is a small community, and small school where there is a limited pool of students to draw from (approximately 60 middle school students), thus causing students to overextend themselves and the problem of not having enough students available to participate in various activities. Sporting event conflicts and other school events that arise will certainly occur. Sporting events have traditionally taken precedence over any other school activities. Gender specific roles may need to be played by opposite genders (E.g.: Charlie may be played by a girl). There are some roles that require a large amount of memorization. There are several long monologues. I will need to ensure I cast students who are able to manage these roles. I will also need to consider carefully how to best have children effectively play the adult and older people in the play so that the audience accepts children playing these roles.

ARTISTIC STAFF (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

☐ MUSICAL DIRECTOR ☑ DANCE CHOREOGRAPHER ☐ FIGHT CHOREOGRAPHER

☐ DIALECT COACH ☐ SPECIALTY HIRE (specify what kind)

☑ ORCHESTRA/BAND (specify what size) Small Rock Band (POSSIBLY if the teacher and students are available I may include a rock band during / for the Oompa Loompas)

Will you be fulfilling any of the above? Possibly If so, which? Dance Choreographer

Will a guest artist be fulfilling any of the above? Possibly, if there is a parent or other colleague willing and able to fulfill this position If so, which? Dance choreographer and Band

*PLEASE NOTE: The previously noted are ideas merely at present, and they are subject to change. It is not certain that they will be a part of the play as yet.

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET  ☑ YES ☐ NO NUMBER OF LOCATIONS 10

HISTORICAL PERIOD Industrial Revolution GEOGRAPHICAL LOCATION London / UK
GRADUATE STUDIES & RESEARCH
Barge 305, (509) 963-3108

PERMISSION TO SCHEDULE FINAL EXAMINATION FOR DEGREE TO BE GRANTED SUMMER QUARTER 2013

VOID IF NOT SCHEDULED BY AUGUST 2, 2013

Advancement to Candidacy for: MA, Theatre Production

NAME: Teresa Hansen

ADDRESS:

The above named student has been admitted to candidacy for the master's degree. At the committee's discretion this student may be admitted to final examination and for final processing for the degree.

Kevin Archer
DEAN OF GRADUATE STUDIES

DATE SIGNED

THIS SECTION TO BE COMPLETED BY THE STUDENT:

1. Contact each member of your committee for the purpose of arranging a convenient date and time for the final examination. All processing must be completed at least two weeks prior to the end of the quarter in which the degree is to be granted, and no later than the void date given above. Examinations must be scheduled between 7 a.m. and 6 p.m., Monday through Friday, when the University is in session (not between quarters).

2. Return this form to the Graduate Studies & Research Office, Barge 305, at least two weeks prior to the date of the examination. Four copies of your brief are required two weeks before the examination.

3. The student must report to the Graduate Studies & Research Office after the final examination to complete the degree application and pay the degree fees. The application and fees must be processed no later than August 2 for the degree to be granted Summer Quarter.

4. Failure to complete all degree requirements by the deadline date of the next quarter will require that the examination be retaken.

DATE OF ORAL EXAMINATION

TIME

PLACE

DATE OF WRITTEN EXAMINATION (if applicable)

George Bellah signed for Teresa Hansen who was out of the country

SIGNATURE OF STUDENT

DATE SIGNED

TO BE SIGNED BY THE STUDENT'S GRADUATE COMMITTEE:

When you endorse this form you are agreeing to a specific date and time when you will conduct the Final Examination for the master's degree of the above named student. DO NOT SIGN FOR A DATE AND TIME FOR WHICH YOU KNOW YOU WILL NOT BE AVAILABLE. Any changes must be acceptable to the Graduate Office including committee substitutions.

George Bellah
COMMITTEE CHAIR

DATE SIGNED

Scott Robinson
COMMITTEE MEMBER

DATE SIGNED

Jay Ball
COMMITTEE MEMBER

DATE SIGNED

A Graduate Council Representative will be assigned to attend oral examinations.

GS&R: 1/12 Original to GS&R, yellow copy student.

Please note:

The signatures have been redacted due to security reasons.
MASTER’S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

Student Name Teresa Hansen Anticipated Production Dates March 11, 12, 13, 2013

SCRIPT TITLE Roald Dahl’s Charlie and the Chocolate Factory: A Play

PLAYWRIGHT(S) [If musical, list lyricist/composer] Adapted by Richard R. George

NUMBER OF ACTS APPROXIMATE TOTAL PLAYING TME HOUR MIN.

CAST (fill in with the appropriate numbers)

MEN_6 WOMEN_7 NON-GENDER SPECIFIC ROLE (Narrator could play either) _1_(plus any number for the Oompa Loompa’s, which are adults, but dwarfs). CHILDREN_5 OVER 40_4

ROLES REQUIRING PEOPLE OF COLOR_0 ROLES COULD DOUBLE_5

TOTAL NUMBER OF CAST_19 if not double cast, 14 if double cast (plus any number for Oompa Loompas)

OTHER CASTING CONCERNS: This is a small community, and small school where there is a limited pool of students to draw from (approximately 60 middle school students), thus causing students to overextend themselves and the problem of not having enough students available to participate in various activities. Sporting event conflicts and other school events that arise will certainly occur. Sporting events have traditionally taken precedence over any other school activities. Gender specific roles may need to be played by opposite genders (E.g.: Charlie may be played by a girl). There are some roles that require a large amount of memorization. There are several long monologues. I will need to ensure I cast students who are able to manage these roles. I will also need to consider carefully how to best have children effectively play the adult and older people in the play so that the audience accepts children playing these roles.

ARTISTIC STAFF (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

☐ MUSICAL DIRECTOR ☒ DANCE CHOREOGRAPHER ☐ FIGHT CHOREOGRAPHER

☐ DIALECT COACH ☐ SPECIALTY HIRE (specify what kind)

☒ ORCHESTRA/BAND (specify what size) Small Rock Band (POSSIBLY if the teacher and students are available I may include a rock band during / for the Oompa Loompas )

Will you be fulfilling any of the above? Possibly If so, which? Dance Choreographer

Will a guest artist be fulfilling any of the above? Possibly, if there is a parent or other colleague willing and able to fulfill this position If so, which? Dance choreographer and Band

*PLEASE NOTE: The previously noted are ideas merely at present, and they are subject to change. It is not certain that they will be a part of the play as yet.

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? ☐ YES ☒ NO NUMBER OF LOCATIONS_10

HISTORICAL PERIOD_Industrial Revolution_ GEOGRAPHICAL LOCATION_London / UK
BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:
It is difficult and expensive to get wood, so I may need to make creative alternations depending on wood availability. The stage floor will be a challenge as it is currently cement. I would like to build overtop of it with wood so it can be painted. As I work in a shared space, it is likely that I will need to clear the set after each rehearsal, so I will need to make things easy to move on and off stage. I also may not be able to use the space for rehearsal at times due to various events. I will likely need to recruit parent volunteers to help with set construction and/or decoration. The most challenging part will be creating a set that is easy and fast to change scenes during the show with. Where I live, materials are not easy to obtain and I will need to ensure my set needs are assessed and under way very early in the process.

APPROXIMATE NUMBER OF PROPS 25 PERIOD Industrial Revolution

DIFFICULT OR UNUSUAL PROPS? □ YES □ NO

DESCRIBE:
Giant size chocolate bar
TV camera
TV Screen

WEAPONS OR FIREARMS? □ YES □ NO HOW MANY 2

DESCRIBE: Children's toy guns. North American gangster style pistols, such as Smith and Wesson.

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 1

HISTORICAL PERIOD Industrial Revolution SEASON Winter

SPECIAL REQUIREMENTS:
Violet Beauregarde needs to turn blue and look like she's getting big and round like a blueberry.

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? □ YES □ NO

At a middle school production. I have also seen both the Gene Wilder and Johnny Depp version of the adapted movie.

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:
No, I have not.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

First and foremost, this is a familiar and fun story that the students will enjoy performing and the audience will enjoy watching. My main objective is for students to find the playfulness within their characters and the story, and for them to transmit that fun feeling to the audience. As an isolated and small compound community in Saudi Arabia, actors and audience alike need a fun way to escape, something to make them smile and laugh, and help transport them away from the challenges faced in living where they do. In a home away from home, this play will hopefully engender a sense of familiarity, joy and pleasure.

As drama is new to the school, and this is many students' first encounter with being on stage and working with a script, students need to work with material that is both manageable and at an appropriate level with their acting abilities. The material should challenge them to grow as actors, but not be impossible for them to carry out. The characters in this play appear accessible to students with limited acting experience, and I believe will be fun for them to interpret and portray.

The story itself, and subject material is appropriate for middle level students to effectively comprehend, and thus interpret. It is a story that could be for anyone, anywhere in the world, and so is also appropriate for our multi-cultural population.

Our venue is a small stage in the school gym that does not have a back stage area. This is a shared space that a production cannot monopolize. The set can be made as simple or as complicated as needed, which works well with our venue and availability of materials and manpower needed to help create the set. Likewise, lighting can be made as simple or complicated as needed, which works well with our available lighting equipment.
WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

With the number of actors needed, this could pose a problem, as there are limited numbers of students available to make the commitment to being involved in a production over a longer period of time. Double casting may be needed, and I will likely need to be flexible with the rehearsal schedule and location.

Competing for student time and use of space will be a challenge.

There is a possibility that students will not achieve the level of acting necessary to bring this play to life and truly make it fun, energetic and engaging. I will need to develop effective strategies to help my actors believe in the world of the play and help them become confident and outgoing.

There is a slight possibility for some sensitivity regarding the Oompa Loompa’s being “imported” to work in the factory, as that is what happens with the workers who live in Saudi Arabia. There also may be some sensitivity regarding “women” working in the factory, so I may need to change that to “people.”

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH. PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) ________________________________ Date Submitted: ________________________________

(Signature) __________________________________________________________________________________________

Thesis Chair Approval: George Bellah Date Approved: 9/27/12

Thesis Committee Members Approval: Terri L. Brown Date Approved: 10/3/12

Graduate Coordinator Approval: Scott Robinson Date Approved: 1/31/12

Please note:
The signatures have been redacted due to security reasons.
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MASTER'S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

Student Name: Teresa Hansen
Anticipated Production Dates: March 11, 12, 13, 2013

SCRIPT TITLE: Roald Dahl's Charlie and the Chocolate Factory: A Play

PLAYWRIGHT(S) [If musical, list lyricist/composer]: Adapted by Richard R. George

NUMBER OF ACTS: 1
APPROXIMATE TOTAL PLAYING TIME: 1 HOUR 20 MIN.

CAST (fill in with the appropriate numbers)

MEN: 6    WOMEN: 7    NON-GENDER SPECIFIC ROLE (Narrator could play either): 1
(plus any number for the Oompa Loompa's, which are adults, but dwarfs). CHILDREN: 5
OVER 40: 4

ROLES REQUIRING PEOPLE OF COLOR: 0
ROLES COULD DOUBLE: 5

TOTAL NUMBER OF CAST: 19 if not double cast, 14 if double cast (plus any number for Oompa Loompas)

OTHER CASTING CONCERNS: This is a small community, and small school where there is a limited pool of students to draw from (approximately 60 middle school students), thus causing students to overextend themselves and the problem of not having enough students available to participate in various activities. Sporting event conflicts and other school events that arise will certainly occur. Sporting events have traditionally taken precedence over any other school activities. Gender specific roles may need to be played by opposite genders (E.g.: Charlie may be played by a girl). There are some roles that require a large amount of memorization. There are several long monologues. I will need to ensure I cast students who are able to manage these roles. I will also need to consider carefully how to best have children effectively play the adult and older people in the play so that the audience accepts children playing these roles.

ARTISTIC STAFF (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

☐ MUSICAL DIRECTOR  ☑ DANCE CHOREOGRAPHER  ☐ FIGHT CHOREOGRAPHER
☐ DIALECT COACH  ☐ SPECIALTY HIRE (specify what kind)

☐ ORCHESTRA/BAND (specify what size): Small Rock Band (POSSIBLY if the teacher and students are available I may include a rock band during / for the Oompa Loompas)

Will you be fulfilling any of the above? Possibly
If so, which? Dance Choreographer

Will a guest artist be fulfilling any of the above? Possibly
If so, which? Dance choreographer and Band

*PLEASE NOTE: The previously noted are ideas merely at present, and they are subject to change. It is not certain that they will be a part of the play as yet.

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? ☐ YES  ☑ NO
NUMBER OF LOCATIONS: 10
HISTORICAL PERIOD: Industrial Revolution
GEOGRAPHICAL LOCATION: London / UK
BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:
It is difficult and expensive to get wood, and so I may need to make creative alternations depending on wood availability. The stage floor will be a challenge as it is currently cement. Ideally, I would like to build overtop of it with wood so it can be painted. Another alternative may be to use cloth to cover the floor. This may not be practical; however, as it may make moving set pieces challenging. As I work in a shared space, it is likely that I will need to clear the set after each rehearsal, so I will need to make things easy to move on and off stage. I also may not be able to use the space for rehearsal at times due to various events. I will likely need to recruit parent volunteers to help with set construction and/or decoration. The most challenging part will be creating a set that is easy and fast to change scenes during the show with. Where I live, materials are not easy to obtain and I will need to ensure my set needs are assessed and under way very early in the process.

APPROXIMATE NUMBER OF PROPS_25_ PERIOD_Industrial Revolution_

DIFFICULT OR UNUSUAL PROPS? ☒ YES ☐ NO

DESCRIBE:
Giant size chocolate bar
TV camera
TV Screen

WEAPONS OR FIREARMS? ☒ YES ☐ NO

HOW MANY_2_

DESCRIBE: Children’s toy guns. North American gangster style pistols, such as Smith and Wesson.

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER_1_

HISTORICAL PERIOD_Industrial Revolution_ SEASON_Winter_

SPECIAL REQUIREMENTS:
iolet Beauregarde needs to turn blue and look like she’s getting big and round like a blueberry.

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? ☒ YES ☐ NO

At a middle school production. I have also seen both the Gene Wilder and Johnny Depp version of the adapted movie.

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

No, I have not.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

First and foremost, this is a familiar and fun story that the students will enjoy performing and the audience will enjoy watching. My main objective is for students to find the playfulness within their characters and the story, and for them to transmit that fun feeling to the audience. As an isolated and small compound community in Saudi Arabia, actors and audience alike need a fun way to escape, something to make them smile and laugh, and help transport them away from the challenges faced in living where they do. In a home away from home, this play will hopefully engender a sense of familiarity, joy and pleasure.

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The story itself, and subject material is appropriate for middle level students to effectively comprehend, and thus interpret. It is a story that could be for anyone, anywhere in the world, and so is also appropriate for our multi-cultural population.

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materials and manpower needed to help create the set. Likewise, lighting can be made as simple or complicated as needed, which works well with our available lighting equipment.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

With the number of actors needed, this could pose a problem, as there are limited numbers of students available to make the commitment to being involved in a production over a longer period of time. I may cast the same student to play two roles, and I will likely need to be flexible with the rehearsal schedule and location.

Competing for student time and use of space will be a challenge.

There is a possibility that students will not achieve the level of acting necessary to bring this play to life and truly make it fun, energetic and engaging. I will need to develop effective strategies to help my actors believe in the world of the play and help them become confident and outgoing.

There is a slight possibility for some sensitivity regarding the Oompa Loompa’s being “imported” to work in the factory, as that is what happens with the workers who live in Saudi Arabia. There also may be some sensitivity regarding “women” working in the factory, so I may need to change that to “people.”

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Teresa Hansen Date Submitted: June 27, 2012

(Signature)

Thesis Chair Approval: ____________________________ Date Approved: __________

Thesis Committee Members Approval: ____________________________ Date Approved: __________

Graduate Coordinator Approval: ____________________________ Date Approved: __________

Please note:
This signature has been redacted due to security reasons.
Brief Synopsis of *Roald Dahl’s Charlie and the Chocolate Factory: A Play*

Willy Wonka is a chocolate factory owner and a chocolate treat maker who invents unusual and unique products. Competing chocolate makers send spies to work in Wonka’s factory. They discover his secret recipes and begin producing similar confectionary products, forcing Wonka to close down his factory. After being idle for some time, Wonka’s factory begins showing signs that it is once again in operation; however, it is not evident who works there as no one is seen entering or leaving the factory. To interest the public and boost his chocolate sales, Wonka runs a contest. Five golden tickets are wrapped in random chocolate bars that are distributed worldwide. Whoever finds a golden ticket wins a lifetime supply of chocolate and a tour of his factory. Five children find the golden tickets: Agustus Gloop, Violet Beauregarde, Veruca Salt, Mike Teavee and Charlie Bucket. Four of the children who find the tickets are ill mannered, selfish, and spoiled, but Charlie, who is very poor, is a kind and well-mannered child. He and his grandfather go to the factory together. During the factory tour, various ill-fated things happen to the other children due to their mischievous behavior and they are eliminated from the tour. In the end, Charlie is the only child left. Wonka reveals to Charlie the true reason for his contest: to find a suitable person who loves his chocolate factory, as much as he does, to assume ownership and keep it running after he is gone. Charlie graciously accepts the gift and he and his family’s misfortunate life is forever transformed for the better.
This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

Name: Teresa Hansen              Birth Date: 
Address:                            Student ID: 

Email: 

Check option: Indicate credits to be received for the thesis or option:
☐ Written Exam*                     TH 700 Master's Thesis                       6
☐ Project                             Course No.                              Title
☑ Creative Project                   Credits
☐ Studio Project                      Course No.                              Title
☐ Portfolio Review                    MLA 7th edition                        Credits
☐ Thesis (standard)                   Style Manual for Thesis/Project
☐ Thesis (journal-ready)              
☐ Provide journal guidelines plus a recent article from that journal in student's field of study.

Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of studied journal if appropriate):

Direction of the Production Roald Dahl's Charlie and the Chocolate Factory: A Play

2. Purpose of Study:

The direction of the theatre production Roald Dahl's Charlie and the Chocolate Factory: A Play serves as the culminating experience in theatre arts graduate studies.

3. Scope of Study:

Documentation based upon the preparation of pre-production research, post-production evaluation, the direction of the production (including casting and rehearsal of actors, preparation for the Director's Production Book, and oral examination) shall benefit both the student and theatre arts department.

4. Procedure to be used:

Three phases of study shall be included: 1) Pre-Production Research and Thesis Documentation in MLA style, 2) Rehearsal and direction of production, 3) Post-Production Evaluation and Documentation

5. Does the procedure involve collection of data obtained from

Human Subjects (including use of surveys)? ........................................ Yes** ☐ No ☑
Use of Animals? ................................................................. Yes** ☐ No ☑

**If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research

Professor George Bellah
Committee Chair (typed or printed)

Professor Scott Robinson
Committee Member (typed or printed)

Dr. Terri Brown
Committee Member (typed or printed)

Approved by: Please note: Approved by:

The signatures have been redacted due to security reasons.

*In the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10
May 14, 2012

To whom it may concern,

Teresa Hansen has administrative approval to continue with her planned production of *Willie Wonka and The Chocolate Factory* on March 11-13, 2013. I am aware that this production is a part of her Master's thesis project for Central Washington University, and has permission to use the facilities at the Udaihiyah School to complete this endeavor. Furthermore, Ms. Hansen has permission to include activities for this project in the curriculum of her Drama classes at the Udhaiiyah School.

Sincerely,

Ian D. Russell EdD.
Udhaiiyah School Principal

Please note:
This signature has been redacted due to security reasons.
Performance Dates & Project Parameters

*Roald Dahl’s Charlie and the Chocolate Factory: A Play* is scheduled to run from March 11 – 13, 2013. Rehearsals will begin on December 1, 2012 and will be held every Saturday through Tuesday from 3:15 to 5:15 pm. The weekday runs Saturday through Wednesday in Saudi Arabia, with weekends being Thursday and Friday. As an isolated community, weekday rehearsals are preferable, as many families need to travel off camp during the weekends for various reasons. An early March production time works best with the Saudi Aramco district activities calendar, and Udhailyah School’s sporting and music events and gym usage. Since most of the rehearsals, and the production itself, will occur during the cooler months in Saudi Arabia, there will be less competition for the space.

Outdoor sports usually take place during this time such as golf and track and field. Last year was the first year Udhailiyah School had a major production. The December performance date was too early in the year, and there were many conflicts with the availability of space. A March performance date allows an appropriate amount of time to adequately prepare for all aspects of the production including time to promote the play in the community and build excitement for this unique event.

There is not a true budget for this production, as when something is needed, the school is usually able to provide it. That being said, production costs are expected to be reasonable and as minimal as possible. Considerations will be made based on need and the director’s justification for that need. Tickets may be sold, but a profit is not permitted.

Middle level students in grade 6 through 9 will be invited to audition for the 19 character roles in the play (15 if characters are doubled). There are roughly only 60 middle school students; therefore, there is the chance that all roles may not be filled. If this is the
case, suitable elementary students may need to be recruited, or adults may need to play some roles. At present, it is planned that the Oompa Loompa roles will be cast from the elementary grades 3 to 5 students. There has been much interested in drama at the elementary level this past year and it is expected these roles will be easy to fill. Also the Oompa Loompa roles may be as large or small in number as is available.

Parents in the community are traditionally very supportive and will hopefully serve as helpful resources for production needs such as set construction and decoration, costumes, choreography, refreshments, promotions, and so on, where needed. Teachers are equally supportive and, if available, will also hopefully contribute in various ways such as helping with sound and lights, acting as music director and choreographer, videographer, promotion of the show, and helping with set, costumes and props needs and so on. Students may also be recruited to fulfill these roles. Although this is a small school, and a small community, there are several events that constantly keep our small number of faculty and parents very busy, and in many instances, cause people to overcommit themselves. It will be difficult to ask the same people who always volunteer for everything to yet again volunteer their precious time to help with this production. This may pose challenges, as it will result in the director solely fulfilling most roles in order to mount this production. This may result in the need to keep several production aspects simple and manageable for a single person.

The production venue is the stage in the school gym. It is a shared space and there is much competition for its use. The PE teacher uses the stage as a warm up area for his regular PE classes, and so the set may need to be cleared after each rehearsal. It will also likely need to be simple and easy to move. He may be a little more flexible this year, however, considering the parameters surrounding this production. Various after school sporting events
use the gym for practice, but it is not certain yet how much this will conflict. The community also uses the gym during the evening for other sporting activities such as badminton. It is likely that a scale outline of the set will need to be taped out in the drama room, or elsewhere, so that rehearsals can occur there. The stage performance area is 22 feet deep and 30 feet wide. The stage wings are 4 feet wide downstage and 8 feet wide upstage, with the width changing at the door, which is 10 ½ feet back from the edge of the stage. There is no back stage area and so one will need to be created by possibly using scenery flats. The storage rooms and one dressing room are currently used for storing gym and gymnastics equipment, and there is currently nowhere else to store these items. These rooms will need to be cleared for the production and this may be a problem. Even with these rooms cleared, because they are too small to accommodate the full cast, students will likely need to put costumes on in school lavatories and get makeup on in the drama room. There are no costume changes during the play, if students only play one character role. Actors will likely need to enter the stage through the back stage door that leads from outside directly to the stage area, so this will need to be concealed from audience view. The curtain is three and a half feet from the edge of the stage. The curtain that runs across the length of the proscenium arch poses a problem as it hangs down too far (roughly 1 to 2 meters) and causes the lighting to cast shadows on scenery and, depending on set levels, actor’s faces. If possible, the curtain will need to be raised without revealing ceiling scaffolding and electrics, and lighting will need to be adjusted accordingly. The stage also gives the feeling of swallowing up actors, and so it will be an effective choice to construct a thrust stage to bring actors forward toward the audience if this is an appropriate choice that matches the play concept. The cyclorama curtain is about 2 ½ feet from the back wall, but curves out to between 5 and 6 feet from the
wall. It is an off white color, which is not ideal and may pose further lighting challenges. There is a chance, however, that curtains may be replaced before the production opens. The gym itself, and thus the audience space, is 100 feet long and 68 feet wide. Seating is not raked, and so obstructed sight lines will likely remain one unavoidable frustration. There are bleachers in the gym, but they are on the sidewall at a 90-degree angle to the stage. It may be appropriate to use this seating, and in fact may have been intended as such, as the left stage wall is 22 feet across and the right stage wall is only 16 feet. However, this will be determined later. The proscenium arch is 31 feet across and 13½ half feet high. The stage flooring is white speckled stone-colored cement tile. If the wood is available, the floor will be covered with plywood and painted, which will remove its reflective quality.

The main lighting that is planned for use in this production includes 5 scoops, 18 par cans at 500 Watts, 2 ellipsoidal’s on stage, and 12 ellipsoidal’s off stage. There is also one Altman Comet follow spot, which is new and has never been used. The lighting controller is old, not computerized, and requires manual operation. Located on the stage, it poses a problem for the person running lights to follow any visual lighting cues. Cues will therefore need to be carefully marked in a script and associated with particular dialogue, sound effects, or music. Focusing the lights and adding color gels is also a major challenge. Community maintenance requires a formal request, which usually takes time and politics, and only specifically trained individuals are permitted to use the man-lift to reach the lights. This posed a considerable problem during last year’s production. In addition, time will be needed to receive the parts from overseas should any lamps need replacing. Therefore, lighting needs will need to be assessed early enough to anticipate any delays or further problems. There are also other LED lights available, but these are intended more for deejay light shows
and may be unsuitable for stage use as they are bright and cause discomfort to actor’s eyes. Each individual light also requires its own power source, which is problematic depending on the number of lights needed. There are 20 whites and 30 RGB LED Pro-Par 56. There are also 10 X-Scan LED Plus lights with gobo effect capabilities. The lighting boards for these are the Elation DMX 512 and Elation Professional Magic 260.

Available sound equipment includes one Yamaha MX 20/6 Mixer and one Mackie Onyx 1620i Mixer board, 4 Mackie HD 1531 (96 lb) speakers, 2 Mackie 250 (45 lb) speakers, and 6 Mackie 150 (monitor) speakers, 12 Shure ULS wireless lapel microphones, 2 flex wand condenser microphones, 10 M-Audio Nova condenser microphones, 6 Crowne PCC160 pressure zone microphones, between 8 and 10 Shure 58’s, and between 4 and 6 Shure 57’s. Sound is always an issue in a large space such as the gym, and there are always problems with microphones working properly, having enough lapel microphones available for all actors, and figuring out how to share them.

The greatest challenge with sound and lights, however, is the availability of knowledgeable and trained people to run the equipment. The music teacher is the most knowledgeable, and has spent some time this year during second and third trimester training students. It is hoped that by the time of the production, there will be enough students able to help. Overall, however, there is insufficient support for the effective operation of sound and light equipment. In addition, the director’s knowledge of the light and sound systems, ability to effectively use them, and time available to learn, is limited. Therefore, the best choice will be to keep those aspects of the production very simple.
All rehearsals will run from 3:15 – 5:15 pm, except for the Oompa Loompa’s who will rehearse during a lunch club activity from 11:45 am to 12:40 pm. See Oompa Loompa Schedule below Project Schedule.

<table>
<thead>
<tr>
<th>Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday September 11, 2012</td>
<td>Section ONE of thesis project due to George</td>
</tr>
</tbody>
</table>
| Wednesday October 17, 2012    | Post audition posters  
Begin running audition notice on emailed daily bulletin |
| Thursday November 1, 2012     | Section TWO of thesis project due to George                                                                  |
| Saturday November 3, 2012     | Send home audition invitation notices with rehearsal schedule                                                |
| Monday November 12, 2012      | Audition permission forms due                                                                                 |
| Tuesday November 13, 2012     | Send home audition packages                                                                                  |
| Wednesday November 14, 2012   | Send home audition packages                                                                                  |
| Saturday November 17, 2012    | (ML) Auditions                                                                                               |
| Sunday November 18, 2012      | (ML) Auditions                                                                                               |
| Monday November 19, 2012      | Elementary Lunch Time Auditions                                                                             |
| Tuesday November 20, 2012     | Call back auditions for all. Costume designs due (meeting with parent volunteers)                            |
| Saturday November 24, 2012    | Full cast list posted and scripts distributed                                                                |
|                               | Commitment contracts (due Saturday)                                                                          |
|                               | Meeting with parent volunteers for costumes                                                                  |
| Saturday December 1, 2012     | Full cast read through and welcome / ensemble party.  
Review rehearsal expectations and student responsibilities (make blocking / character notes etc. in scripts).  
Discuss deadlines for memorizing scenes (learn lines over winter break – deadline for lines is February 3).  
Collect commitment contracts |
| Sunday December 2, 2012       | **Costume Measurements, collect costume fee**  
Table work – Full cast discussions, exploration of themes in the play, characters, and scenes.  
Games. SQUIRRELS AND OOMPA’S |
| Monday December 3, 2012       | Block Scene 1 p. 5-10, Scene 2 p. 11-12 (to narrator exit) / Scene 6 p. 33 (to narrator exit)  
Narrator, Augusta, Violet, Veruca, Michelle, Bucket Family (including Charlie). |
| Tuesday December 4, 2012      | Work / run scene 1 p. 5-10, Scene 2 p. 11-12 (to narrator exit) / Scene 6 p. 33 (to narrator exit)  
Narrator, Augustus, Violet, Veruca, Michelle, Bucket Family (including Charlie). |
| Saturday December 8, 2012     | Block scene 2 p. 12-14 (from narrator exit to end scene)  
All Grandparents, Mr. and Mrs. Bucket, Charlie |
<p>| Sunday December 9, 2012       | Block scene 3 p. 15 – 18 All Grandparents, Mr. and Mrs. Bucket, Charlie                                       |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Scene Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday December 10, 2012</td>
<td>Run scene 2 / 3 p. 11 – 18 All Grandparents, Mr. and Mrs. Bucket, Charlie</td>
</tr>
<tr>
<td>Tuesday December 11, 2012</td>
<td>Block scene 4 p. 19-21 (to “I guess everyone else is arriving together”). Block scene 6 p. 33-36 Charlie, Grandpa Joe, Wonka, Violet, Mrs. Salt, Michelle Teavee, Veruca, Mrs. Beauregarde, Mrs. Teavee</td>
</tr>
<tr>
<td>Saturday December 15, 2012</td>
<td>Run scene 4 p. 19-21 (to “I guess everyone else is arriving together”). Run scene 6 p. 33-36 Charlie, Grandpa Joe, Wonka, Violet, Mrs. Salt, Michelle Teavee, Veruca, Mrs. Beauregarde, Mrs. Teavee</td>
</tr>
<tr>
<td>Tuesday December 18, 2012</td>
<td>Run / work scene 1-4 (to p.21 “I guess everyone is arriving together) Narrator, Bucket family, Violet, Veruca, Michelle Teavee.</td>
</tr>
<tr>
<td>Thursday December 20 – Friday January 11, 2013</td>
<td>Winter break: No Students</td>
</tr>
<tr>
<td>Monday January 14, 2013</td>
<td>Block scene 5 p. 24-28 (to where Augustus leans over the river) Charlie, Grandpa Joe, Willy Wonka, All ticket winners and their parents.</td>
</tr>
<tr>
<td>Tuesday January 15, 2013</td>
<td>Run scene 5 p. 24-28 (to where Augustus leans over the river) Charlie, Grandpa Joe, Willy Wonka, All ticket winners and their parents.</td>
</tr>
<tr>
<td>Sunday January 20, 2013</td>
<td>Block scene 5 p. 28-31 (from where Augustus leans over the river to end scene). Charlie, Grandpa Joe, Willy Wonka, All ticket winners and their parents.</td>
</tr>
<tr>
<td>Monday January 21, 2013</td>
<td>Run scene 5 p. 28-31 (from where Augustus leans over the river to end scene). Charlie, Grandpa Joe, Willy Wonka, All ticket winners and their parents.</td>
</tr>
<tr>
<td></td>
<td>2. Block scene 8 p. 45-48 (to “she is going down the chute”) Willy Wonka, Charlie, Grandpa Joe, All ticket winners EXCEPT Gloop &amp; Beauregarde), SQUIRRELS.</td>
</tr>
<tr>
<td>Saturday January 26, 2013</td>
<td>Run Scene 8 p. 45 – 48 (to “she is going down the chute”) Willy Wonka, Charlie, All ticket winners EXCEPT Gloops &amp; Beauregardes), SQUIRRELS.</td>
</tr>
</tbody>
</table>
| Sunday January 27, 2013     | Block Scene 8 p. 48 – 50: (from “She’s gone” to end scene). Willy Wonka, Charlie, Grandpa Joe, All ticket
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday January 28, 2013</td>
<td>Run Scene 8 p. 48 – 50 (from “She’s gone” to end scene). Willy Wonka, Charlie, Grandpa Joe, All ticket winners, &amp; Mrs. Salt, EXCEPT for Veruca Salt, Gloop and Beauregarde family) SQUIRRELS.</td>
</tr>
<tr>
<td>Saturday February 2, 2013</td>
<td>Run Scene 9 p. 52 – 54: Willy Wonka, Charlie, Grandpa Joe, Mike Teavee and family.</td>
</tr>
<tr>
<td>Sunday February 3, 2013</td>
<td>Block Scene 10 p. 55 – 58 (to “See you later alligator”): Willy Wonka, Charlie, Grandpa Joe, Michelle Teavee and Mrs. Teavee.</td>
</tr>
<tr>
<td>Monday February 4, 2013</td>
<td>Run Scene 10 p. 55 – 58 (to “See you later alligator!”): Willy Wonka, Charlie, Grandpa Joe, Michelle Teavee and Mrs. Teavee.</td>
</tr>
<tr>
<td>Tuesday February 5, 2013</td>
<td>Block Scene 10 p. 58 – 60 Willy Wonka, Charlie, Grandpa Joe, Mrs. Teavee</td>
</tr>
<tr>
<td>Saturday February 9, 2013</td>
<td>Run Scene 10 p. 58 – 60 Willy Wonka, Charlie, Grandpa Joe, Mrs. Teavee</td>
</tr>
<tr>
<td>Tuesday February 12, 2013</td>
<td>Run Scene 6 – 8: Narrator, Willy Wonka, Charlie, Grandpa Joe, All ticket winners EXCEPT the Gloops. SQUIRRELS.</td>
</tr>
<tr>
<td>Saturday February 16, 2013</td>
<td>Run Scene 9 – 11. Charlie, Grandpa Joe, Willy Wonka, Michelle Teavee, Mrs. Teavee,</td>
</tr>
<tr>
<td>Sunday February 17, 2013</td>
<td>Walk Down. Full Cast (TRY ON COSTUMES) Run Scene 1 – 2. Narrator, Augusta, Violet, Veruca, Bucket Family</td>
</tr>
<tr>
<td>Tuesday February 19, 2013</td>
<td>Run Scene 6 – 8. Narrator, Grandpa Joe, Charlie, All ticket winners and their parents except for the GLOOP family, SQUIRRELS.</td>
</tr>
<tr>
<td></td>
<td>Put up show posters around the community.</td>
</tr>
<tr>
<td></td>
<td>Send copy of poster to community services to send via email to community employees. Remind her periodically.</td>
</tr>
<tr>
<td>Saturday February 23, 2013</td>
<td>Run Scene 9 – 11. Charlie, Grandpa Joe, Michelle Teavee, Mrs. Teavee, Wonka</td>
</tr>
<tr>
<td>Sunday February 24, 2013</td>
<td>Run Scene 1 – 5 Full Cast</td>
</tr>
<tr>
<td>Monday February 25, 2013</td>
<td>Run Scene 6 – 11 Full cast (EXCEPT for GLOOPS), SQUIRRELS</td>
</tr>
</tbody>
</table>
Tuesday February 26, 2013  Walk down. Full run through scenes 1-11. Full Cast, SQUIRRELS.
Saturday March 2, 2013  Tech scenes 1-5. Full Cast (EXCEPT SQUIRRELS)
Sunday March 3, 2013  Tech scene 6-11. Full Cast (EXCEPT for GLOOPs) SQUIRRELS
Monday March 4, 2013  Tech scene 1-11. Full Cast. SQUIRRELS.
Tuesday March 5, 2013  Full run with tech. Full Cast. SQUIRRELS.
Wednesday March 6, 2013  Costumes ready today and hung up in wardrobe
THURSDAY MARCH 7, 2013  Full run / dress rehearsal 9 am – 3 pm. SQUIRRELS.
Saturday March 9, 2013  Opening night 6:00 pm. Call time 4:45 pm
Tuesday March 12, 2013  Show night 6:00 pm. Call time 4:45 pm
Wednesday March 13, 2013  Closing night 6:00 pm. Call time 4:45 pm
Wednesday May 15, 2013  Section 3 due to George
Saturday June 1, 2013  DHL courier express mail binder to George
Saturday June 15, 2013  Physical Project Binder due to George (DHL express post)

June, 2013  Submit 4 copies of the Brief to Graduate office (at least 2 weeks prior to the orals).
Submit a request for a final folder check.
Register for 700 credits (6)
Return the oral defense permit to the graduate school at least 3 weeks prior to the date of the oral examination.

July 9, 2013  Oral Defense

Oompa Loompa rehearsals will be every Saturday and Tuesday beginning November 27th from 11:45 am to 12:40 pm. Starting February 17th Oompa Loompas will join regular after school rehearsals from 3:15 pm – 5:15. No lunch rehearsals after this point.

<table>
<thead>
<tr>
<th>Rehearsal</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday November 27, 2012</td>
<td>Learn Augustus and Violet songs</td>
</tr>
<tr>
<td>Saturday December 1, 2012</td>
<td>Learn Veruca and Mike’s songs</td>
</tr>
<tr>
<td>Tuesday December 4, 2012</td>
<td>Practice all songs (singing only)</td>
</tr>
<tr>
<td>Saturday December 8, 2012</td>
<td>Block scene 5 p. 31-32: Gloop</td>
</tr>
<tr>
<td>Tuesday December 11, 2012</td>
<td>Work / run scene 5 p. 31-32: Gloop</td>
</tr>
<tr>
<td>Saturday December 15, 2012</td>
<td>Block Scene 7 p. 42-44: Violet</td>
</tr>
<tr>
<td>Tuesday December 18, 2012</td>
<td>Work / run scene 7 p. 42-44: Violet</td>
</tr>
<tr>
<td>Saturday January 12, 2013</td>
<td>Block scene 8 p. 50-51: Veruca</td>
</tr>
<tr>
<td>Tuesday January 15, 2013</td>
<td>Work / run scene 8 p. 50-51</td>
</tr>
<tr>
<td>Tuesday January 22, 2013</td>
<td>Block scene 10 p. 60-62: Mike</td>
</tr>
<tr>
<td>Saturday January 26, 2013</td>
<td>Work / run scene 10 p. 60-62: Mike</td>
</tr>
<tr>
<td>Tuesday January 29, 2013</td>
<td>Work / run scene 5 p. 31-32: Gloop / and scene 7 p. 42-44: Violet</td>
</tr>
<tr>
<td>Saturday February 2, 2013</td>
<td>Work / run scene 8 p. 50-51: Veruca and scene 10 p. 60-62</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
</tr>
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<td>-----------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tuesday February 5, 2013</td>
<td>Singing practice only for all songs</td>
</tr>
<tr>
<td>Saturday February 9, 2013</td>
<td>Work / run all scenes</td>
</tr>
<tr>
<td>Tuesday February 12, 2013</td>
<td>Work / run all scenes</td>
</tr>
<tr>
<td>Saturday February 16, 2013</td>
<td>Work / run all scenes</td>
</tr>
<tr>
<td><strong>All Oompa Loompas will now attend after school rehearsals. No more lunch time rehearsals after this date.</strong></td>
<td></td>
</tr>
<tr>
<td>Sunday February 17, 2013</td>
<td>Walk Down, Run Scene 1 – 2 Full Cast (try on costumes)</td>
</tr>
<tr>
<td>Monday February 18, 2013</td>
<td>Run Scene 3 – 5 Full Cast</td>
</tr>
<tr>
<td>Tuesday February 19, 2013</td>
<td>Run Scene 6 – 8 Full Cast</td>
</tr>
<tr>
<td>Saturday February 23, 2013</td>
<td>Run Scene 9 – 11 Full Cast</td>
</tr>
<tr>
<td>Sunday February 24, 2013</td>
<td>Run Scene 1 – 5 Full cast</td>
</tr>
<tr>
<td>Monday February 25, 2013</td>
<td>Run Scene 6 – 11 Full cast</td>
</tr>
<tr>
<td>Tuesday February 26, 2013</td>
<td>Full run through / walk down</td>
</tr>
<tr>
<td>Saturday March 2, 2013</td>
<td>Tech scenes 1-5</td>
</tr>
<tr>
<td>Sunday March 3, 2013</td>
<td>Tech scene 6-11</td>
</tr>
<tr>
<td>Monday March 4, 2013</td>
<td>Tech scene 1-11</td>
</tr>
<tr>
<td>Tuesday March 5, 2013</td>
<td>Full run with tech</td>
</tr>
<tr>
<td><strong>THURSDAY MARCH 7, 2013</strong></td>
<td>Full run / dress rehearsal 9 am – 3 pm</td>
</tr>
<tr>
<td>Saturday March 9, 2013</td>
<td>Final Dress Rehearsal 3:30 pm - finish</td>
</tr>
<tr>
<td>Monday March 11, 2013</td>
<td>Opening night 6:00 pm. Call time 4:45 pm</td>
</tr>
<tr>
<td>Tuesday March 12, 2013</td>
<td>Show night 6:00 pm. Call time 4:45 pm</td>
</tr>
<tr>
<td>Wednesday March 13, 2013</td>
<td>Closing night 6:00 pm. Call time 4:45 pm</td>
</tr>
</tbody>
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Evaluation of *Roald Dahl’s Charlie and the Chocolate Factory: A Play* as a Production Vehicle

*Roald Dahl’s Charlie and the Chocolate Factory: A Play* will take place in Udailiyah School, which is located in Saudi Arabia on a small and isolated oil company compound. There are approximately 170 students from grades K-3 to 9. Only Aramco, or contractor, employee children are permitted to attend, and after Kindergarten, Saudi children are not admitted. The community itself consists mainly of oil company employees, their families, and some medical and recreation staff from various countries around the world. A small and isolated community creates the unique situation where everyone seems to know everyone else, with colleagues, students and friends fulfilling multiple roles, often becoming more like family. While this common shared experience unites community members, it also creates the need to explore creative ways to sustain a positive mindset. Therefore, the primary objective in selecting *Roald Dahl’s Charlie and the Chocolate Factory: A Play* for a thesis project is to provide a fun, engaging and entertaining experience for actors and audience alike. While there is an underlying dark and serious side to this play, it will be important to highlight the humor and playfulness. This may be achieved through over-exaggerating character traits, making the Oompa Loompa parts energetic, developing creative and humorous ways to show how the children are eliminated throughout the play, and creating playful and fun costumes, scenery and props.

One theme explored in this play is the transformation from misfortune to fortune. This is an appropriate theme for this community for two reasons: first, there are people who have experienced this and can therefore relate well to the play, and second, there are people who need to better understand this. First, many people who work and live here come from
less fortunate backgrounds. Like the Bucket family, they have experienced great financial struggle, thus resulting in feelings of despair and hopelessness. Securing a job with Saudi Aramco is somewhat like finding the golden ticket. For example, within the international teaching community, it is well known that teaching at an Aramco school is one of the most financially rewarding jobs that is possible for a school teacher to obtain anywhere in the world. On the contrary, there are people who have always lived a privileged life, and who continue to do so by working for Aramco. In particular, Aramco children are extremely privileged. Most do not know or understand what it is like to want for anything. Working with this theme will hopefully help them become more aware and sensitive to those less fortunate, and promote an attitude of gratitude toward their comparatively fortunate life circumstances.

One motif in the play is the powerful representation of the factory serving as the livelihood for the community. The Udhailiyah community will relate and connect to this since it is the only reason anyone is here: to work for the oil company. If anything were to happen to it, as with Mr. Bucket and the closing of the toothpaste factory or the closing of Willy Wonka's chocolate factory, everyone who lives in our community would lose their job.

The audience will consist mostly of supportive parents and teachers who live in the community. There may be students from other Aramco camps who come to see the show, although it will be a challenge due to travel time required. It is anticipated that other community members who do not have children at the school will also be attracted to watch the show, especially given the unique nature of a live theatre event. Selecting this familiar and well-known universal story will assist with the intention of this production: to delight,
entertain, and joyfully invite audience members into the world of the play, thus transporting them away from the reality faced in living in an isolated community in a foreign country.

Actors will consist mostly of middle school students in grades 6 through 9. Elementary students may be cast to play the role of the Oompa Loompa's. A familiar story, the play’s content and reading level is appropriate for these ages. Students are exposed to Roald Dahl’s works as early as first grade. Themes and ideas presented, as previously discussed, will provide the opportunity for students to discuss and explore deeper connections while retaining the main objective of the play. As drama is new to the school and this will be many students’ first experience performing on stage, this material is appropriate for beginning and inexperienced young actors to work with. While this script will challenge students to grow as actors, it is not beyond their reach. There is the concern, however, that students will fail to achieve the desired energy level necessary to make this play work. It will be important for the director to experiment with creative strategies to achieve this goal.

The venue for this production is the school gym stage. This play is appropriate for our shared space since the set will need to be kept simple and easy to move. Lighting and sound needs are also appropriate for the equipment we have available and people to run it.

Selecting a suitable play for my Creative Project has been a difficult personal journey. I began working at Udhailiyah School in August 2011 and had originally selected *A Thousand Cranes* before experiencing the school and community. After relocating, I felt it would not be an appropriate choice, and that I needed to select something more light-hearted, fun, imaginative, and realistic to student’s acting levels. I had previously seen *Roald Dahl's Charlie and the Chocolate Factory: A Play* successfully performed at the middle school level
in Kuwait and felt it would be an appropriate choice for my students and community. I also
needed to consider that I would, for the most part, be solely responsible for all aspects of this
production. Therefore, with my main focus being on quality acting, I needed to select a play
with setting, props, light and sound needs that would allow me to concentrate on directing.
Director's Concept Statement

A central theme explored in Roald Dahl's Charlie and the Chocolate Factory: A Play is that virtue is a desirable human quality that is rewarded accordingly, whereas vice, being undesirable is also punished accordingly. The underlying mood is the feeling of innocence and ignorance. The goal is to move the characters from ignorance to knowledge to help them make virtuous life choices. It also serves to protect the innocent from being taken advantage of.

Although the script is not time or place specific, it may be inferred that it is set during the Industrial Revolution in London. The play juxtaposes virtue with vice, right with wrong, rich with poor, and fantasy with reality. Similar to fables that are intended to teach through a removed perspective, this play is intended to instruct through the use of things that appeal to children, such as candy, fantasy and humour. While the characters in the play are distinctively pinned as either good or bad, they are themselves unaware, or ignorant. It is only through the result of their actions that they gain awareness and, therefore, it is suggested that once corrected, these children have a chance at salvation.

Charlie, who is innocent and virtuous, makes right choices and is rewarded for his good behaviour. The other children, who are also innocent yet possess non-virtuous qualities, are punished for their bad behaviour. Willy Wonka is a virtuous character who has been taken advantage of and suffered the consequences of his ignorance. The parents of the golden ticket winners have failed to properly educate their children, yet they are ignorant of their shortcomings as parents. Charlie’s family are also ignorant, yet they are virtuous, and are innocent victims of society. The Oompa-Loompas are virtuous beings who are also victims of society, but who are saved.
Characters will be portrayed as childlike, playful, innocent and ignorant of their virtue or vice. Willy Wonka, who has gained knowledge that he wishes to teach others, will retain a childlike innocence. Students who play the elderly Bucket family members may also double roles as the other children who win the golden tickets.

The set design will reflect the juxtapositions presented in the play. Hard textures will contrast with soft. Curves and soft lines will contrast with straight and sharply angled lines. Muted and grey colors will be set against vibrant and brilliant colors. Fantasy locations and objects will contrast with reality. Places like the Bucket home will be presented as bare, humble, and reflect simplicity and innocence. Within the chocolate factory, a fantasy world will contrast the outside walls of the realistic looking factory. Costumes colors and design will reflect the dominant characteristics of each character and display a childlike innocence. Natural white lighting will contrast colors and simple lighting effects.
Initial Action and Conflict Analysis

- **Protagonist:** Charlie Bucket
- **Opposing Force:** Charlie’s externally imposed life situation; the oppression of an industrial, consumer based society; Charlie’s blind acceptance of a life less fortunate and his perceived helplessness.
- **Introductory Incident:** Wonka holds a contest in which five lucky winners will tour his factory and receive a lifetime supply of confections.
- **Moment of Engagement / Inciting Action:** Charlie uses some money he finds to buy a Wonka Chocolate Bar, in which the final Golden Ticket is enclosed.
- **Crisis:** Charlie considers Wonka’s offer to move to the factory and take over its operation.
- **Climax:** Charlie accepts Wonka’s offer.
- **Denouement:** Charlie fantasizes about how wonderful their lives will be.
- **Major Dramatic Question:** Will Charlie win the contest and change his life forever?
Research on the Given Circumstances

I. Given Circumstances

A. Environmental Facts:

1. Geographical Location & Climate:

Beginning with the narrator’s introduction that welcomes the audience to a “tale of a delicious adventure in a wonderful land” the geographical location is not specified (Dahl and George, Charlie [Knopf] 5). The director is left to imagine a fictitious factory that exists in an unnamed town. Upon further exploration, however, it can be inferred that the play is likely set in industrial-age England, where factories are the central source of livelihood.

In the exposition, Cadbury, Rowntree, and Fry’s are listed as familiar chocolate brands. These chocolate companies all have British origins, with the real life Cadbury factory located in Bourneville, only about sixty-four miles south of where Roald Dahl attended Repton School from age thirteen to eighteen ("1800-1850"; Dahl, Boy 121, 153). In his autobiographical book, Boy, Dahl recalls Cadbury sending boxes of chocolate bars to the school for the students to appraise (133).

Also revealed in the exposition is Wonka’s forced factory closure. Spies steal his secret recipes and profit from selling Wonka’s inventions as their own. This event parodies real life “industrial espionage . . . [which was] a huge problem in the chocolate industry . . .” (Smith). In his article “Chocolate Wars: The Inspiration for Charlie and the Chocolate Factory,” Joël Glenn Brenner states: “During Dahl’s childhood, the two largest British candy firms, Cadbury and Rowntree, sent so many moles to work in competitors’ factories that their spying became legendary.”

Other geographical clues include language and currency. There are several
distinctive British words or phrases such as: using “rubbish” instead of garbage, the spelling of “m-u-m” instead of m-o-m, the use of idioms such as “quite” and “good heaven’s,” using “cross” instead of angry or mad. The currency referenced to in the play is British Pounds.

The only reference to climate in the play is to the cold, harsh winters. This supports the suggested geographical location. English climate varies between regions, but generally shares the same characteristics of chilly, wet winters from December to February, and moderately warm, dryer summers from June to August. Winters are also dark, receiving as little as fifty-two hours of sunlight in December (UK. Public Weather Service).

The staging notes explicitly state the play takes place in an un-named town, and so the Bucket home may be represented with simple furniture props. The factory design may contain several creative, fantasy-like machines to excite the audience’s imagination. Costumes should suggest a cold, winter climate, while inside the factory is warm and cozy. Actors can, therefore, remove coats and scarves upon entering.

2. Date: Year, Season, Time of Day:

The Dramatic Publishing Company’s script includes staging notes stating that the play takes place in the present time. However, it can be inferred that the play is likely set sometime in early to mid-1900.

Emulating real-world chocolate company developments during this time are Wonka’s imaginative, inventive product ideas and the machines used to make them. For example, Cadbury began utilizing increasingly technologically advanced and efficient machinery. This enabled the company to improve, experiment with, and mass produce new products such as boxes of assorted chocolates called a “Milk Tray” (“1800-1850”). Similarly, Wonka is able to mass-produce and export products worldwide.
Chocolate production advancements also made it possible for companies to introduce products affordable to the general public, rather than remaining an exclusive, wealthy class luxury (Alberts and Cidell 220). These early industrial-era machines required thousands of workers to operate during production. Just as Willy Wonka cares for the Oompa-Loompas, Cadbury built an entire town to provide for company employees (Ella). Increased productivity and competition necessitated companies to develop strategic marketing schemes (Blaschke; Bunn 577). Similarly, Wonka’s Golden Ticket contest boosts sales as people worldwide fanatically buy thousands of his chocolate bars hoping to strike gold.

The play takes place during winter. Charlie’s family suffers because they must sleep on “mattresses on the floor [which] can be very cold in the wintertime” (Dahl and George, Charlie [Knopf] 11-12). When describing how he finds the fifth Golden Ticket, Charlie refers to the “wind [...] so cold [...] and the snow [...] blowing so hard ...” (16). Wonka invites all his guests out from the cold into his factory where “it’s nice and warm inside” (23). From Scene Four onwards, the play occurs on “the first day in the month of February [beginning] at ten o’clock ... in the morning” (21). Scene One takes place after four Golden Tickets are found, likely sometime in January since Charlie is the fifth Golden Ticket finder. Scene Two and Three likely occur in January as well, since they occur just before and during the time Charlie finds the ticket. Scene One is not time-specific. It consists of exposition and monologues that set the Scene up before the play’s action begins. Since Charlie is home and not at school, Scenes Two and Three likely occur sometime in the afternoon or evening during the dreaded cabbage soup suppertime.

Because it is explicitly stated that the play occurs in the present time, it is possible to adapt costumes, set, and props accordingly. Blankets, scarves, jackets and hats will show the
season. Lighting will give the feel of late afternoon or evening in the Bucket household, and mid-morning outside the chocolate factory.

3. Economic Environment:

Factory employment has a strong influence on the economic environment in the play. Before being forced to close down his factory, Wonka is an important figure in the town, whereas afterwards, “a lot of people [say] some unkind things about him . . .” (19). Similar to Bourneville, where the Cadbury factory moved to in 1879, Wonka probably employed many people in the surrounding town (“1800-1850”; Morris). It is likely that thousands of workers lost their jobs, increasing unemployment rates and poverty in the area. Wonka’s factory closure also directly impacts the toothpaste factory. It is forced to shut down causing many more people to lose their jobs, including Mr. Bucket. Like most factory laborers, Mr. Bucket is not paid enough to even afford decent housing, and so the family has no savings (Trueman). It seems unlikely that Mr. Bucket will secure employment anytime soon since “there aren’t any better jobs” (Dahl and George, Charlie [Knopf] 12). Assuming that the other unemployed people in the town are in a similar predicament, it is likely that the economy is in distress.

While Charlie and the Bucket family are impoverished and starving, the other contest winners and their families are comparatively wealthy, oblivious and unaffected. This extreme difference heightens, and separates the rich from the poor, the advantaged from the disadvantaged and the upper from lower class.

Because of this black and white portrayal of poverty versus wealth, it is important to visually and aurally distinguish these differences. This can be accomplished by highlighting each character’s specific virtuous or wicked traits in performance, possibly making use of
widely accepted stereotypical behavior associations. The Bucket family costumes should appear ragged, worn and old, whereas the others should look newer, fashionable, and costly. Personal props may be used to emphasize the ability to purchase for pleasure. Finally, the Bucket household should look sparse and simple.

4. Political Environment:

Although the political environment is not stated outright, particular events and circumstances in the play suggest possible political unrest and the need for reform.

A victim of espionage, it appears there are no legal measures in place to protect Willy Wonka or his products. When the other chocolate makers steal his secret recipes and begin replicating them, Wonka’s entire factory operation and livelihood are threatened. Unclear on what action to take, Wonka “[does] the only thing he [can]; he [sends] all the workers home and [closes] the factory” (6).

While traveling abroad, presumably considering possible solutions, Wonka discovers the Oompa-Loompas who live in less than favorable conditions. He convinces them to live and work in his factory in exchange for “all the cocoa beans they [want] . . .” (27). Immigrants who usurp native residents’ employment is cause for political unrest. While the community’s response is not expressed in the play, upon learning that Wonka employs foreigners, it is likely to have caused some upset. In British history, for example, “the Aliens Act of 1905 . . . was [created] to keep Britain 'British' from 'asylum seeking' Jews fleeing persecution in Russia and Poland. . . . [R]acist riots against blacks can be traced to 1919 in Liverpool” (Bam-Hutchison). Ruth Brown, who wrote in the International Socialism Journal, best expresses concern over immigrants overtaking job opportunities:

As with all subsequent immigration controls in Britain, the Aliens Act was
thus designed primarily to create an easy target for an increasingly impoverished and unemployed working class and marks one of the first institutionalized attempts by the British ruling class to divide and rule the working population by means of overt racism. Of course, it was never clearly stated that the act was aimed only at Jews, but nobody was left in any doubt as to who its intended targets would be. Crucially the act was aimed only at keeping out working class Jews, those 'without visible means of support'.

With the Oompa-Loompas help, Wonka begins production once again, although he does so in complete secrecy. "Nobody [knows] who [is] running the place. Nobody ever [goes] in and nobody ever [comes] out" (Dahl and George, Charlie [Knopf] 6). "Secrecy is not indigenous to fictional representations of the candy industry, but is widespread throughout its real-world confectionary counterparts" (Fromer).

Because many candy firms are privately held, and, more important, because candy recipes are not patentable . . . it is impossible to stop competitors from stealing hot products and selling them as their own. Take the American coconut bar Mounds. Forrest Mars Sr., patriarch of the Mars candy empire, stole the idea for Mounds in the 1950s and took it to Britain, calling his version Bounty. Bounty remains a bestseller today; the Brits have never heard of Mounds . . .

The real-life espionage became so pervasive that candy makers in Europe—where virtually all of the important industry innovations were taking place—began routinely employing detectives to keep track of workers. Sensitive manufacturing processes were off-limits to all but the most loyal
workers. And outsiders dealing with candy makers were forced to sign strict, highly punitive confidentiality agreements. (Brenner)

Several instances in the play relate to a variety of employment issues such as unemployment insurance and minimum wage laws. First, closures of both the chocolate factory and the toothpaste factory presumably cause a sudden surge in the town’s unemployment rate. As with the Bucket family, this in turn is likely to cause an increase in poverty and poorer living conditions. Finally, with the majority of the lower class population experiencing extreme strife, the threat of protest looms.

It is unclear whether unemployment insurance, or other government assistance, is available to these factory workers. Mr. Bucket appears not to receive any as the family is starving. Even if it is available, it is probably inadequate. Under the 1911 National Insurance Act, amended in 1920, “With a duration limit of 15 weeks, many of the unemployed exhausted their insurance benefits and remained jobless or unable to obtain sufficient work to qualify for further unemployment insurance. The conditions for receipt of local relief were onerous and local governments were unable to finance it for the large numbers who were unemployed and uninsured” (Wu).

With more people living in squalor, malnutrition, disease, crime rate, alcoholism and prostitution likely also saw an increase. In their book, Poor People’s Movements: Why They Succeed, How They Fail, Cloward and Piven discuss similar conditions that occurred in the United States. Upon discussing the impact of unemployment on daily life, they summarize and refer to Bernstein’s research:

One dramatic sign was the spread of malnutrition and disease. Surveys of school children showed that one quarter suffered from malnutrition, new
patients in tuberculosis clinics almost doubled, and a study by the U. S. Public Health Service revealed that the families of unemployed workers suffered 66 percent more illness than the families of employed workers. In 1931 New York City hospitals reported about one hundred cases of actual starvation (331). Another sign was the weakening of family life as ties wore thin under the strains and humiliations of poverty. Desertions became common and divorce rates rose, while marriage rates and the birthrate dropped. And as poverty deepened and morale weakened, the crime rate rose, as did drunkenness and sexual promiscuity, and the suicide rate (Bernstein, 1970, 332). (ref. in Cloward and Piven 48)

Since the Bucket family clearly is not morally weakened by their substandard conditions, Charlie Bucket’s character becomes all the more endearing and heroic. However, should these distressed townspeople band together to organize protests, which often was the case under such extreme conditions, perhaps the Bucket family would have refused to continue suffering in silence (Cloward and Piven 48, 49). As a result, government institutions that exist within the world of the play would be unable to ignore the need for change and reform under these conditions.

The next employment issue relates to fair wages. As with many factory workers in Britain during this time, Mr. Bucket is not paid enough at the toothpaste factory to even afford decent housing. In its report, *The Case for a Legal Minimum Wage*, the Fabian Society publication discusses working conditions and the need to establish fair wages to sustain a minimum standard of living. Upon researching social conditions, the report concludes that:
It is glaringly apparent that an alarming proportion of the mass of the people, in spite of the efforts of the State by indirect and partial means to raise the standard of life, do not receive sufficient wages to provide for a healthy physical existence. The researches of Mr. Charles Booth and Mr. B.S. Rowntree [of Rowntree’s chocolate company] indicate that it is probably that at least twelve millions of our population are living just on or below a level of bare subsistence. (3)

In another report, *Home Work and Sweating*, the Fabian Society defines the condition of sweating work as “unduly low rates of wages, excessive hours of labor, and [the] insanitary state of the workplaces” (3). These are likely similar conditions to what Mr. Bucket endured, as well as the women who work in Mr. Salt’s factory. The report states that:

Sweated workers are sweated because either by reason of sex, age infirmity or want of organization and support, they have to let their work go cheap. They are compelled by need to sell their labor to the first purchaser who will take it, and cannot make conditions. They must work at the rates of pay the employer thinks good enough for them, and the smallness of the pay automatically extends the hours of work. (4)

The report goes on to give examples of wages from the *Daily News* Exhibition Handbook stating, “such wages could be multiplied *ad nauseam*”

A. Trouser maker, widow with 4 children, works 10 or 12 hours a day, her best earnings (exceptional) are 10 [shillings]. 6 [dollars] a week; more often 3s. or 4s.; receives parochial relief.
B. Match-box maker, works 12 hours a day, earns on an average less than 5
[shillings] a week. Highest earnings 8 [shillings]. 2 [dollars] for a full week
including Sunday.

C. Button carder. Two old people work together, earn 3 [shillings]. 6 [dollars]
per week. (6)

Mr. Salt only employs women, which provides a clear insight into his character. It is
evident in the Fabian Society Report *The Case for a Legal Minimum Wage* that women’s
work is considered less valuable than a man’s, and as such, they are paid less (10, 11). It is
probable that Mr. Salt wants to get away with paying his workers as little as he possibly can.

5. Social environment:

The social environment in the play revolves around the behavioral and moral
differences between the privileged wealthy class and the poor working class. *Charlie and the
Chocolate Factory* is overtly morally didactic, both from within the world of the play, and
from the audience’s point of view. As Anita West Moss states in her article *Crime and
Punishment, or Development, in Fairy Tales*, it is “clearly a descendent of the British
didactic fairy tale . . . [that] incorporates the archetype of departure and return and the
conventions of fairy tale, as well as terrifying effects, in order to teach children, as Gillian
Avery notes, ‘quite ordinary moral lessons.’” In the play, the benevolent and virtuous
Charlie Bucket is rewarded, whereas the other immoral children are punished.

It can be said that the Seven Deadly Sins, as represented in the Christian Faith, are
manifest in the four immoral children. Augustus Gloop is greedy and gluttonous; Violet
Beauregarde is proud and envious; Veruca Salt exhibits anger and lust, while Mike Teavee
exemplifies sloth. Charlie Bucket, on the other hand, represents everything morally desirable
such as faith, hope, charity, prudence, temperance, fortitude and justice (Wheeler).

The adults in the Bucket family comment on how so many children seem to behave like these undeserving “brats” (Dahl and George, *Charlie* [Knopf] 12, 13). As the underprivileged in society, they likely resent the opportunities exclusively available to the wealthy class that they can only dream of. To the Buckets, it seems unjust that Charlie, who is a “nice boy,” will likely never receive the good things he deserves in life (12).

The Oompa-Loompas sing playful, cautionary songs that warn children against exhibiting immoral behaviors. They simultaneously accuse parents of spoiling their children and not implementing proper discipline. Wonka has no tolerance for such objectionable misbehavior. While the harsh punishments inflicted on the mischievous children are seemingly coincidental, Wonka appears to know their fate before they even enter the factory. Once the offending child commits a mischievous deed, Wonka is indifferent, and does nothing to interrupt the horrifying consequences. He suggests, with proper discipline, “[the children will] all come out in the wash in the end, every one of them” (60).

From this, it is possible to infer that the social environment, with particular regard to privileged children’s behavior and lack of parental discipline, is perhaps in need of reform. Wonka appears to take it upon himself to implement such reform.

6. Religious environment:

Within the dialogue, there is very little direct reference to the religious environment and its impact on the characters’ lives. The only religious reference the characters make occur after the Television Chocolate Machine zaps Mike Teavee, and when Violet Beauregard is transformed into a blueberry. Wonka consoles Mr. Teavee suggesting that they “must pray that [his] little boy will come out unharmed at the other end” (58).
Oompa-Loompas refer to praying in the Mike Teavee song as they plead with the audience to dispose of their television sets. Finally, Mrs. Beauregarde says, “Good heavens, girl! . . . Mercy save us!” (40). This may suggest that their only hope of salvation is beyond their control.

It is possible to suggest that Willy Wonka acts as a God-like symbol, the factory synonymous with a utopian, and heaven-like promise land. A fundamental goal of religion is for the moral instruction, and social control, of human beings (Gauchet 40). In like manner, Wonka tests his guest’s moral integrity. He tempts them with metaphorical apples from the Tree of the Knowledge of Good and Evil within his child-like version of the Garden of Eden. Those who pass the test are promised to receive rewards beyond their “wildest dreams . . .” (Dahl and George, Charlie [Knopf] 20). Wonka, the Oompa-Loompas and the Bucket family espouse similar desirable moral behaviors throughout the play, and are rewarded. The other morally corrupt characters are judged, punished, and banished to live their lives in repentance.
B. Previous Action:

Willy Wonka is a famous chocolate maker who invents many new and unique products. Three competing chocolate makers send spies to steal Wonka’s secret inventions and market them as their own. Because Wonka is unable to discern who the spies are, he fires all his employees and closes the factory. After months of closure, the factory mysteriously begins operating again; however, no one is seen entering or exiting. Unbeknownst to anyone, Wonka has convinced 3,000 Oompa-Loompas to move from their homeland, called Loompaland, to live and work in his factory. With their help, Wonka’s factory produces chocolate treats once again. To increase sales, Wonka conducts a contest where the winners will tour his factory and take home a lifetime supply of chocolate. He conceals five Golden Tickets in five chocolate bars, randomly hiding them among his worldwide exports. When the action of the play begins, four children have already found Golden Tickets, which leaves only one remaining ticket. Augustus Goop likely finds the Golden Ticket because he eats so much chocolate. Violet Beauregarde always has a piece of gum in her mouth. Determined to be a winner, ever competitive Violet finds her Golden Ticket because she stops chewing gum and starts eating chocolate instead. Veruca Salt finds her Golden Ticket because her father buys thousands of Wonka bars and has his factory workers look for it. It is the only way he can stop her from throwing temper tantrums. Mike Teavee only cares about being left alone to watch television. It is likely that he finds his Golden Ticket after eating only one bar.

The Bucket family lives in poverty because, as the sole provider, Mr. Bucket’s salary is inadequate, and he recently lost his job. Charlie walks past Wonka’s factory daily on his way to school daydreaming about the delicious chocolate. Despite their hardships, the family
manages to save enough to buy Charlie a Wonka chocolate bar for his birthday present, just as they do every year.
C. Polar Attitudes:

Charlie Bucket:

- Beginning: “But I guess I should realize that dreams don’t come true. [...] me imagining that I could win the fifth Golden Ticket. Why, it’s ... it’s ... it’s pure imagination” (Dahl and George, *Charlie* [Knopf] 13, 14).

- End: “This is more than I could have ever imagined! ... It’s going to be our chocolate factory! And we’re never ever going to starve again!” (65).

Charlie’s journey helps him move from believing that his family will never overcome their ill-fated life to believing that anything is possible, even for him. His most notable transformation is his improved financial situation.

Willy Wonka:

- Beginning: I don’t know what to do! I don’t know who the spies are. I must close the factory before all of my most precious secrets are stolen. I cannot trust anyone.

- End: “I’m not getting any younger, and it isn’t as easy to carry out my ideas as ... as ... it once was. I need some help. [...] I would like to have someone who will take over ... after I’ve gone. [...] This would be after I’ve trained you and taught you everything I know, of course! [...] *E*verything that I have is yours” (64, 65).

Willy Wonka begins his journey betrayed and vulnerable. As a result, he halts production and becomes a recluse. In the end, Wonka understands that the joy his treats bring to others is more important than keeping all his secrets to himself. He realizes that he needs to trust someone, but not just anyone. The person must be virtuous, care about the chocolate factory as much as he does, and be capable of continuing his legacy.
Grandpa Joe:

- Beginning: “Well my boy, it may be pure imagination, but I’ve heard tell that what you imagine sometimes comes true” (14).
- End: “It’s absolutely fantastic! It’s . . . it’s . . . it’s a miracle!” (57).

Grandpa Joe is a positive, child-like and warm hearted elderly man who loves his grandson. Although he encourages Charlie to keep believing in his dreams, it is possible he does not completely believe this himself. He may say it more to keep Charlie’s spirits up as he would “do anything” (16) for him. In the end, Grandpa Joe also believes that dreams really can come true.

Grandma Josephine, Grandma Georgina, Grandpa George, Mr. & Mrs. Bucket:

- Beginning: “You know, it sure would have been nice if Charlie had won that fifth Golden Ticket” (15).
- End: “Hurray! . . . It’s off to the chocolate factory!!!” (18).

Augustus Gloop:

- Beginning: “I MUST EAT ALL THE TIME . . . Ummmmmmmmmmmmmmmmm . . . CHOCOLATE! This Golden Ticket is my meal ticket to . . . uh . . . eat . . . and eat . . . and eat . . . and EAT!!!” (7).
- End: “This stuff is teeerrrific! Oh boy, I need a bucket to drink it properly!” (28).

Violet Beauregarde:

- Beginning: “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” (8).
• End: “Oh, be quiet, mother, and let me finish!” (40).

Veruca Salt:
• Beginning: “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” (9).
• End: “Who says I can’t [have one]?! I’m going in to grab me a squirrel this very minute!” (46).

Mike Teavee:
• Beginning: “Of course I’ve got a Golden Ticket, but why can’t everyone leave me alone? I want to watch television!!! [. . .] It’s the life, I tell you. It’s terrific!” (10).
• End: “Look at me! I’m going to be the first person in the world to be sent by television!” (58).

Roald Dahl’s novel Charlie and the Chocolate Factory, shows what happens to the children and how they change. However, in Richard R. George’s adapted play, it is not clear what becomes of them. Wonka often tells the children’s parents not to worry as “they all come out in the wash . . . every one of them” (60).

Mrs. Gloop:
• Beginning: “There he is! That’s him! It’s Willy Wonka!” (21).
• End: “Oh, my poor Augustus! . . . How dare you laugh like that when my boy’s just gone up the pipe! You monster! You think it’s a joke, do you?” (30).

Mrs. Gloop’s attitude toward Willy Wonka changes from star struck to calling him a monster. She is quick to blame everyone but herself for her son’s misdeeds. It appears that
the ordeal may not influence her parenting methods.

Mrs. Beauregarde:

- Beginning: “Keep chewing, kiddo! ... This is a great day for the Beauregards! Our little girl is the first person in the world to have a chewing-gum meal!” (40).
- End: “But I don’t want a blueberry for a daughter!” (41).

Mrs. Beauregarde cheers her daughter on and encourages her disrespectful behavior in the beginning. In the end, she may only start to become aware that she does not want her daughter to continue behaving this way. However, she may not know what to do to correct her daughter’s behavior.

Mr. & Mrs. Salt:

- Beginning: “All right, Veruca, all right. But I can’t get it for you this second, sweetie. Please be patient. I’ll see that you have [an Oompa Loompa] before the day is out” (28).
- End: “My daughter may be a bit of a frump - I don’t mind admitting it ... What a lot of rubbish there’s going to be today!” (48, 49).

Mr. and Mrs. Salt spoil their daughter and, at the first sign of a temper tantrum, promise to get her whatever she wants. By the end, they admit their daughter’s faults, and may begin to take steps not to give into her every whim in the future.

Mr. & Mrs. Teavee:

- Beginning: “Shut up!” (55).
- End: “No, you will not be able to watch television! I’m throwing the television set right out the window the moment we get home. I’ve had enough of television! ... I don’t care what you want ... or how much you jump and scream!” (59).
Mr. and Mrs. Teavee use television to keep Mike quiet and entertained. In the end, they decide to throw the television set away and most likely become more involved parents.
II. Dialogue

A. Choice of Words:

The most notable choice of words is the use of repetition. Repetition occurs as repeating the same word several times, or repeating the same idea using different words. Repetition is often used in children’s stories. It appeals to them, while playfully emphasizing important words and ideas. Specific words that are repeated throughout the play include “magical,” “imagination,” “imagine” and “terrific.” Many of the words used add emphasis and exaggerate ideas. They build momentum, with each word adding to the emotional intensity.

- “Willy Wonka himself is the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen” (Dahl and George, Charlie 5).
- “After months and months went by” (6).
- “Mr. Willy Wonka, in order to sell a lot of candy once again, was running a contest. Yes sir, that’s right . . . a contest!” (6).
- “The candy bars were said to be found anywhere . . . in any shop . . . in any street . . . in any town . . . in any country in the world” (6).
- CHARLIE. “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” (13-14).
- “Mystic and marvelous surprises that will entrance, delight, intrigue, astonish, and perplex you” (20).
- “Welcome! Welcome! Welcome! Hello, everyone!” (21).
“Delighted to meet you both! Delighted! Delighted!” (22).

“Nothing wrong with it, my boy! Nothing! Nothing at all!” (25).

“Thousands of gallons an hour, my dear children! Thousands and thousands of gallons!” (25).

“I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away!” (28).

“You can put an Everlasting Gobstopper in your mouth and you can suck it and suck it and suck it and suck it and... (37).

“It’s a stick of the most amazing and fabulous and sensational gum in the world! This gum is a fantastic gum” (39).

“Oh, I do congratulate you! I really do! I’m absolutely delighted! It couldn’t be better! How wonderful this is!” (63).

There are several invented, nonsensical names that add imagination and delight, including names that reflect a character’s nature. They include:

- Loompaland
- Oompa-Loompa
- Hornswogglers
- Snozzwangers
- Whangdoodles
- whipple-scrumptious fudgemallow delight
- Prodnose, Slugworth, Fickelgruber - all refer to their nosey, sneaky, evil characteristics
- Gloop - gluttonous
- Salt - spoiled
- Beauregarde - arrogant
- Teavee - lazy
- Wonka - eccentric

B. Choice of Phrases and Sentence Structures:

Phrases used are generally short, clipped and repetitive. The characters often speak as though they are calling out random thoughts without paying much attention to what others are saying, yet they are all commenting on the same topic. For example, upon seeing the Oompa-Loompas for the first time, they begin to shout over one another:

MRS. BEAUREGARDE. There’s more than two! There’s four or five!
MR. TEA VEE. What are they doing?
MRS. GLOOP. Where do they come from?
VIOLET BEAUREGARDE. Who are there?
CHARLIE. Aren’t they fantastic?
GRANDPA JOE. No higher than my knee!
CHARLIE. Look at their funny long hair! They can’t be real people. (26)

When they are in the boat, all the characters except for Charlie and Grandpa Joe have their own way of calling Wonka crazy:

MRS. SALT. He’s gone off his rocker!
ALL. He’s crazy!
MIKE TEAVEE. He’s balmy!
VERUCA SALT. He’s nutty!
VIOLET BEAUREGARDE. He’s screwy!
MRS. BEAUREGARDE. He’s batty!

MRS. TEAVEE. He’s dippy!

MR. SALT. He’s dotty!

MIKE TEAVEE. He’s daffy!

VERUCA SALT. He’s goofy!

VIOLET BEAUREGARDE. He’s buggy!

MRS. BEAUREGARDE. He’s wacky!

MR. TEAVEE. He’s loony! (34)

Other phrases are generally simple conversational phrases. Wonka and the Narrator are the only characters to use longer, drawn out phrases that are less clipped and more fluid. Wonka often hushes the children, telling them to “stop interrupting” him (55).

With the exception of Charlie, many of the phrases the children use reflect their negative characteristics. They demonstrate their spoiled, unappreciative and selfish nature. Their phrases also imply sarcasm and arrogance. For example, Augustus Gloop is unimpressed with the chocolate room. He rudely comments, “Uhh . . . I don’t see anything but that old river over there. Where’s the food? I’m hungry!” (25). When rowing through the tunnel in the boat, Violet comments on how dark it is and wonders how the “dumb” (33) Oompa-Loompas can see where they are going. In the invention room, upon revealing the stick of chewing gum, Mike Teavee says, “You mean that’s all?” (38). Later, in response to Wonka telling Violet that he does not want her to try the gum, she says, “Oh, to heck with that!” (40). When Veruca sees the squirrels in the nut room, she demands that her father “get [her] one of those squirrels!” (46). After Wonka transports a chocolate bar across the room into the television screen, he tells Charlie to take it out of the television. Laughing, Mike
Teavee says, "How can you take it? It's just a picture on a television screen!" (57).

One noticeable sentence structure is the overuse, and possible misuse, of exclamation marks, ellipses and dashes. It seems that a majority of the play is expressed in a constant state of excitement and bubbling enthusiasm. In the following passage alone, seventeen out of twenty sentences end in an exclamation!

WILLY WONKA. How do you do, Mr. Grandpa Joe. How do you do! Well now, is that everybody? Hmmmmmmm ... why ... I guess it is! Good! Now will you please follow me! Our tour is about to begin! But do keep together! Please don't wander off by yourselves! I shouldn't like to lose any of you at this stage of the proceedings! Oh, dear me, no! Here we are! Through this big red door, please. That's right! It's nice and warm inside! I have to keep it warm inside the factory because of the workers! My workers are used to an extremely hot climate! They can't stand the cold! They'd perish if they went outdoors in this weather! Why, they'd freeze to death! (23)

The ellipses interrupt the flow of dialogue, and at times appear misplaced causing sentences to sound awkward. For example, in scene six the narrator explains that "in just a second ... you should ... be able to see [the boat] coming ... up the tunnel ... yes ... yes ... here it comes now!" (33). If spoken in this way, it may sound similar to how William Shatner sounds in the original Star Trek television series. It is therefore preferable to avoid a literal interpretation of the punctuation.

Ellipses are also used to indicate a pause, a change of thought, a slowing of speech, or an addition to a previous thought. For example:
• Pause: “Sure, Charlie . . . let me see if I can find it . . . ah, here it is” (19).
• Change of thought: “Quite so . . . and just as sure as I’ll be having cabbage soup for supper tomorrow [ . . . ]” (13).
• Slowing of speech for effect: “What . . . other . . . elevator?” (53).
• Addition to previous thought: “Especially when they start pumping each other full of lead . . . or flashing the old stilettos . . . or giving each other the one-two-three [ . . . ]” (10).

Dashes are often used to show an interruption, as a pause or as an additional thought, or an interjection:

• Interrupting:

  WONKA. They want to sit there all day long . . . staring and staring at the screen -
  MIKE TEAVEE. That’s me! (55)

• Pause: “You never know - they might be lucky” (49).
• Additional thought: “She’ll come out of the de-juicing machine just as thin as a whistle - and she’ll be purple” (42).
• Interjection: “My daughter may be a bit of a frump - I don’t mind admitting it - but that doesn’t mean you can roast her to a crisp” (48).

C. Choice of Images:

Imagery is used to evoke feelings of pity, empathy, wonderment, excitement and grandeur. It also appeals to the sense of taste and smell. In the beginning of the play, the Bucket household description illustrates a small, two-roomed cramped space that is barren with a donated bed and mattresses upon the floor. The reference to cabbage soup evokes an
unpleasant smell that is synonymous with Grandma Josephine's disgust at not having other food choices. Charlie's favorite chocolate is a Whipple-Scrumptious Fudgemallow Delight bar. This name alone sounds more delicious than an ordinary chocolate bar. In describing the chocolate river, Wonka's imagery helps convey the vastness and incredibleness of it:

WONKA. It's all chocolate! Every drop of the river is hot melted chocolate of the finest quality. The very finest quality. There's enough chocolate in there to fill every bathtub in the entire country! And all the swimming pools as well! . . . Thousands of gallons an hour . . . thousands and thousands of gallons! (25).

The description Wonka gives of the Oompa-Loompas helps illustrate the environment he rescues them from. Particularly effective is his description of the disgusting food they have to eat such as "green caterpillars, red beetles, eucalyptus leaves, and the bark of the bong-bong tree" (27). Whenever one of the naughty children is eliminated, imagery illuminates their impending punishments, making them sound even more horrific, but in a humorous way. When Augustus Gloop gets sucked up one of the pipes, Wonka explains to Mrs. Gloop:

WONKA. Go over to one of the Oompa-Loompas and ask him to show you to the Fudge Room. When you get there, take a long stick and start poking around inside the big chocolate-mixing barrel. He should be there. Don't leave him in there too long though, or he's liable to get poured out into the fudge boiler, and that really would be a disaster, wouldn't it? My fudge would become quite uneatable! (31)

When Violet turns violet and inflates, Mrs. Beauregarde narrates what happens to her
daughter:

MRS. BEAUREGARDE. Good heavens, girl! What’s happening to your nose? It’s turning blue! ... Your cheeks! Your chin! Your whole face is turning blue! Mercy save us! The girls’ going blue and purple all over! Violet, you’re turning violet, Violet! What is happening to you? You’re glowing all over! The whole room is glowing! ... Violet you’re swelling up! You’re blowing up like a balloon! (41)

Wonka describes what happens when Veruca enters the nut room:

WONKA. No - no - no! They’ve all jumped on her! All of them! Twenty-five of them have her right arm pinned down. Twenty-five have her left arm pinned down. Twenty-five have her right leg anchored to the ground. Twenty-four have her left leg. And the last squirrel ... it’s ... it’s climbed up on her shoulders and started tap-tap-tapping on Veruca’s head with its knuckles! (47).

Wonka explains how he invented television chocolate:

WONKA. The very first time I saw ordinary television working, I was struck by a tremendous idea. If a photograph could be broken up into millions of pieces, and the pieces sent whizzing through the air until they hit an antenna, and then put together again on a screen - why couldn’t I send a real bar of chocolate whizzing through the air in tiny pieces, and then put the pieces together at the other end, all ready to be eaten? (55-56)

Because it is challenging to make the action appear realistic on stage, this detailed imagery is necessary to assist the imagination.
D. Choice of peculiar characteristics:

One strange characteristic occurs in the lack of some character’s dialogue. There are long stretches in the script, often spanning several pages, where characters are on stage and they do not speak. They are completely disregarded, and there are no clues given about their action. For example, Grandpa Joe says, “Oh, no he’s not!” on page 34 and then does not speak again until page 49, and even then he only says, “Oh, yes!” With particular note, it is odd that Charlie, the hero of the story, hardly speaks between Scene Five and Eleven! This poses an enormous challenge for inexperienced actors and a beginning director to address. First, actors need specific stage business to engage in; however, the director must be careful. Any interpreted action can unintentionally communicate an incorrect subtext. Second, it is important for actors to help direct the audience’s attention to the desired focal point.

Another peculiar characteristic is the particular habits of the naughty children. Augustus Gloop says, “Uhhhh,” a lot. This may imply that he is either dim witted, or extremely derogatory. It could also imply that he does not speak English well. Violet Beauregarde is impatient. In the beginning, she urges Wonka to hurry up with the introductions and get on with things. When in the invention room, she insists he hands over the gum, ignores his warnings, and even interrupts him before he is finished speaking. Veruca Salt calls her parents “Mummy and Daddy” (28). This implies she is British since it is the British spelling for Mommy. It also implies that she is of upper class, and mollycoddled. Adding to this impression, her parents call her names like “my pet” and “sweetie” (28). Finally, Mike Teavee often interrupts Wonka and asks him questions. This may be because he is not kept occupied watching television during the factory tour.

The use of absurdity and humor in the children’s disappearances is also a peculiar
characteristic. When considered realistically, what happens to the children is actually quite horrific. Augustus Gloop is sucked into a pipe where he faces being boiled and chopped into bits and pieces. Violet is grossly enlarged and then squeezed. It is disturbing to imagine how the juice is squeezed out of her. After being attacked by squirrels, Veruca and her parents face incineration. Finally, after Mike is shrunk to the size of his father’s thumb, he is subject to stretching torture. Despite the horror and absurdness, the play is considered humorous and light hearted. It is odd how such traumatic events are framed within a children’s story, and meant to induce laughter. This is the story’s fairytale like quality that instructs and warns through playful storytelling.

The Oompa-Loompas use of song, rhyme and dance is another peculiar characteristic. Similar to Brecht’s technique of alienation, the Oompa-Loompas disconnect the audience from the horrific events awaiting each child after they disappear. It may prevent the audience from identifying with the characters, and give them time to consider what action they should make in their own lives.

A final peculiarity is in Wonka’s strange inventions and the factory’s mysterious and magical secrets. Besides the Oompa-Loompas, some peculiar features inside the factory include a river of chocolate, a glass elevator that moves in multiple directions, and trained squirrels that remove nuts from their shells. Some of Wonka’s strange inventions include: ice cream that never melts, gum that is like a full meal, hair toffee for bald children, television chocolate, and gobstoppers that last forever.

E. The sound of the dialogue:

Many words are repeated within the same lines of dialogue, which adds to the alliterative quality. For example:
VERUCA SALT. Whips? What on earth do you use whips for?

WILLY WONKA. For whipping cream, of course! How can you whip cream without whips? Whipped cream isn’t whipped cream at all, unless it’s been whipped with whips . . . ” (35).

Most of the dialogue has a staccato sound to it due to being comprised mostly of monosyllabic words. It is non-rhyming dialogue for the most part, with the exception of Wonka’s dialogue while they are in the boat. It is ten lines long; with an eight syllable per line rhyming couplet that has a musical quality to it:

WONKA. There’s no earthly way of knowing
Which direction they are going!
There’s no knowing where they’re rowing,
Or which way the river’s flowing!
Not a speck of light is showing,
So the danger must be growing,
For the rowers keep on rowing,
And they’re certainly not showing
Any signs that they are slowing . . . (34)

The Oompa-Loompas also only speak, or sing, in 8 syllable rhyming couplets. Their narrative poetic tales are funny, entertaining and exaggerated. This is reminiscent of children’s nursery rhymes. Often cautionary stories cloaked in the guise of playful singsong type games, they are catchy and easy to remember. It is also similar to Greek choral songs that comment “on the action just seen or [forecast] what is to come. Shakespeare [also] ended his scenes with rhymed couplets and may have followed them with brief musical
interludes” (Hodge and McLain 30).

F. Structure of Lines and Speeches:

The beginning of the play opens with an exhaustive narration of previous action, followed by each ticket winner giving a monologue of how they find their Golden Tickets. The structure changes to shorter, interactive dialogue when the Bucket family begins to speak. Charlie then reads Wonka’s extremely wordy Golden Ticket speech that continues for nearly two pages. Charlie’s speech structure is not as clipped or harsh like the other children. Most of the language in the play is prose, with the exception of Wonka’s boat scene and the Oompa-Loompas dialogue. There are also instances of short, rapid-fire dialogue such as that found in the boat scene.
III. Dramatic Action

A. Analysis of the Dramatic Action:

1. Titles of the Units and Summary of the Action:

- **Unit 1: “The Clouds of Darkness”**
  The Narrator sets the scene and tells what happens before the action of the play begins.
- **Unit 2: “Spoiled Brats Strut Their Stuff”**
  The four Golden Ticket winners are introduced. They share their ticket finding story and show their reaction to winning.
- **Unit 3: “Pulling Heartstrings”**
  The Narrator introduces the family and sets the scene for how poor they are.
- **Unit 4: “Nasty Little Beasts”**
  The Bucket family talks about how repulsive the ticket winners are. Charlie admits he would love to find the fifth Golden Ticket.
- **Unit 5: “New Year’s Eve Fireworks”**
  Charlie reveals that he found the fifth Golden Ticket.
- **Unit 6: “Boarding the Rollercoaster of Dreams”**
  Grandpa Joe and Charlie wait outside the chocolate factory gate. Charlie reads the details of the contest written on the Golden Ticket.
- **Unit 7: “The Great and Powerful Oz”**
  Willy Wonka greets the winners at the factory gate. Each of the children reveals more of their character.
- **Unit 8: “Swiss Alps on Steroids”**
Wonka shows the winners around the chocolate room, the heart of his factory. He reveals that the river is actually chocolate.

- Unit 9: “Entering Munchkinland”
  After spotting the Oompa-Loompas, Wonka reveals that they are his workers. He tells the story of how he met them and how they came to work in his factory. Veruca demands her parents get her an Oompa-Loompa.

- Unit 10: “Piggy in a Blanket of Chocolate”
  Even after he is told not to, Augustus Gloop leans too far out while drinking from the chocolate river. He falls in and is sucked up by the pipes that lead to the fudge room. Wonka sends Mrs. Gloop with an Oompa-Loompa to get her son out of the fudge machine. The Oompa-Loompas sing about the greedy Gloop boy.

- Unit 11: “Diving Deeper into the World of Imagination”
  The boat takes everyone further along the journey. Except for the Buckets, everyone thinks Wonka is crazy.

- Unit 12: “Bursting Big Bubbles”
  Wonka leads the group into the invention room where he shows them the Great Gum Machine that makes a chewing gum meal. Violet chews the gum after Wonka tells her not to. She turns blue and swells up like a blueberry. Wonka sends the Beauregarde’s to the de-juicing room to squeeze her back to normal. The Oompa-Loompas sing about the repulsive girl.

- Unit 13: “Down the Rubbish Chute”
  Wonka takes the group to the nut room. Veruca demands to have a squirrel. When she is denied, she enters the nut room to grab one for herself. The squirrels throw her
down the rubbish chute. When Mr. and Mrs. Salt go after her, the squirrels also push them into the chute. The Oompa-Loompas sing about “Veruca Salt, the little brute” (Dahl and George, Charlie 50).

- Unit 14: “High Flyers”

The remaining few take a frightening and nauseating elevator ride to the Television-Chocolate Room.

- Unit 15: “Zapped Into Oblivion”

Wonka demonstrates how his “latest and greatest invention - Television Chocolate” works (55). Mike Teavee is amazed. Against Wonka’s protests, he is determined to be the first person to be sent by television. This causes Mike to shrink small enough to fit in his father’s pocket. Mr. Teavee resolves to get rid of the television. Wonka sends the Teavee’s to stretch him back to normal. The Oompa-Loompas sing about useless Mike Teavee.

- Unit 16: “Dreams Become Reality”

Charlie is the only child left as all others have been eliminated. Wonka reveals the real contest is to find a suitable person who can take over running his chocolate factory and care for the Oompa-Loompas when he is no longer able to.
NARRATOR enters in front of 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? [Sniffs] Oh, how I love that gorgeous smell! You’ve all heard of Cadbury’s, Rowntree, Fry’s, Nestlé’s, 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 favourites as ice cream that never melts, chewing gum that never loses its flavour, 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 sreeee – 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
SCENE ONE

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. [Looks out over audience] Let's see... Augustus Gloop! Where are you, Augustus Gloop?

AUGUSTUS GLOOP [From somewhere in audience]: Chocolate... chocolate... CHOCOLATE!!! I... LOVE... CHOCOLATE! Ummmmmmmmmmmmmmmmmmmmmmmm... food... FOOD! [Smacks lips repeatedly] Ummmmmmmmmmmmmmmmmmmmmmmmmm... I MUST EAT ALL THE TIME... Ummmmmmmmmmmmmm... CHOCOLATE! This Golden Ticket is my meal ticket to... uh... eat... and eat... and eat... and EAT!!! Ummmmmmmmmmmm... CHOCOLATE... chocolate... chocolate...

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 Beauregard?

VIOLET BEAUREGARDE [Chewing ferociously on gum, waving arms excitedly, talking in a rapid and loud manner, from somewhere in audience]: 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 safe-keeping. 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...

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?
SCENE ONE

VERUCA SALT [From somewhere in audience]: 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.

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

MIKE TEAVEE [From somewhere in audience]: 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!

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

End of Scene 1
SCENE 2

NARRATOR enters in front of curtain.

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.

[Curtain opens on Bucket home, a bare room with one chair and a bed. Characters are frozen in place: the four GRANDPARENTS in the bed; MR BUCKET in chair, reading a newspaper, CHARLIE, and MRS BUCKET on other side of room] 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. [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. [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.

NARRATOR exits. BUCKET 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!
SCENE TWO

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.

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: Of course not! Some do, of course. In fact, quite a lot of them do. But not all.

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 ...

End of Scene 2
SCENE 3

Bucket home, several days later. GRANDPARENTS, MR and MRS BUCKET, 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 10p we gave him for his birthday present yesterday?

MR BUCKET: Yes, the one 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 that 10p.

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

CHARLIE AND THE CHOCOLATE FACTORY

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 [Running in excitedly]: Mum! 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 ...

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!
SCENE THREE

C. Misleads

CHARLIE: No ... no ... I ... I found a 50p piece.

[Everybody looks 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 50 pence ... and I was just sooo hungry for one.

C. entices

ALL [Getting excited again]: Yes ... yes ... go on ...

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

C. Dangles

ALL [Shouting and screaming]: YOU FOUND THE GOLDEN TICKET! Charlie found the Golden Ticket! Hurray! Hurray! He did it! He did it!

C. Divers

CHARLIE: No ... no ... no ... I ate the candy.

There wasn’t any Golden Ticket. [Everybody groans and sighs, acting very sad again] But then ... I still had 45 pence left and ... well ... you know how I love chocolate –

C. Tortures

MRS BUCKET: Oh Charlie, you’re not sick are you? You didn’t spend all of the money on –

C. appeases

CHARLIE: Well no, as a matter of fact ... I bought another Whipple-Scrumptious Fudgemallow Delight ... and ... and ... and I FOUND THE FIFTH GOLDEN TICKET!!!

C. Astonishes

ALL: You what?

CHARLIE AND THE CHOCOLATE FACTORY

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

ALL [Everyone yelling and dancing around]: Hurray! Hurray! Yipppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppppp
CHARLIE AND THE CHOCOLATE FACTORY

CHARLIE: Let's see now... it says, 'Greetings to you, the lucky finder of this Golden Ticket, from Mr. Willy Wonka! I shake you warmly by the hand! Tremendous things are in store for you! Many wonderful things are in store for you! Many wonderful surprises await you! For now, do invite you to come to my factory and be my guest for one whole day — you and all others who are lucky enough to find my Golden Tickets. I, Willy Wonka, will conduct you around the factory myself, showing you everything that is to see, and afterwards, when it is time to leave, you will be escorted home by a procession of large trucks. These trucks, I can promise you, will be loaded with enough delicious eatables to last you and your entire household for many years. If, at any time thereafter, you should run out of supplies, you have only to come back to the factory and show this Golden Ticket, and I shall be happy to refill your cupboard with whatever you want. In this way, you will be able to keep yourself supplied with tasty morsels for the rest of your life. But this is by no means the most exciting thing that will happen on the day of your visit. I am preparing other surprises that are even more marvellous and more fantastic for you and for all my beloved Golden Ticket holders — mystic and marvellous surprises that will entrance, delight, intrigue, astonish, and perplex you beyond measure. In your wildest dreams you could not imagine that such things could happen to you! Just wait and see!

CHARLIE: Boy, Grandpa Joe, I sure am glad that Dad let you take me today.

GRANDPA JOE: Well, Charlie, I guess he just feels that we understand each other.

CHARLIE: Plus, you seem to know all about Willy Wonka and what's happened to him.

GRANDPA JOE: Well, he's been an important man in this town for a good long time. A lot of people said some unkind things about him after he closed down the factory, but I always felt that he had his reasons.

CHARLIE: Speaking of the Golden Ticket, Grandpa Joe, could I read it one more time? I know it sounds silly, but the whole thing seems so magical.

GRANDPA JOE: Sure, Charlie... let me see if I can find it... ah, here it is.

[He pulls out a small ticket]
SCENE FOUR

And now, here are your instructions: the day I have chosen for the visit is the first day in the month of February. On this day, and on no other, you must come to the factory gates at ten o’clock sharp in the morning. Don’t be late! And you are allowed to bring with you either one or two members of your own family to look after you and to ensure that you don’t get into mischief. One more thing – be certain to have this ticket with you, otherwise you will not be admitted. Signed, Willy Wonka.

GRANDPA JOE: And today is the first of February, and say, Charlie – look, we’re here already … and I guess everyone else is arriving together.

[AUGUSTUS GLOOP, VIOLET BEAUREGARDE, VERUCA SALT, MIKE TEAVEE, MR and MRS GLOOP, MR and MRS TEAVEE, MR and MRS SALT, MRS BEAUREGARDE enter. WILLY WONKA enters from opposite side]

MRS GLOOP: There he is! That’s him! It’s Willy Wonka!

WILLY WONKA: Welcome! Welcome! Welcome! Hello, everyone! Let’s see now. I wonder if I can recognize all of you by the pictures of you in the newspaper. Let’s see. [Pause] You’re Augustus Gloop.

AUGUSTUS GLOOP: Uhhhhh … y-e-a-hhhhh and this is … uhh … my mother.

WILLY WONKA: Delighted to meet you both! Delighted! Delighted! [Turns to VIOLET] You’re Violet Beauregarde.

VIOLET BEAUREGARDE: So what if I am – let’s just get on with the whole thing, huh?

WILLY WONKA: And you must be Mrs Beauregarde. Very happy to meet you! Very happy! [Turns to VERUCA] I think you are ... yes ... you’re Veruca Salt. And you must be Mr and Mrs Salt.

VERUCA SALT: Don’t shake his hand, Daddy – it’s probably all sticky and chocolatey from working in the factory. After all, he does only run a silly little factory. He’s not important enough for you to bother shaking hands with, anyway!

WILLY WONKA: You’re Mike Teavee. Enchanted to meet you! Yes ... enchanted.

MIKE TEAVEE [Blasting his guns]: Come on! I’m missing all my favourite TV shows!

MR and MRS TEAVEE: And we’re the Teavees. Pleased to meet you.

WILLY WONKA: Overjoyed! Overjoyed! [Turns to CHARLIE] And you must be the boy who just found the ticket yesterday. Congratulations! You’re ... Charlie Bucket – aren’t you?

CHARLIE: Yes sir, thank you. And this, sir, is my Grandpa Joe.
SCENE FOUR

GRANDPA JOE: Howdy, Mr Wonka. I'm real pleased to meet you!

WILLY WONKA: How do you do, Mr Grandpa Joe. How do you do! Well now, is that everybody? Hmmm... why... I guess it is! Good! Now will you please follow me! Our tour is about to begin! But do keep together! Please don't wander off by yourselves! I shouldn't like to lose any of you at this stage of the proceedings! Oh, dear me, no! Here we are! Through this big red door, please. That's right! It's nice and warm inside! I have to keep it warm inside the factory because of the workers! My workers are used to an extremely hot climate! They can't stand the cold! They'd perish if they went outdoors in this weather! Why, they'd freeze to death!

AUGUSTUS GLOOP: But... who... are these... uhh... workers?

WILLY WONKA: All in good time, my dear boy! Be patient! You shall see everything as we go along!

[All exit with WILLY WONKA remaining alone] Are all of you inside? Good! Would you mind closing the door? Thank you!
[Exit]

End of Scene 4.

SCENE 5

The Chocolate Room. The Chocolate River runs across the stage, surrounded by trees and pipes. All enter as scene opens.

AUGUSTUS GLOOP: I'm tired! It seems like we've been turning left, turning right, turning left, and turning right again for a whole hour or so. When are we going to eat? I'm hungry! I want to eat right now! Do you all hear me? Now!!

CHARLIE: Did you notice that we've been going downward for the longest time, Grandpa Joe?

GRANDPA JOE: Yes, Charlie, I think I heard Mr Wonka say that we were going underground and that all the most important rooms in his factory are deep down below the surface.

CHARLIE: I wonder why?

GRANDPA JOE: Well, I think he said that there wouldn't be nearly enough space for them up on top. He said that the rooms we are going to see are enormous. Some are supposed to be larger than football fields!

WILLY WONKA: Here we are everybody! This is the Chocolate Room. This room is the nerve centre of
SCENE FIVE

the whole factory. It's the heart of my whole opera-
tion!

AUGUSTUS GLOOP: Uhh ... I don't see anything but
that old river over there. Where's the food? I'm
hungry!

MRS GLOOP: And just look at those enormous pipes
over there. There must be ten or eleven of them. I
wonder what they're for?

CHARLIE: Gee, Mr Wonka, what's wrong with your
river? It's all brown and muddy-looking.

WILLY WONKA: Nothing wrong with it, my boy!
Nothing! Nothing at all! It's all chocolate! Every
drop of that river is hot melted chocolate of the
finest quality. The very finest quality. There's enough
chocolate in there to fill every bathtub in the entire
country! And all the swimming pools as well! Isn't
it terrific? And just look at my pipes! They suck up
the chocolate and carry it away to all the other
rooms in the factory where it is needed! Thousands
of gallons an hour, my dear children! Thousands
and thousands of gallons!

VERUCA SALT [Screaming as she looks over the edge of
the river]: Look! Look over there! What is it? He's
moving! He's walking! Why, it's a little person! It's
a little man! Down there behind one of the pipes!
[Everyone rushes to the edge of the river to get a
better look]

WILLY WONKA: Nonsense! Of course they are real
people! They are some of my workers!

MIKE TEAVEE: That's impossible! There are no
people in the world as small as that!

WILLY WONKA: No people in the world as small as
that? Then let me tell you something. There are
more than three thousand of them in my factory!
They are Oompa-Loompas!
SCENE FIVE

C. Cross-examines

CHARLIE: Oompa-Loompas! What do you mean?

WILLY WONKA: Imported direct from Loompaland. And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world – hornswogglers and snozzwangers and those terrible wicked whangdoodles. A whangdoodle would eat ten Oompa-Loompas for breakfast and come galloping back for a second helping. When I went out there, I found the little Oompa-Loompas living in tree-houses. They had to live in tree-houses to escape from the whangdoodles and the hornswogglers and the snozzwangers. When I found them they were practically starving to death. They were living on green caterpillars, red beetles, eucalyptus leaves, and the bark of the bong-bong tree. They loved cacao beans too, but only found about one or two a year. They used to dream about cacao beans all night and talk about them all day. It just so happens that the cacao bean is the thing from which all chocolate is made. I myself use billions of cacao beans every week in this factory. So I talked to the leader of the tribe in Oompa-Loompish and told him that his people could have all the cacao beans they wanted if they would just come and work for me and live in my factory. Well, the leader was so happy that he leaped up in the air and threw his bowl of mashed caterpillars right out of his tree-house window. So, here they are! They’re wonderful workers. They all speak English now. They love dancing and music. They are always making up songs. I expect you will hear a good deal of singing today from time to time.

VERUCA SALT: Mummy! Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away! I want to take it home with me! Go on, Daddy! Get ... me ... an ... Oompa-Loompa!

MRS SALT [Mildly]: Now, now, my pet. We mustn’t interrupt Mr Wonka.

VERUCA SALT [Screaming]: But I want an Oompa-Loompa!!!

MRS SALT: All right, Veruca, all right. But I can’t get it for you this second, sweetie. Please be patient. I’ll see that you have one before the day is out.

AUGUSTUS GLOOP leans over river

MRS GLOOP: Augustus! Augustus, sweetheart! I don’t think you had better do that.

WILLY WONKA: Oh, no! Please, Augustus, p-l-e-a-s-e! I beg of you not to do that. My chocolate must be untouched by human hands!

MRS GLOOP: Augustus! Didn’t you hear what the man said? Come away from that river at once!

AUGUSTUS GLOOP [Leaning over further]: This stuff is tee-reefie! Oh boy, I need a bucket to drink it properly!
WILLY WONKA: Augustus ... you must come away! You are dirtying my chocolate!

MRS GLOOP: Augustus! You'll be giving that nasty cold of yours to about a million people all over the country! Be careful Augustus! You're leaning too far out!!

[AUGUSTUS shrieks as he falls in]

MRS GLOOP: Save him! He'll drown! He can't swim a yard! Save him! Save him!

AUGUSTUS GLOOP: Help! Help! Fish me out!

MRS GLOOP [To everybody]: Don't just stand there! Do something!

VERUCA SALT: Look! He's being sucked closer to one of the pipes!

MIKE TEAVEE: There he goes!

MRS GLOOP: Oh, help! Murder! Police! Augustus! Come back at once! Where are you going? [Pause] He's disappeared. He's disappeared! Where does that pipe go to? Quick! Call the fire brigade!

WILLY WONKA: Keep calm. He'll come out of it just fine, you wait and see.

MRS GLOOP: But he'll be turned into marshmallows!

WILLY WONKA: Impossible!

MRS GLOOP: And why not, may I ask?

WILLY WONKA: Because that pipe doesn't go anywhere near the Marshmallow Room. It leads to the room where I make a most delicious kind of strawberry-flavoured chocolate-coated fudge.

MRS GLOOP: Oh, my poor Augustus! They'll be selling him by the pound all over the country tomorrow morning! [WILLY WONKA is laughing and MRS GLOOP begins to chase him, trying to hit him with her purse] How dare you laugh like that when my boy's just gone up the pipe! You monster! You think it's a joke, do you? You think that sucking my boy up into your Fudge Room like that is just one great colossal joke?

WILLY WONKA: He'll be perfectly safe.

MRS GLOOP: He'll be chocolate fudge!

WILLY WONKA: Never! I wouldn't allow it!

MRS GLOOP: And why not?

WILLY WONKA: Because the taste would be terrible! Just imagine it! Augustus-flavoured chocolate-coated Gloop! No one would buy it.

MRS GLOOP: I don't want to think about it!

WILLY WONKA: Nor do I, and I do promise you, madam, that your darling boy is perfectly safe.

MRS GLOOP: If he's safe, then where is he? Lead me to him this instant!
SCENE FIVE

WILLY WONKA: Go over to one of the Oompa-Loompas and ask him to show you to the Fudge Room. When you get there, take a long stick and start poking around inside the big chocolate-mixing barrel. He should be there. Don’t leave him in there too long though, or he’s liable to get poured out into the fudge boiler, and that really would be a disaster, wouldn’t it? My fudge would become quite uneatable!

MRS GLOOP [Shrieking]: What ... what ... what did you say?

WILLY WONKA: I’m joking – forgive me. Good-bye, Mrs Gloop ... see you later. [MRS GLOOP exits. All others exit in opposite direction]

OOMPALOOMPAS:

Augustus Gloop! Augustus Gloop!
The great big greedy nincompoop!
How long could we allow this beast
To gorge and guzzle, feed and feast
On everything he wanted to?
Great Scott! It simply wouldn’t do!
So what we do in cases such
As this, we use the gentle touch,
‘Come on!’ we cried. ‘The time is ripe
To send him shooting up the pipe!’

But don’t, dear children, be alarmed;
Augustus Gloop will not be harmed,

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Although, of course, we must admit
He will be altered quite a bit.
He’ll be quite changed from what he’s been,
When he goes through the fudge machine:

Slowly, the wheels go round and round,
The cogs begin to grind and pound;
A hundred knives go slice, slice, slice;
We add some sugar, cream, and spice;
Then out he comes! And now! By grace!
A miracle has taken place!

This boy, who only just before
Was loathed by men from shore to shore,
This greedy brute, this louse’s ear,
Is loved by people everywhere!
For who could hate or bear a grudge
Against a luscious bit of fudge?

End of Scene 5
NARRATOR enters in front of curtain.

NARRATOR: Poor Augustus... well, I bet we've seen the last of him for a while. Now you folks are really in for a treat! Did you know that Willy Wonka had his very own yacht? That's right! His very own! And boy, is it sharp! It's bright pink and has about ten Oompa-Loompas inside, pulling all of the oars! Well there's no point telling you all about the boat, because in just a second... you should... be able to see it coming... up the tunnel... yes... yes... here it comes now!

[NARRATOR exits. Curtain opens to Chocolate River, now stage front. There are three doors behind the river which say 'Cream Room', 'Whip Room', and 'Bean Room'. Boat with visitors enters as scene opens]

VIOLET BEAUREGARDE: It sure is dark in here! How can these dumb Oompa-Loompas see where they're going?

WILLY WONKA [Hooting with laughter]: There's no knowing where they're going!

GRANDPA JOE: Oh, no he's not!

CHARLIE AND THE CHOCOLATE FACTORY

There's no earthly way of knowing Which direction they are going! There's no knowing where they're rowing, Or which way the river's flowing! Not a speck of light is showing, So the danger must be growing, For the rowers keep on rowing, And they're certainly not showing Any signs that they are slowing...

MRS SALT: He's gone off his rocker!
ALL. He's crazy!
MIKE TEAVEE: He's balmy!
VERUCA SALT: He's nutty!
VIOLET BEAUREGARDE: He's screwy!
MRS BEAUREGARDE: He's batty!
MRS TEAVEE: He's dippy!
MR SALT: He's dotty!
MIKE TEAVEE: He's daffy!
VERUCA SALT: He's goofy!
VIOLET BEAUREGARDE: He's buggy!
MRS BEAUREGARDE: He's wacky!
MR TEAVEE: He's loony!

W. Disconects
SCENE SIX

WILLY WONKA: Switch on the lights! Row faster! Faster!
[The boat moves along]

CHARLIE: Look, Grandpa! There's a door in the wall! It says ... Cream Room – dairy cream, whipped cream, violet cream, coffee cream, pine-apple cream, vanilla cream, and ... hair cream?

MIKE TEA VEE: Hair cream? You don't eat hair cream!

WILLY WONKA: Row on! There's no time to answer silly questions!
[The boat moves along]

CHARLIE: Look ... another door! Whip Room!

VERUCA SALT: Whips? What on earth do you use whips for?

WILLY WONKA: For whipping cream, of course! How can you whip cream without whips? Whipped cream isn't whipped cream at all, unless it's been whipped with whips – just as a poached egg isn't a poached egg unless it's been stolen from the woods in the dead of night! Row on, please!
[The boat moves along]

CHARLIE: Bean Room! Cacao beans, coffee beans, jelly beans, and Has Beans.

VIOLET BEAUREGARDE: Has Beans?

End of Scene 6
SCENE 7

The Invention Room. It is filled with stoves and pipes, pots and kettles, and many strange machines. All enter as scene opens.

WILLY WONKA: This is the most important room in the entire factory! All my most secret new inventions are cooking and simmering in here! Old Fickelgruber would give his front teeth to be allowed inside, just for three minutes! So would Prounose and Slugworth and all the other rotten chocolate makers! But now, listen to me! I want no messing about when you go in! No touching! No meddling! And no tasting! Is that agreed?

ALL CHILDREN: Yes, yes! We won’t touch a thing!

[Everyone looks around in amazement. WILLY WONKA runs around and jumps in excitement from place to place. He approaches and gazes into a machine]

WILLY WONKA: Everlasting Gobstoppers! They’re completely new! I am inventing them for children who are given very little pocket money. You can put an Everlasting Gobstopper in your mouth and you can suck it and suck it and suck it and suck it and suck it and... it will never get any smaller!

VIOLET BEAUREGARDE: It’s like gum!

WILLY WONKA: It is not like gum! Gum is for chewing, and if you tried chewing one of these Gobstoppers here, you’d break your teeth off. But they taste terrific! And they change colour once a week! Now that machine over there makes hair toffee but it’s not quite perfected yet. But I’ll get the mixture right soon! And when I do, then there’ll be no excuse any more for little boys and girls going about with bald heads!

MIKE TEAVEE: But Mr Wonka, little boys and girls never go about with –

WILLY WONKA: Don’t argue, my dear child... please don’t argue! Now over here, if you will all step this way, I will show you something I am terrifically proud of. Oh, do be careful! Stand back!

[He stops at centre stage in front of the Great Gum Machine]

WILLY WONKA: Here we go!

[He begins pushing buttons, and all kinds of noises and lights occur. Finally a small strip of grey cardboard appears from side of machine]

MIKE TEAVEE: You mean that’s all?

WILLY WONKA [Proudly]: That’s all! Don’t you know what it is?
SCENE SEVEN

VIOLET BEAUREGARDE: [Telling]; By gum, it's gum!!!
It's a stick of chewing gum!

WILLY WONKA: Right you are! [Slapping VIOLET hard on the back] It's a stick of the most amazing and fabulous and sensational gum in the world! This gum is a fantastic gum—in that it's a chewing-gum meal! It's a whole three-course dinner all by itself! When I start selling this gum in the shops, it will change everything. It will be the end of cooking, marketing, forks, plates, washing up, and garbage! This piece of gum I've just made happens to be tomato soup, roast beef, and blueberry pie! But you can have almost anything you want!

VIOLET BEAUREGARDE: What do you mean by o rushes that?

WILLY WONKA: If you were to start chewing it, you would actually taste all of those things. And it fills you up! It satisfies you! It's terrific!

VS "VIOGCA SALT: It's utterly impossible!

VIOLET BEAUREGARDE: Just so long as it's gum, and I can chew it ... then that's for me! [She takes her own piece of gum out of her mouth and sticks it behind her left ear] Come on, Mr Wonka, hand over this magic gum of yours ... and we'll see if the thing works!

MRS BEAUREGARDE: Now, Violet ... let's not do anything silly.
SCENE SEVEN

ing violet, Violet! What is happening to you? You're glowing all over! The whole room is glowing!

[Blue lights on only]

WILLY WONKA [Sighing and shaking head sadly]: I told you I hadn't got it quite right. It always goes wrong when we come to the dessert. It's the blueberry pie that does it. But I'll get it right one day, you wait and see!

MRS BEAUREGARDE: Violet . . . you're swelling up!

[VIOLET begins backing off stage]

VIOLET BEAUREGARDE: I feel most peculiar!

[VIOLET now disappears off stage]

MRS BEAUREGARDE: You're swelling up! You're blowing up like a balloon!

WILLY WONKA: Like a blueberry!

MRS BEAUREGARDE: Call a doctor!

W. Contemplates

MB. Alerts

W. Enlivens

MB. Commands

MS. Advises

MB. Pleads

N. Explains

MB. Rejects

MRS BEAUREGARDE [Wringing her hands helplessly]: Save her!

WILLY WONKA: It always happens like this. All the Oompa-Loompas that tried it finished up as blueberries. It's most annoying. I just can't understand it.

MRS BEAUREGARDE: But I don't want a blueberry for a daughter! Put her back this instant!

WILLY WONKA: Tell the Oompa-Loompas over there to roll Miss Beauregarde into the Juicing Room at once!

MRS BEAUREGARDE: The Juicing Room? What for?

WILLY WONKA: To squeeze her! We've got to squeeze the juice out of her immediately. After that, we'll just have to see how she comes out. But don't worry. We'll get her repaired if it's the last thing we do. I am sorry about it all . . . I really am . . .

[MRS BEAUREGARDE walks off following VIOLET]

CHARLIE: Mr Wonka? Will Violet ever be all right again?

WILLY WONKA: She'll come out of the de-juicing machine just as thin as a whistle - and she'll be purple. Purple from head to toe! But there you are! That's what comes from chewing disgusting gum all day long!

MIKE TEAVEE: If it's so disgusting, then why do you make it in your factory?

WILLY WONKA: I can't hear a word you're saying. Come on! Off we go! Follow me!

[All exit]

OOMPA-LOOMPAS:

Dear friends, we surely all agree
There's almost nothing worse to see
SCENE SEVEN

Than some repulsive little bum
Who's always chewing chewing gum.
This sticky habit's bound to send
The chewer to a sticky end.

Did any of you ever know
A person called Miss Bigelow?
This dreadful woman saw no wrong
In chewing, chewing all day long.
And when she couldn't find her gum,
She'd chew up the linoleum,
Or anything that happened near –
A pair of boots, the postman's ear,
Or other people's underclothes,
And once she chewed her boyfriend's nose.

For years and years she chewed away,
Consuming fifty packs a day,
Until one summer's eve, alas,
A horrid business came to pass.
Miss Bigelow went late to bed,
For half an hour she lay and read,
At last, she put her gum away
Upon a special little tray,
And settled back and went to sleep –
(She managed this by counting sheep.)
But now, how strange! Although she slept,
Those massive jaws of hers still kept
On chewing, chewing through the night,
Even with nothing there to bite.

This sleeping woman's great big trap
Opening and shutting, snap-snap-snap!
Faster and faster, chop-chop-chop,
The noise went on, it wouldn't stop.
Until at last her jaws decide
To pause and open extra wide,
And with the most tremendous chew
They bit the lady's tongue in two.

And that is why we'll try so hard
To save Miss Violet Beauregarde
From suffering an equal fate.
She's still quite young. It's not too late,
Provided she survives the cure.
We hope she does. We can't be sure.

End of Scene 7
SCENE 8

In front of the Nut Room. At centre stage, facing stage left, is a door with a glass panel; behind it, a pile of nuts and a rubbish chute [inside the room]. All enter as scene opens.

WILLY WONKA: All right, stop here for a moment and catch your breath. And take a peek through the glass panel of this door. But don't go in! Whatever you do, don't go into ... The Nut Room! If you go in, you'll disturb the miniature squirrels!

CHARLIE [Peeking through the panel]: Oh look, Grandpa! Look!

MIKE TEAVEE: Jeepers! There must be a hundred of them around that pile of walnuts over there.

WILLY WONKA: These squirrels are specially trained for getting the nuts out of walnuts.

MIKE TEAVEE: Why use squirrels? Why not use Oompa-Loompas?

WILLY WONKA: Nobody can get walnuts out of walnut shells in one piece, except squirrels. I insist on using only whole walnuts in my factory – so I use squirrels to do the job. And see how they first tap each walnut with their knuckles – to be sure it's not a bad one! If it's bad, it makes a hollow sound, and they don't bother to open it. They simply throw it down the garbage chute.

VERUCA SALT: Hey Daddy! I've decided I want a squirrel! Get me one of those squirrels!

MR SALT: Don't be silly, sweetheart. These all belong to Mr Wonka.

VERUCA SALT: I don't care about that! I want one! All I've got at home is two dogs, and four cats, and six bunny rabbits, and two parakeets, and three canaries, and a green parrot, and a turtle, and a bowl of gold-fish, and a cage of white mice, and a silly old hamster! I ... want ... a ... squirrel!!!

MR SALT: All right, my pet, Daddy'll get you a squirrel just as soon as he possibly can.

VERUCA SALT: But I don't want any ... old ... squirrel! I want a trained squirrel. I want a trained squirrel! I want a trained squirrel!

MR SALT: Very well. [Taking out a wallet full of money] MS. Place a squirrel just as soon as he possibly can.

VERUCA SALT: But I don't want any ... old ... squirrel! I want a trained squirrel! I want a trained squirrel!

MR SALT: Very well. [Taking out a wallet full of money] MS. Crumble MS. Place a squirrel just as soon as he possibly can.

WILLY WONKA: They're not for sale. She can't have one.

VERUCA SALT [Furious]: Who says I can't?! I'm going in to grab me a squirrel this very minute!
SCENE EIGHT

WILLY WONKA: Don’t!
[VERUCA goes through the door and approaches the squirrel she wants]

VERUCA SALT: All right, I’ll have you!
[As she reaches out, she acts as if all the squirrels are leaping on to her. She struggles and wriggles and screams]

WILLY WONKA: No – no – no! They’ve all jumped on her! All of them! Twenty-five of them have her right arm pinned down. Twenty-five have her left arm pinned down. Twenty-five have her right leg anchored to the ground. Twenty-four have her left leg. And the last squirrel ... it’s ... it’s climbed up on her shoulders and started tap-tap-tapping on Veruca’s head with its knuckles!

MS. SALT: Save her! Veruca! Come back! What are they doing to her?

WILLY WONKA: They’re testing her to see if she’s a bad nut – watch! [VERUCA now acts as if she’s being dragged across the floor towards the rubbish chute] My goodness! She is a bad nut after all. Her head must have sounded quite hollow!

[VERUCA kicks and screams but to no avail]

MS. SALT: Where are they taking her?

WILLY WONKA: She’s going where all the other bad nuts go – down the rubbish chute!

MRS. SALT: Now see here, Wonka ... I think you’ve gone just a shade too far this time, I do indeed. My daughter may be a bit of a frump – I don’t mind admitting it – but that doesn’t mean you can roast her to a crisp. I’ll have you know I’m extremely cross about this – I really am.

WILLY WONKA: Oh, don’t be cross, my dear sir! I expect she’ll turn up again sooner or later. She may not even have gone down the pipe at all. She may be stuck in the chute, just below the entrance hole.
SCENE EIGHT

And if that’s the case, all you’ll have to do is go in and pull her up again.

[**Mrs. Salt** runs into the Nut Room and looks into the hole, bending over]

**Mrs. Salt:** Veruca! Are you down there?

[She leans over further and falls into the chute, as if pushed by the squirrels]

**Willy Wonka:** Oh no! The squirrels have pushed her, too!

**Mrs. Salt:** Good gracious me! What a lot of rubbish there’s going to be today! [He leans over the hole and peers in] What’s it like down there, Angina? [Acts as if being pushed by the squirrels too] Help!

[He also falls into the chute]

**Charlie:** Oh dear! What on earth’s going to happen to them now?

**Willy Wonka:** I expect someone will catch them at the bottom of the chute.

**Charlie:** But what about the great fiery incinerator?

**Willy Wonka:** Oh that! They only light it every other day. Perhaps this is one of the days when they let it go out. You never know – they might be lucky. I’ve never seen anything like it! The children are disappearing like rabbits! Oh well, shall we move on?

**Charlie and Grandpa Joe:** Oh, yes!
SCENE EIGHT

That every single bit of blame
And all the scolding and the shame
Should fall upon Veruca Salt?
Is she the only one at fault?
For though she’s spoiled, and dreadfully so,
A girl can’t spoil herself, you know.
Who turned her into such a brat?
Who are the culprits? Who did that?
Alas! You needn’t look so far
To find out who these sinners are.
They are (and this is very sad)
Her loving parents, Mum and Dad.
And that is why we’re glad they fell
Into the rubbish chute as well.

End of Scene 8

SCENE 9

By the Great Glass Elevator. Elevator is at centre stage, and all enter and gather around it as scene opens.

CHARLIE: Wow! Look at that! It’s a Great Glass Elevator! And look at all the buttons all over.

WILLY WONKA: This isn’t just an ordinary up-and-down elevator! This elevator can go sideways and longways and slantways and any other way you can think of! It can visit any single room in the whole factory, no matter where it is! You simply press the button and zing! You’re off!

GRANDPA JOE: Fantastic!

CHARLIE: Look! Each button is labelled!

WILLY WONKA: And each button stands for a room!

MIKE TEAVEE: Yeah... let’s see. It says, Strawberry-juice Water Pistols, Exploding Candies for your enemies, Stickjaw for talkative parents, Invisible Chocolate Bars for eating in class, Rainbow Drops - suck them and you can spit in six different colours -

WILLY WONKA: Come on! Enough! Enough! We can’t wait all day!

[They enter the elevator]
SCENE NINE

MIKE TEAVEE: Isn't there a Television Room in all this lot?

WILLY WONKA: Certainly! Right here! [He points to a button]

MIKE TEAVEE: Whoopee! That's for me! [He presses a button and the elevator shakes]

WILLY WONKA [Laughing]: Hang on, everybody!

MR TEAVEE: I'm going to be sick!

WILLY WONKA: Please don't be sick.

MR TEAVEE: Try and stop me!

WILLY WONKA [Holding his hat in front of MR TEAVEE]: Then you'd better take this!

MR TEAVEE: Make this awful thing stop!

WILLY WONKA: Can't do that! It won't stop 'til we get there. I only hope no one is using the other elevator at this moment.

MIKE TEAVEE: What... other... elevator?

WILLY WONKA: The one that goes the opposite way on the same track as this one!

MR TEAVEE: Holy mackerel! You mean we might have a collision?

WILLY WONKA: I've always been lucky so far.

MR TEAVEE: Now I am going to be sick!

MR TEAVEE: Holy mackerel! You mean we might have a collision?

WILLY WONKA: I've always been lucky so far.

MR TEAVEE: Now I am going to be sick!
SCENE 10

The Television-Chocolate Testing Room. It is completely bare except for a large television camera at one end, a large television screen at the other, and several bright floodlights. All enter as scene opens.

W. Reveals

WILLY WONKA [Hopping up and down with excitement]: Here we go! This is the Testing Room for my very latest and greatest invention — Television Chocolate!

M. Questions

MIKE TEAVEE: But what is Television Chocolate?

WILLY WONKA: Good heavens, child, stop interrupting me! It works by television. I don’t like television myself. I suppose it’s all right in small doses, but children never seem to be able to take it in small doses. They want to sit there all day long ... staring and staring at the screen —

MIKE TEAVEE: That’s me!

MR. TEAVEE. Shut up!

WILLY WONKA: Thank you. Now then! The very first time I saw ordinary television working, I was struck by a tremendous idea. If a photograph could be broken up into millions of pieces, and the pieces sent whizzing through the air until they hit an antenna, and then put together again on a screen — why couldn’t I send a real bar of chocolate whizzing through the air in tiny pieces, and then put the pieces together at the other end, all ready to be eaten?

MIKE TEAVEE: Impossible!

WILLY WONKA: Think so? Watch me send a bar of chocolate from one end of this room to the other — by television. Bring me that chocolate bar, please. [CHARLIE brings over an enormous bar of chocolate from off stage] It has to be big, because whenever you send something by television, it always comes out much smaller than it was when it went in. Here we go then! Get ready! [MIKE wanders curiously towards the camera] No! No! Stop! You there! Mike Teavee! Stand back! You’re too close! There are dangerous rays coming out of that thing! They could break you up into a million tiny pieces in one second! [MIKE backs away] That’s better! Now then ... switch on! [Lights flash and bar disappears through slit in curtain]

GRANDPA JOE [Waving his arms and shouting]: The chocolate’s gone!

WILLY WONKA: It’s on its way! It’s now rushing through the air above our heads in a million tiny pieces. Quick! Come over here! [All dash over to the
SCENE TEN

other side of the stage, to TV screen] Watch the screen! [Small bar of chocolate appears through slit in curtain and lighted screen] Take it!

MIKE TEAVEE [Laughing]: How can you take it? It's just a picture on a television screen!

[CHARLIE reaches out and the chocolate miraculously goes into his hands]

GRANDPA JOE: It's absolutely fantastic! It's ... it's ... it's a miracle!

WILLY WONKA: Just imagine — when I start using this across the country, a commercial will flash on to the screen and a voice will say, ‘Eat Wonka’s Chocolates! They're the best in the world! If you don’t believe us, try one for yourself... now!!!!’

MIKE TEAVEE [Shouting]: But Mr Wonka, can you send other things through the air in the same way? Like people? Could you send a real live person from one place to another in the same way?

WILLY WONKA: A person? Are you off your rocker?

MIKE TEAVEE: But could it be done?

WILLY WONKA: Good heavens, child. I really don’t know ... I suppose it could ... yes, I’m pretty sure it could ... of course it could. I wouldn’t like to risk it though — it might have some very nasty results.
SCENE TEN

[Pause] But he's a midget! Isn't he going to get any bigger?

WILLY WONKA: Grab him! Quick! [MR TEAVEE acts as if he grabs something] He's completely okay!

MR TEAVEE [Acting as if something is in his hand]: You call that okay? He's shrunk!

WILLY WONKA: Of course he's shrunk. What did you expect?

MR TEAVEE: This is terrible! I can't send him back to school like this! He'll get squashed! He won't be able to do anything! [He acts as if he is listening to MIKE, in his hand] What did you say, Mike? [Pause] Never! No, you will not be able to watch television! I'm throwing the television set right out the window the moment we get home. I've had enough of television! What, Mike? [Pause] I don't care what you want ... or how much you jump and scream! [He puts him in his pocket, acting as if he is secure there, slapping his pocket] There!

CHARLIE: Gee, how will Mike ever grow again?

WILLY WONKA [Stroking his beard thoughtfully]: Well ... small boys are extremely springy and elastic, so maybe he'll stretch if we put him on a special machine I have for testing the tough stretchiness of chewing gum!
SCENE TEN
His brain becomes as soft as cheese!
His powers of thinking rust and freeze!
He cannot think - he only sees!

‘All right!’ you’ll cry. ‘All right!’ you’ll say,
‘But if we take the set away,
What shall we do to entertain
Our darling children? Please explain!’

We’ll answer this by asking you,
What used the darling ones to do?
They . . . used . . . to . . . read! They’d read and
read,
And read and read, and then proceed
To read some more. Great Scott! Gadzooks!
One half their lives was reading books!
Such wondrous, fine, fantastic tales
Of dragons, gypsies, queens, and whales
And pirates wearing purple pants,
And sailing ships and elephants,
And cannibals crouching ’round the pot,
Stirring away at something hot.
Oh, books, what books they used to know,
Those children living long ago!

So please, oh please, we beg, we pray,
Go throw your TV set away,
Fear not, because we promise you
That, in about a week or two
Of having nothing else to do,
They’ll now begin to feel the need
Of having something good to read.

P.S. regarding Mike Teavee,
We very much regret that we
Shall simply have to wait and see
If we can get him back his height.
But if we can’t — it serves him right.

End of Scene 10
SCENE II

Somewhere in the Chocolate Factory. WILLY WONKA, CHARLIE and GRANDPA JOE enter as scene opens.

WILLY WONKA: Which room shall it be next? Hurry up! We must be going! And how many children are left now? [Looks around] Hmmmmmmmmmmmmmmm!

GRANDPA JOE: I guess there's only Charlie left now, Mr Wonka.

WILLY WONKA [Pretending to be surprised]: You mean ... you're the only one left?

CHARLIE: Why ... yes.

WILLY WONKA [Suddenly exploding with excitement]: But my dear boy, that means you've won! [He shakes CHARLIE's hand furiously] Oh, I do congratulate you! I really do! I'm absolutely delighted! It couldn't be better! How wonderful this is! I had a hunch, you know – right from the beginning – that it was going to be you! Well done, Charlie ... well done! But we mustn't dilly! We mustn't dally! We have an enormous number of things to do before the day is out! Just think of the arrangements that have to be made!

CHARLIE: Wait, Mr Wonka ... I'm afraid I don't understand all of this! What are you talking about?

WILLY WONKA: Oh ... do forgive me! I get carried away at times. I forgot that you didn't know –

CHARLIE: Know what?

WILLY WONKA [Becoming quiet and serious]: You know, Charlie, I love my chocolate factory. [Pause] Tell me, Charlie, do you love my chocolate factory? Think carefully, because it's very important – how you feel.

CHARLIE [Very thoughtfully]: Well, Mr Wonka, all that I can say is that I've never spent a more fantastic day anywhere ... in my whole life. I've been very, very happy. Do I love this factory? [Pause] Yes ... yes, I think I do! It means ... a great deal to me.

GRANDPA JOE: Why do you ask, Mr Wonka?

WILLY WONKA: Well ... of course Charlie and all of the others will receive all of the candy I promised, but I want Charlie to receive much more! You see, this whole day has been a contest. It's been a contest to find out who would be the best person for the job.

CHARLIE: What job?

WILLY WONKA: Well you see, I'm tired, Charlie. I'm not getting any younger, and it isn't as easy to carry
out my ideas as... as... it once was. I need some help. That means... you!

CHARLIE: Me?

WILLY WONKA: Yes! I would like you and Grandpa Joe and, of course, all the rest of your family, to move here— and live here— permanently! I would like to have someone who will take over... after I've gone. I have no family, and I can think of no one I would like to run the factory more than you. This would be after I've trained you and taught you everything I know, of course! I've watched you all day, and you are the type of person that will appreciate this factory... and care for it as I have, all these years. Will you accept my offer? If you do, everything that I have is yours.

CHARLIE: Will I? Wow! This is more than I could have ever imagined! Will I? Of course I will, Mr Wonka! Thank you! Thank you! Just think of it, Grandpa Joe! Wait until we tell Dad and Mum and the grandfolks! It's going to be our chocolate factory! And we're never ever going to starve again! Just think of all that chocolate! Oh, just you wait and see!

Curtain
IV. Characters

Willy Wonka:

A. Desire: Wonka wants to find someone who is like-minded, imaginative, and shares his excitement and joy in creating and inventing new candy products to carry on his legacy after he is gone.

B. Will: Wonka’s will is strong because he is willing to risk exposing his secrets to achieve his goals. He runs a contest that makes it possible for anyone from anywhere in the world to find a Golden Ticket and be allowed into his factory. It is random and he does not know what the results will be. He shows he is willing to go to extremes to find what he is looking for. He reveals all his most prized inventions and allows the contest winners to, through their own free will, show their true colors.

C. Moral stance: Wonka is the most morally opinionated character in the play, with the Oompa-Loompas acting as a chorus to reflect his beliefs. He often comments on children’s misbehavior, disgusting habits and greediness. He blames parents for not properly disciplining their children. Wonka’s ideal world is one where all children, and adults, are well-mannered, polite, respectful, humble, honest, selfless, trustworthy, appreciative, kind, useful, creative and imaginative. He knows this is impossible, and takes it upon himself to punish those who are bad, and reward those who are good.

D. Decorum: As a businessman and chocolate treat inventor, Wonka likely dresses respectable. However, because he is an eccentric, his clothes probably reflect this part of his personality. They are likely multi-colored, consisting of contrasting color schemes such as purple contrasting orange. He may wear a long coat and gloves. He wears a hat that is large enough to offer to Mr. Teavee should he need to be sick. It is likely a top hat. Although he
is getting older and tired, he often runs, jumps, or hops around with excitement. He probably
speaks quickly, often with some hint of sarcasm showing through his genuine delight. He has
a beard that he strokes while he thinks. He shakes hands a lot, and is very enthusiastic. He is
likely a spritely man with a slight build, yet looks bigger than he is because of his
overwhelming personality and presence.

E. Summary List of Adjectives: Willy Wonka is dedicated, a risk taker, self-
righteous, high-class, successful, confident, disciplined, energetic, imaginative, larger than
life, creative, loquacious, and eccentric.

Charlie Bucket:

A. Desire: Charlie wants to win a Golden Ticket.

B. Will: Charlie’s will is medium. Charlie dreams of winning a Golden Ticket, but
he does not do anything to actively pursue this dream. When he finds money in the snow
while walking home from school, it is by chance. However, rather than using it all to buy
food for his starving family, he risks having his hopes shattered for one more chance at
winning a Golden Ticket.

C. Moral stance: Charlie exhibits every good quality Wonka feels all children should
be instructed to achieve. These qualities include polite manners, respect for others, patience,
obedience, humbleness, kindness, and imagination. While Charlie’s family has good moral
values, and they expect him to behave properly, Charlie’s moral stance is not really a
conscious choice. He is innately good.

D. Decorum: Charlie is probably very skinny because he is starving and weak. He
walks slowly to conserve his energy. Because he is poor, he probably wears dull colored,
second hand, ragged and dirty clothes that are too small for him, yet still look baggy. They
are likely mismatched, and of no particular style. Charlie is fairly quiet most of the time, and
probably quite observant. His eyes likely sparkle and are open wide. He speaks using proper
English, and does not use slang words. His tone is polite and respectful. He always says
please and thank you. He has a youthful, and kindred spirited energy in his voice.

E. Summary List of Adjectives: Charlie is altruistic, curious, selfless, virtuous, a
daydreamer, devoted, kind, respectful, frail, humble, lovable, happy, imaginative, and
appreciative.

Grandpa Joe:

A. Desire: Grandpa Joe wants Charlie to win the fifth Golden Ticket.

B. Will: Grandpa Joe’s will is medium. The only thing that Grandpa Joe does to
actively help Charlie win is to buy him the usual birthday present chocolate bar. He
encourages Charlie to keep believing in his dreams.

C. Moral stance: Grandpa Joe is proud of Charlie and pleased with how he is
growing up. His moral values are similar to Wonka’s. He believes that Charlie deserves to
be rewarded for his virtuous qualities. He is repulsed by the other ticket winners, and feels it
is unfair that such undeserving children should win.

D. Decorum: Grandpa Joe is over 90-years old. Although he is old, he maintains a
youthful spirit. His eyes sparkle. He often waves his hands in excitement, or gets sudden
bursts of energy. He is probably thin from malnourishment and wrinkled. Because he has
not left his bed in several years, he is probably weak, flabby and frail. His skin is probably
pasty white because he does not go outside. He lives in his pajamas, except for when he
goes to the factory. He probably wears an old wool or tweed, muted brown suit with pockets
in his pants.
E. Summary List of Adjectives: Grandpa Joe is caring, curious, devoted, proud, wise, knowledgeable, and although he is physically old and frail, he has a youthful spirit.

Augustus Gloop:

A. Desire: Augustus wants to eat as much chocolate as he possibly can. In fact, his only care and interest in the world is eating.

B. Will: Augustus’ will is so strong that he stuffs his face with as much chocolate as he possibly can. He has no control over his desire to eat. Because he is so gluttonous, he falls into the chocolate river and thus ends his factory tour.

C. Moral stance: Augustus believes that eating is the most important thing to do in life.

D. Decorum: Augustus is constantly hungry and when he eats, he probably shovels food into his mouth with his hands like he is starving. It is likely that he snorts when he eats. He tires easily. Augustus is probably a very overweight child. He probably wears clothes that are especially tailor made to fit him. They are likely green. His speech is probably slow or delayed. His mouth is probably open much of the time with his tongue sticking out. He may even drool and slurp.

E. Summary List of Adjectives: Augustus is gluttonous, greedy, selfish, overweight and weak.

Violet Beauregarde:

A. Desire: Violet wants to beat the gum chewing record.

B. Will: Violet’s will is so strong that she is hardly ever without a piece of gum in her mouth. The piece she chews in the play is one she has chewed for three months, only taking it out to eat and sleep. When she does take it out of her mouth, she sticks it behind her
ear for safe keeping rather than throwing it out.

C. Moral stance: She believes that competition, and gaining social status and recognition is the most important thing in life.

D. Decorum: Violet is always chewing gum, probably with her mouth open, making loud smacking, and popping noises. When she needs to take her gum out of her mouth for any reason, she sticks it behind her ear to save it for later. Her clothes are probably the same color as the gum she chews, likely blue. She talks with an arrogant tone, sometimes using slang words. Her speech is probably fast. Her skin turns blue and she swells up to be as round as a giant blueberry. She is probably energetic and lively since she is so competitive. It is likely that she cannot stand still for long because she is so impatient.

E. Summary List of Adjectives: Violet is competitive, arrogant, rude, outspoken, revolting and disgusting.

Veruca Salt:

A. Desire: Veruca wants everyone to bend to her beck and call. When she says she wants something, others better get it for her!

B. Will: Veruca’s will is very strong. She is so stubborn that she throws wild temper tantrums to coerce her parents into submission. In the chocolate factory, she cannot stand being told that she cannot have a squirrel. Without knowing anything about them, she goes into the nut room to simply take a squirrel for herself. The squirrels attack her and throw her down the rubbish chute, which ends her factory tour.

C. Moral stance: Veruca believes that her every wish and demand should be fulfilled, immediately.

D. Decorum: Veruca probably dresses like a princess, all in pink. Her clothes are
likely expensive designer clothes. She probably only wears pretty party dresses, with matching accessories. Her hair is probably curly and cute. She talks with an upper class snobbish tone and a confidence unusual in a child’s voice. She loses her temper easily and throws temper tantrums, while screaming and kicking on the floor. She speaks loud, trumpeting her voice over everyone else’s. She has a multitude of pets that she easily gets bored of.

E. Summary List of Adjectives: Veruca is demanding, manipulative, prissy, selfish, self-centered and spoiled.

Mike Teavee:

A. Desire: Mike wants to be left alone to watch television as much as he pleases. Mike’s only care in the world is the world of television.

B. Will: Mike’s will is medium. While he complains throughout the tour that he wants to watch television, he does not sneak off to find a television. After he is shrunk, Mike still asks to watch television. It appears he will not learn his lesson.

C. Moral stance: Mike believes that watching television is the highest achievement in life.

D. Decorum: Mike carries around his gangster guns with him and periodically pulls them out to shoot them around the room. Because he likes violence on television, and wants to be just like the gangster’s in the shows, Mike probably behaves very physically rough. Although he seems to have energy to shoot his guns, he tires easily. He probably dresses like his favorite gangster television character, in dark clothes. He speaks loud and with little respect. He habitually interrupts people when they speak and constantly asks questions.

E. Summary List of Adjectives: Mike is addicted, slothful, lazy, selfish and violent.
Mr. Bucket:

A. Desire: Mr. Bucket wants Charlie to win the Golden Ticket.

B. Will: Mr. Bucket’s will is weak. Although he wants Charlie to win a Golden Ticket, he does nothing other than to buy him the usual birthday present chocolate bar.

C. Moral stance: Mr. Bucket believes that an idle life is a wasted life.

D. Decorum: Mr. Bucket is an unemployed toothpaste factory worker. His hands are probably rough and worn. He probably looks tired, and older than his years. He sits in a chair reading a newspaper. He might squint because he probably needs glasses but cannot afford them. He is starving and probably skinny. He may have back problems from performing such a menial job for hours on end, and so his movement might be slow and labored. His clothes are probably simple, plain and worn-out. He is fairly quiet, and probably soft-spoken.

E. Summary List of Adjectives: Mr. Bucket is a provider, oppressed, honest, hardworking, passive and frail.

Mrs. Bucket:

A. Desire: Mrs. Bucket wants Charlie to win the Golden Ticket.

B. Will: Mrs. Bucket’s will is weak. She cares for Charlie and worries about him, but she does not encourage him to believe in his dreams. She may even be considered slightly pessimistic because she initially thinks Charlie spends all the money he finds on chocolate. She also only buys him the usual birthday present chocolate bar.

C. Moral stance: Mrs. Bucket believes in being a good wife, mother, daughter and homemaker. She cooks all meals, even if it is only cabbage soup, cares for her and her husband’s elderly parents, and is concerned about bringing up her son properly.
D. Decorum: Mrs. Bucket is the homemaker, performing all the household duties and cooks. Her hands are probably worn and red. She is starving and so is probably skinny and malnourished. She probably looks older than her years. Her eyes likely look tired and worried. Her clothes are likely old and ragged. They may even be clothes that she hand sews herself, from old, discarded material or clothes. She probably wears an apron and a dull, oversized wool sweater borrowed from her husband.

E. Summary List of Adjectives: Mrs. Bucket is a good mother, caring, pessimistic, a caregiver and homemaker, frail and tired.

Grandma Josephine, Grandpa George, Grandma Georgina:

A. Desire: They want Charlie to win the fifth Golden Ticket.

B. Will: The other grandparent's will is weak. They do nothing to encourage or help Charlie other than to buy him the one chocolate they give him every year for his birthday. They are also quite pessimistic since they believe their circumstances will not change. This is evident when Grandma Josephine says, “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!” (Dahl and George, *Charlie* [Knopf] 13).

C. Moral stance: The grandparents believe that children should be polite, respectful, and kind. They believe only deserving children should be rewarded.

D. Decorum: The grandparents are very old and tired. They are all over 90-years old and never get out of bed. They are probably huddled together in the tiny, donated bed, and hunched over. They are starving, so they probably look malnourished and thin. Their skin is probably pasty white from never going outside, and wrinkled. They may sound a bit crabby, grumpy and negative, but when speaking to Charlie, the love is evident in their voice. They
are wrapped in old quilted heirloom family blankets to keep warm.

E. Summary List of Adjectives: The grandparents are loving, pessimistic, altruistic, old, tired, and poor.

Mrs. Gloop:

A. Desire: Mrs. Gloop wants her son to eat as much food as he wants.

B. Will: Mrs. Gloop's will is weak. She is passive and does nothing to stop Augustus from eating. When he falls into the chocolate river, she shouts at everyone else telling them to "do something" while she does nothing herself to help her son (29).

C. Moral stance: Mrs. Gloop believes that food is love.

D. Decorum: Mrs. Gloop carries a purse that she chases Wonka with and tries to hit him. Her purse is probably filled with chocolate bars for herself and Augustus. She is probably very overweight like her son, and has trouble moving. She probably waddles. Her clothes may be too small for her because she probably tries to fit into sizes too small so she can hide from the truth. She probably has a muffin top popping over the waist of her skirt. She probably wears too much makeup. She may sound weak, insecure and shallow.

E. Summary List of Adjectives: Mrs. Gloop is an enabler, passive, unaccountable, and reactive.

Mrs. Beauregarde:

A. Desire: Mrs. Beauregarde wants Violet, and the whole Beauregarde family, to achieve the highest social status.

B. Will: Mrs. Beauregarde’s will is strong. She encourages Violet to disobey Wonka, and keep chewing the gum after he warns her against it. Mrs. Beauregarde even goes so far as to say, "This is a great day for the Beauregardes! Our little girl is the first person in the
world to have a chewing-gum meal!” (40).

C. Moral stance: Mrs. Beauregarde believes in doing whatever it takes to get to the top, even if it is at another’s expense.

D. Decorum: Mrs. Beauregarde is talkative, critical, and yells at her daughter. Her movements and voice are probably domineering and forceful. She probably dresses younger than she should to show that she is hip and trendy. She also likely has the best of everything. Her hair is probably bleach-blonde. Her voice may sound snobbish, and she may eye people up and down while turning up her nose at them.

E. Summary List of Adjectives: Mrs. Beauregarde is arrogant, disrespectful, aggressive, selfish, competitive and critical.

Mr. & Mrs. Salt:

A. Desire: Mr. and Mrs. Salt want to avoid Veruca’s temper tantrums, and keep her placated.

B. Will: Mr. and Mrs. Salt’s will is weak because in avoiding Veruca’s temper tantrums they allow her to control their lives.

C. Moral stance: Mr. and Mrs. Salt believe that money and things are love and happiness.

D. Decorum: Mr. and Mrs. Salt are peanut factory owners. They only employ women. Mr. Salt has a sharp tongue when he speaks with anyone other than his daughter. He is demanding and commanding. Mr. Salt carries a full wallet of money: a symbol of his extreme wealth. He loses his temper easily like his daughter, and expects that he can bribe anyone with money. Because the family is so concerned with material possessions, Mr. and Mrs. Salt probably dress very posh and wear expensive clothes. Mrs. Salt likely wears a lot
of jewelry and carries a fashionable purse. They both probably talk with airs.

E. Summary List of Adjectives: Mr. and Mrs. Salt are mollycoddlers, ignorant, impatient, shallow, weak and materialistic.

Mr. & Mrs. Teavee:

A. Desire: The Teavees want to keep their son quiet and not have to deal with him.

B. Will: Their will is weak and passive because they are uninvolved parents. However, toward the end of the play, their will becomes strong. After Mike is shrunk, Mr. Teavee takes an active and firm parenting role, asserting that once they get home, he is getting rid of the television set.

C. Moral stance: The Teavees are uninvolved parents who believe that television can raise their son. For them, as long as Mike is quiet and entertained, slothfulness is acceptable.

D. Decorum: Mr. Teavee has a weak stomach. He gets motion sickness, nervous easily and sweats. Mr. Teavee is likely frail with a slender build. He probably dresses in boring colors so as not to stand out in a crowd. His voice probably sounds tired and quivers at times. It is likely that he wears glasses. His fingers are probably long and spindly. He probably walks awkwardly and hides in the back of the group. Mrs. Teavee only has two lines of dialogue in the entire play, and one of the two she says simultaneously with Mr. Teavee. It is likely that Mrs. Teavee is the female version of her husband.

E. Summary List of Adjectives: The Teavees are uninvolved, passive, weak, irresponsible and nervous.