

ROALD DAHL'S
Matilda
THE MUSICAL
JR.

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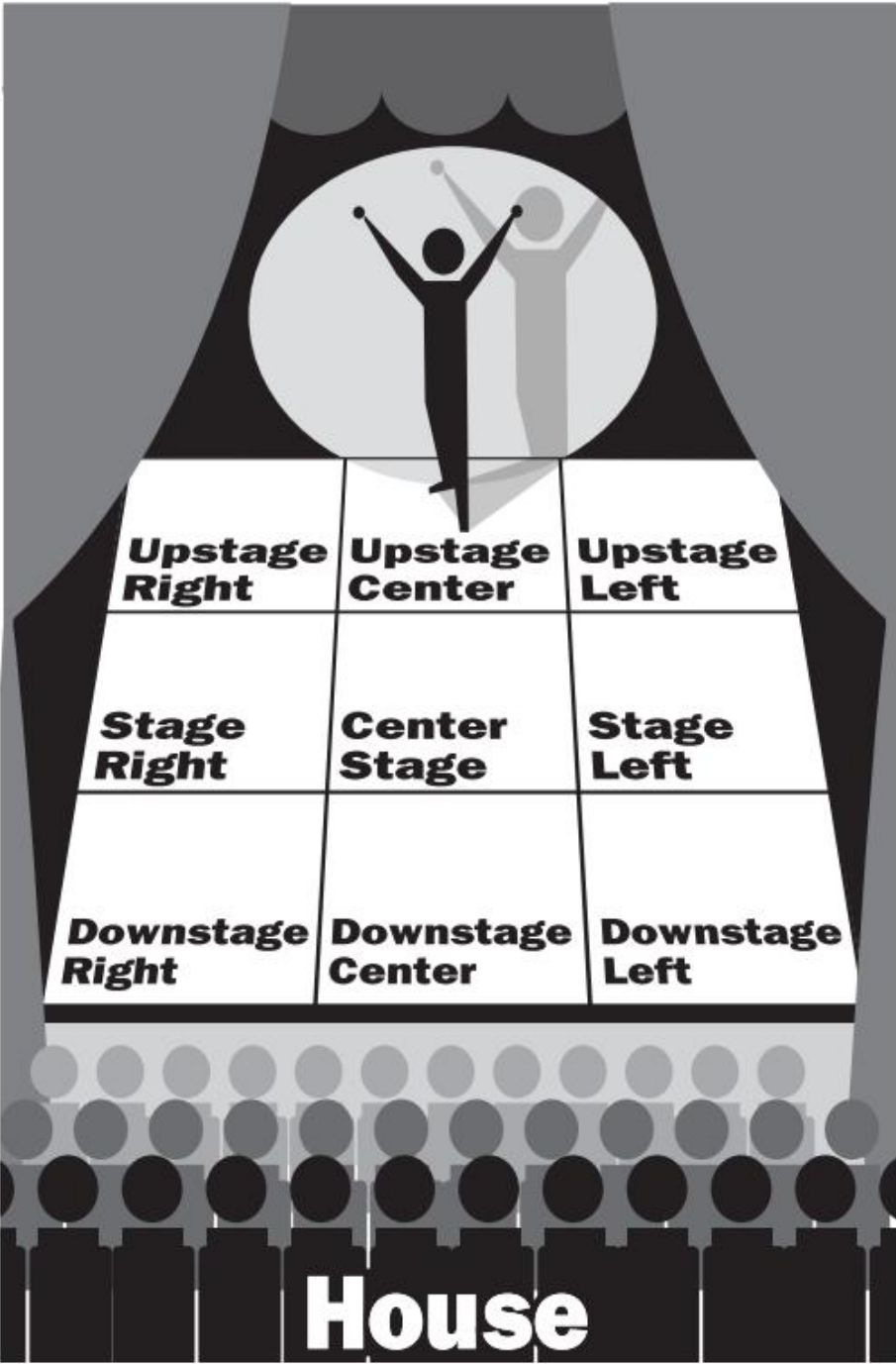




welcome to the theater

CONGRATULATIONS! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.



One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.

what to expect during rehearsals

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

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

music:

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

choreography:

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

blocking & scene work:

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



make the script your own

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

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics and individual words. For example, if your line reads, "Leave him alone, you big fat bully!!!," and your director wants you to stress the words "big fat bully," underline those words in your script.

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

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

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

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

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

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

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



1 **Actor's Script**
 Name: DAISY MAE BAKER
 Character: MATILDA

What? No, not me, I didn't— **ERIC**

TRUNCHBULL
 Cockroach! You did this, you vile, repulsive, malicious little sinner!

(She grabs ERIC by the ears.)

2

Ow! No, stop! **ERIC**

MATILDA
 Leave him alone, you big fat bully!!!

(#43 – QUIET begins.)

3

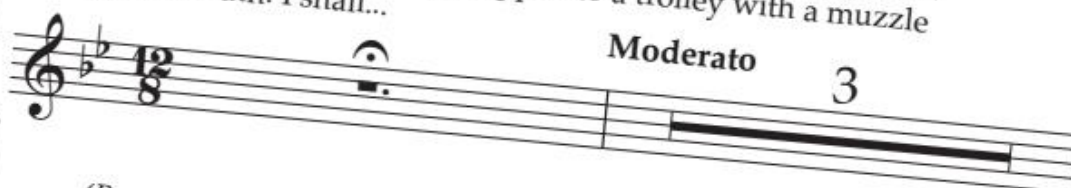
QUIET

(Gasp from the class, TRUNCHBULL is taken aback. She releases ERIC, who scampers back to his seat.)

TRUNCHBULL: How dare you! You are not fit to be in this school! You ought to be in prison, in the deepest, darkest, darkest prison! I shall have you wheeled out, strapped to a trolley with a muzzle over your mouth! I shall...

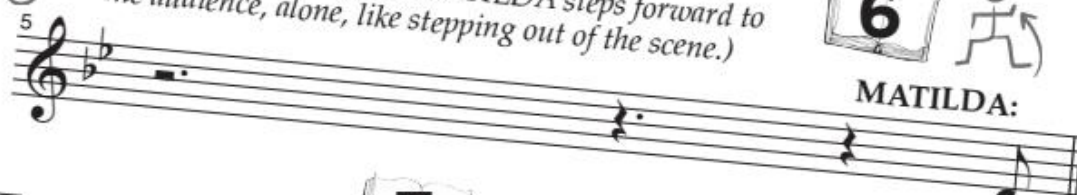
4

XDSR



5

(But suddenly everything seems to go quiet, slow motion, almost stopped. MATILDA steps forward to the audience, alone, like stepping out of the scene.)



6



MATILDA:

Have

6

7



8

DICTION



ROALD DAHL'S MATILDA THE MUSICAL JR.

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Be respectful of others at all times.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be specific! Make clear choices about your character's background and motivation in the show.

If you are having trouble memorizing your lines, **try writing them down** or **speaking them aloud**.

Bring your **script** and a **pencil** to every rehearsal.


Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

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Roald Dahl's Matilda the Musical JR.



Roald Dahl's Matilda the Musical JR.

synopsis

Matilda JR. opens with enthusiastic school children (and their equally enthusiastic parents) singing their own praises... except **MATILDA**. According to her parents, she is nothing but a nuisance (*Miracle*). At Matilda's home, her father, **MR. WORMWOOD**, reveals his scheme to sell old automobiles as brand-new luxury cars to Russian businessmen. Matilda doesn't believe this is fair and goes to her room, pausing on the way to mix her father's hair tonic with her mother's hair dye (*Naughty*). The next morning, Mr. Wormwood's hair is green.

Matilda drops by the library to visit **MRS. PHELPS**, the librarian. She tells Mrs. Phelps part one of the tale of the **ACROBAT** and the **ESCAPOLOGIST**, two circus performers deeply in love. The tale cuts off just as the couple is primed to perform their most dangerous trick. Matilda starts her first day of school the next morning (*School Song*). Fortunately, Matilda's teacher is **MISS HONEY**, a woman who cares deeply for her students. Miss Honey immediately recognizes Matilda's advanced intelligence, prompting her to visit the school's vicious headmistress, **MISS TRUNCHBULL**. The teacher hopes to promote Matilda to a more challenging class, but Trunchbull refuses (*The Hammer*).

Mr. Wormwood returns home, furious that the Russians did not fall for his scheme. Matilda lines the rim of her father's hat with superglue (*Naughty - Superglue - Part 2*). At school the next day, Matilda's classmate **NIGEL** is in a panic, saying he has been blamed for a trick on Trunchbull. If she finds him, she will put him in the infamous chokey, a cupboard lined with nails, spikes, and broken glass (*The Chokey Chant*). Matilda tells the students to throw their coats onto Nigel. When Trunchbull storms onstage, Matilda tells her Nigel has been asleep under the coats for the last hour due to his sleeping disorder. Trunchbull reluctantly accepts this explanation.

At the Wormwood home, Miss Honey tries to explain to **MRS. WORMWOOD** how special her daughter is, but she doesn't listen, returning to her dancing lesson with **RUDOLPHO**. Miss Honey feels helpless (*This Little Girl*). At the library, Matilda continues the circus story for Mrs. Phelps. The escapologist announces that their act is cancelled because his wife, the acrobat, is pregnant. However, the acrobat's sister refuses to cancel the act.

At school the following day, Trunchbull bursts into the classroom, accusing Matilda of eating a piece of her cake – but the true culprit is **BRUCE**. Trunchbull

punishes the boy by forcing him to eat the rest of the cake in one sitting, and the kids cheer as he finishes the cake (*Bruce - Part 1*). Despite his victory, Trunchbull takes Bruce to the chokey. Matilda is upset by the unfairness of this. She goes to the library, launching into the next part of her dramatic circus tale. The acrobat is killed during the performance – but not before giving birth to a baby girl. The children in Matilda's school sing about what life will be like when they grow up. Miss Honey and Matilda join in (*When I Grow Up*).

At the Wormwood home, Mr. Wormwood announces that by tweaking the speedometers in his cars, he has completed a successful business deal with the Russians. Matilda is disgusted. In her room, Matilda finished the story: the escapologist leaves to confront his treacherous sister-in-law, but never returns.

The next day at school, Trunchbull believes the students are up to something (*The Smell of Rebellion*). Her fears are confirmed when **LAVENDER** puts a newt into Trunchbull's water jug, causing pandemonium. Everything slows down as Matilda explains to the audience that she can sometimes find calmness in herself that allows her to do amazing things (*Quiet*). She uses her ability to throw the glass with the newt at Trunchbull, who screams and runs. Matilda reveals her ability to Miss Honey, who admits that she is poor and lives in a shed. Her father died when she was little, and her cruel aunt became the owner of her childhood home. Miss Honey suspects her aunt killed her father, and reluctantly reveals that her aunt is none other than Trunchbull.

The next day, Trunchbull challenges Miss Honey's class to a spelling test. The students spell every word right. When Trunchbull claims a student has misspelled a word and tries to drag her to the chokey, the whole class begins spelling incorrectly in solidarity. Writing appears on the chalkboard, apparently written by Trunchbull's dead brother-in-law (but actually written by Matilda). Trunchbull leaves and the children sing in joy (*Revoltin' Children*).

Miss Honey inherits her parents' house and takes over the role of headmistress. Just before Matilda is whisked off to Spain by her family who are on the run from the Russian mob, Miss Honey has a proposition: let Matilda stay with her. The Wormwoods agree, and Matilda and Miss Honey are both overjoyed (*Bows*).

ROALD DAHL'S MATILDA THE MUSICAL JR.





Roald Dahl’s Matilda the Musical JR.

characters

(in order of appearance)

- Eric
 - Tommy
 - Amanda
 - Bruce
 - Lavender
 - Alice
 - Hortensia
 - Nigel
 - Kids
 - Dads
 - Mums
 - Children
 - Parents
 - Matilda
 - Mr. Wormwood
 - Mrs. Wormwood
 - Michael
 - Mrs. Phelps
 - Escapologist
 - Acrobat
 - Cook
 - Miss Honey
 - Agatha Trunchbull
 - Mechanic
 - Rudolpho
 - Sergei
- ENSEMBLE:**
- Little Kids, Big Kids, Big Kid 1, Big Kid 2, Big Kid 3, Russians

ROALD DAHL'S

Matilda

THE MUSICAL JR.

PROLOGUE: BIRTHDAY PARTY


(#1 – MIRACLE begins.)

MIRACLE


7Double Speed2



10ERIC:



13TOMMY:



15AMANDA:BRUCE:



**AMANDA, LAVENDER,
ALICE, HORTENSIA:**



Mum says I'm an an - gel sent down from the sky.

**BRUCE, ERIC,
TOMMY, NIGEL:**



My dad-dy says I'm his spe-cial lit - tle sol - dier,

BRUCE:



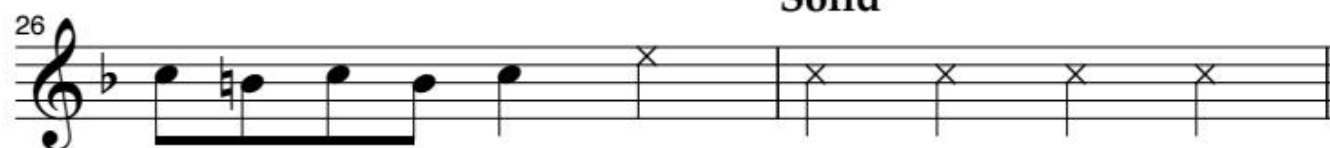
No - one is as hand - some, strong as me. It's

**BRUCE, ERIC,
TOMMY, NIGEL:**



true he in - dul - ges my ten - den - cy to bulge But

Solid

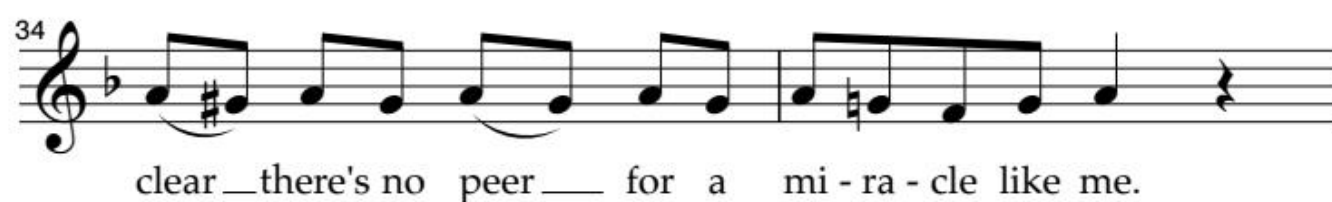
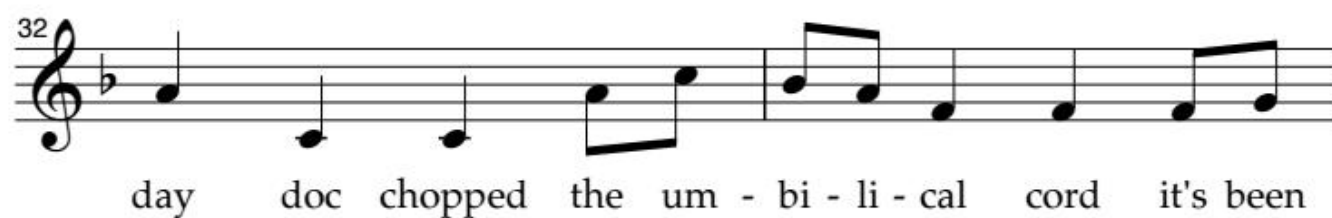
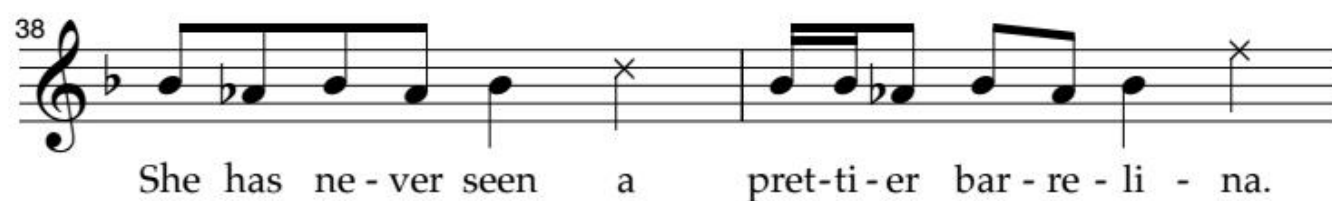


I'm his lit - tle sol - dier, hup two four free!


ALL KIDS:
(all quite short)



My mum-my says I'm a mi - ra - cle, One look at my


**LAVENDER:**

44 (LAVENDER:)



CAKE!

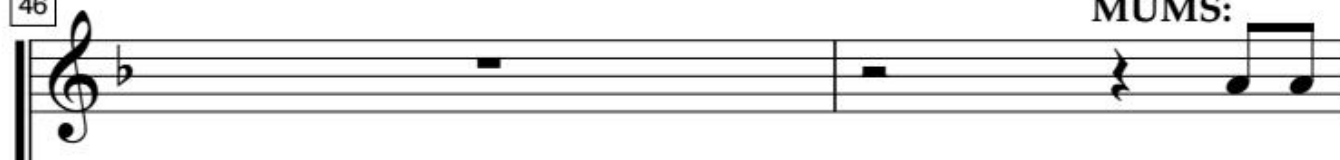
DADS:



Take a - no - ther


46

MUMS:



She is

(DADS:)



pic-ture of our an - gel from this an-gle o-ver here.

48




clear - ly more e-mo-tion-'ly de - ve-loped than her peers.




What a

50

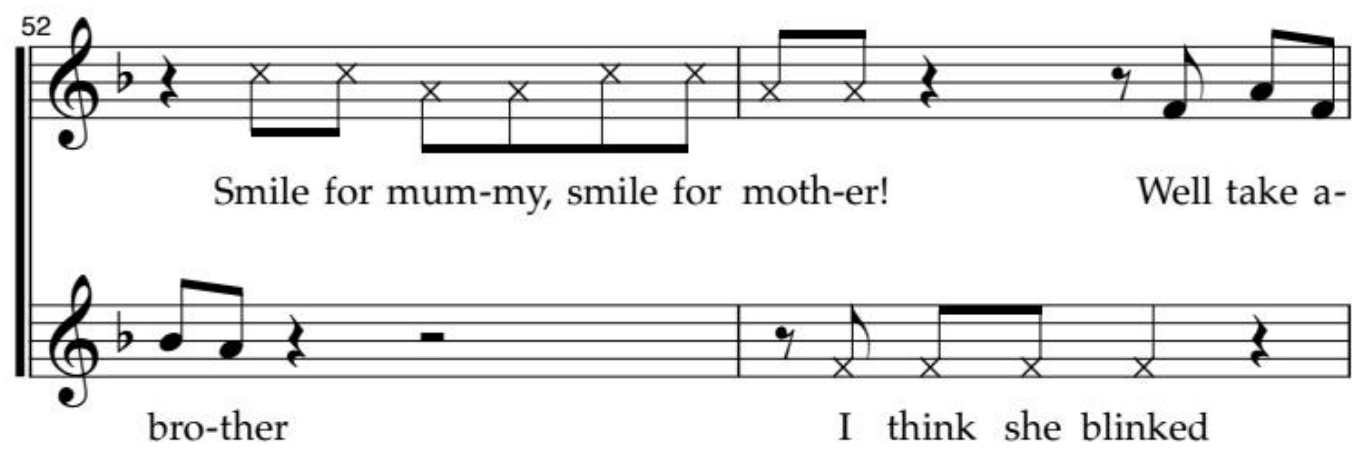


Yoo hoo! Ho-ney! Look at Mum-my,



dear! Don't put ho-ney on your

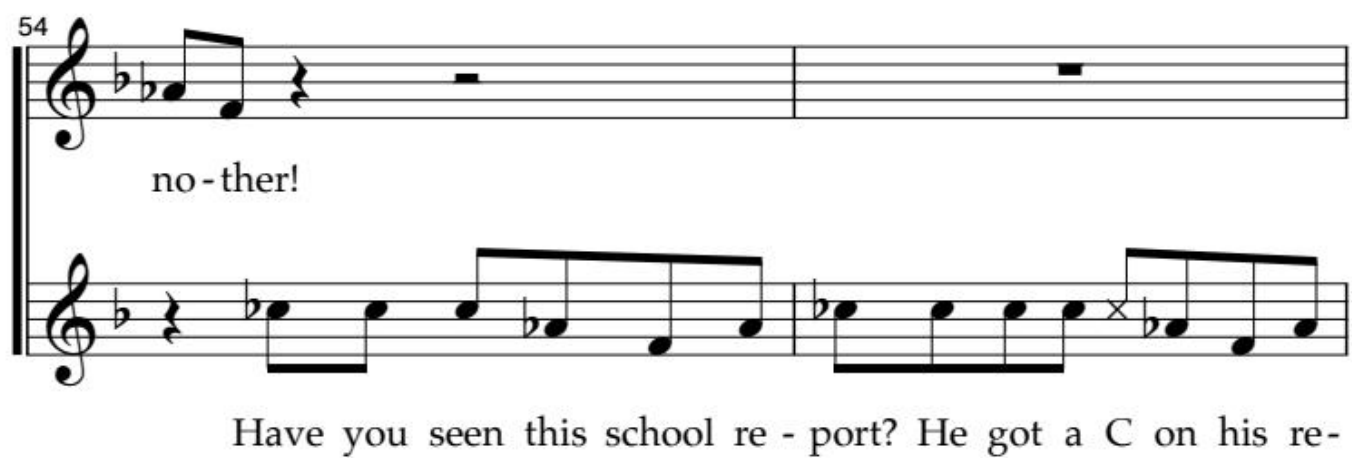
52



Smile for mum-my, smile for moth-er! Well take a-

bro-ther I think she blinked

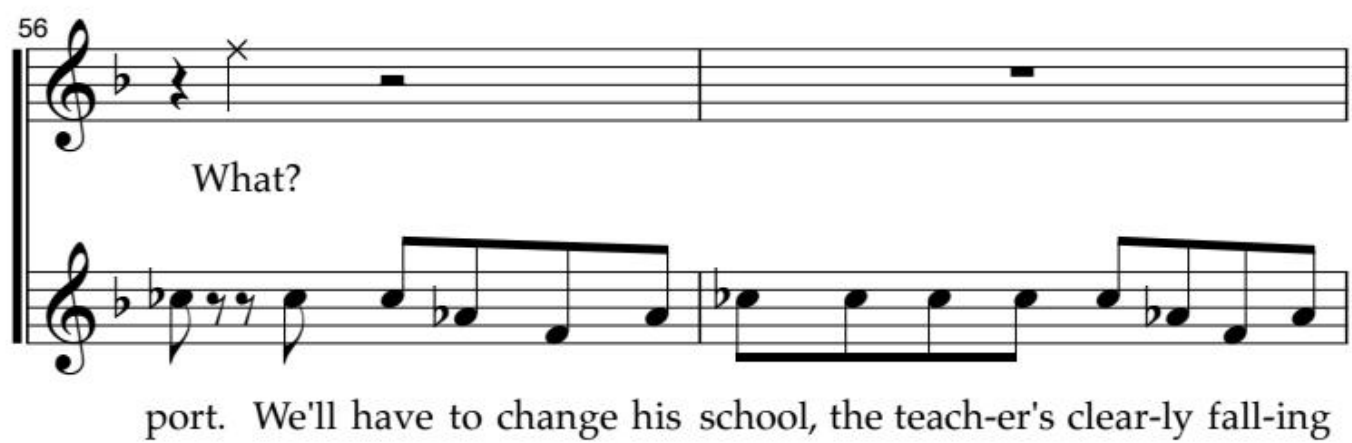
54



no - ther!

Have you seen this school re - port? He got a C on his re-

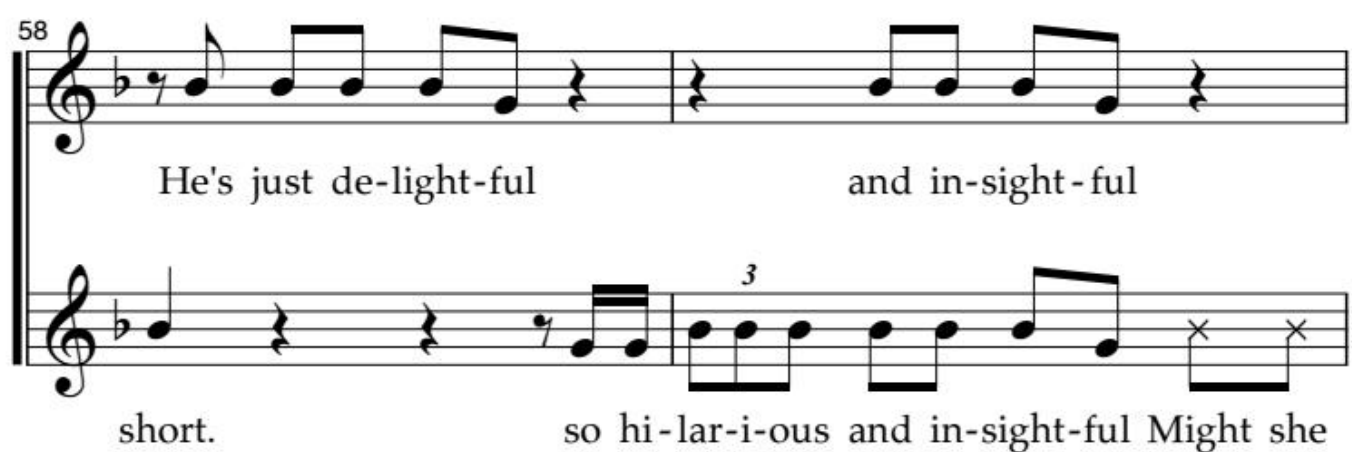
56



What?

port. We'll have to change his school, the teach-er's clear-ly fall-ing

58



He's just de-light-ful and in-sight - ful

short. so hi-lar-i-ous and in-sight-ful Might she

60

Oh yes, she's def-'nite-ly ad -

be a lit-tle bright-er than her class?

62

vanced!

Take a - no - ther

Take a - no - ther

64

KIDS:

My mum-my says I'm a mi - ra-cle, One look at my

(MUMS:)

pic-ture of our an-gel, she looks love-ly in this light. I know I

(DADS:)

pic-ture of our an-gel, she looks love-ly in this light.

66

face and it's plain to see. E-ver since the

ought-n't say this but she is the cut-est here, am I right?

I think you're

Detailed description: This block contains the musical notation for measures 66 and 67. It features three staves. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 67 continues with a half note D5, a quarter rest, and a half note E5. The lyrics 'face and it's plain to see. E-ver since the' are aligned under the first staff. The second staff continues the melody with quarter notes F5, G5, A5, and Bb5, followed by a quarter rest. The lyrics 'ought-n't say this but she is the cut-est here, am I right?' are aligned under this staff. The third staff has a treble clef, a key signature of one flat, and a common time signature. It contains a whole rest in measure 66 and a half note G4 in measure 67, which is marked with an 'x'. The lyrics 'I think you're' are aligned under this staff.

68

day doc chopped the um - bi - li-cal cord it's been

Come here ho-ney, next to mum-my,

right! Don't put ho-ney on your

Detailed description: This block contains the musical notation for measures 68 and 69. It features three staves. The first staff has a treble clef, a key signature of one flat, and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 69 continues with a half note D5, a quarter note E5, and a quarter rest. The lyrics 'day doc chopped the um - bi - li-cal cord it's been' are aligned under the first staff. The second staff continues the melody with quarter notes F5, G5, A5, and Bb5, followed by a quarter rest. The lyrics 'Come here ho-ney, next to mum-my,' are aligned under this staff. The third staff has a treble clef, a key signature of one flat, and a common time signature. It contains a half note G4 in measure 68, which is marked with an 'x', and a half note A4 in measure 69. The lyrics 'right! Don't put ho-ney on your' are aligned under this staff.

70

clear there's no peer — for a mi-ra - cle like me.

Smile for mum-my, smile for mo-ther! Well take a-

bro-ther. I think she blinked.

Detailed description: This block contains the musical notation for measures 70 and 71. It features three staves. The first staff has a treble clef, a key signature of one flat, and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 71 continues with a half note D5, a quarter note E5, and a quarter rest. The lyrics 'clear there's no peer — for a mi-ra - cle like me.' are aligned under the first staff. The second staff continues the melody with quarter notes F5, G5, A5, and Bb5, followed by a quarter rest. The lyrics 'Smile for mum-my, smile for mo-ther! Well take a-' are aligned under this staff. The third staff has a treble clef, a key signature of one flat, and a common time signature. It contains a half note G4 in measure 70, which is marked with an 'x', and a half note A4 in measure 71. The lyrics 'bro-ther. I think she blinked.' are aligned under this staff.

72 (KIDS:)

My mum-my says I'm a mi-ra-cle, That I'm as

(MUMS:) MUMS, DADS:

no-ther! Mi-ra-cle!

74

ti-ny and as shi-ny as a mir-ror ball. You can

Mir-ror ball! You can

76

be all cy-ni-cal, but it's a truth em-pi-ri-cal: There's

be all cy-ni-cal, but it's a truth em-pi-ri-cal: There's

78

ne-ver been a mi-ra-cle, a mi-ra-cle as mi-ra-cle as...

ne-ver been a mi-ra-cle, a mi-ra-cle as mi-ra-cle as...

(MATILDA steps forward,
everyone freezes.)

Calmer in 2

MATILDA:

80 **2** **82**

My mum-my says I'm a

83

lou-sy lit-tle worm. My dad-dy says I'm a bore.

86

My mum-my says I'm a jumped-up lit-tle germ, That

88

kids like me should be a-against the law.

90

My dad-dy says I should learn to shut my pie-hole,

92

No-one likes a smart-mouthed girl like me.

94

Mum says I'm a good case for po-pu-la-tion con-trol,

96

Musical notation for the song 'T. V.' in G major, 4/4 time. The melody consists of eighth and quarter notes. The lyrics 'Dad says I should watch more T. V.' are written below the staff.

Dad says I should watch more T. V.

SCENE 1: THE WORMWOOD’S LIVING ROOM

(MR. WORMWOOD bursts in, pushing past MATILDA and speaking into a telephone.)
MR. WORMWOOD: Yes, sir. That's right, sir. One hundred and fifty five brand new luxury cars, sir.
MRS. WORMWOOD: (screams noticing MATILDA reading a book)

98

Ahhhh! Harry!

6

Musical notation for Mrs. Wormwood's scream, represented by a long horizontal line on a staff.

MR. WORMWOOD

Hang on—

MRS. WORMWOOD

Look at this, she’s reading a book. That’s not normal for a five-year-old. I think she might be an idiot.

MATILDA

(reading out loud)
Listen to this: “It was the best of times, it was the worst of times...”
(MRS. WORMWOOD covers her ears.)

MR. WORMWOOD

Stop scaring your mother with that book, boy!

MATILDA

I’m a girl.

MRS. WORMWOOD

And she keeps trying to tell me stories, Harry. It’s not normal for a girl to be all thinking—

MR. WORMWOOD

(into the phone)
I’m gonna call you straight back.
(hangs up, to MRS. WORMWOOD)
I’m trying to pull off the biggest business deal of my life and I have to listen to this?

MRS. WORMWOOD

What about me? I've got a whole house to look after, dinners don't microwave themselves you know! I am off to bleach my roots and I shan't be talking to you for the rest of the evening.

MR. WORMWOOD

But I'm going to make us rich!

MRS. WORMWOOD

How rich?

MR. WORMWOOD

Very rich. Russian businessmen. Very, very stupid. Your genius husband is going to sell them one hundred and fifty-five old bangers as... brand new luxury cars!

MATILDA

But that's not fair! The cars will break down, what about the Russians?

MR. WORMWOOD

Fair? Listen to the boy!

MATILDA

I'm a girl.

MR. WORMWOOD

Fair does not get you anywhere, you thick-headed twit brain! All I can say is thank heavens Michael has inherited his old man's brains, eh son?

MICHAEL

(watches TV)

Mi-chael.

MRS. WORMWOOD

Well, I shall take the money when you earn it. And I shall spend it. But I shan't enjoy it because of the despicable way in which you have spoken to me tonight.

(MRS. WORMWOOD exits.)

(#2 – INTRO TO NAUGHTY begins.)

MR. WORMWOOD

(to MATILDA)

This is your fault! With your stupid books and your stupid reading!

MATILDA

But that’s not right!

MR. WORMWOOD

You’re off to school in a few days and I know your headmistress Agatha Trunchbull. I’ve told her all about you. Scary woman she is, used to compete in the Olympics, throwing the hammer. Imagine what she’s going to do to a horrible little goblin like you, boy.

MATILDA

I’m a girl.

MR. WORMWOOD

Now get off to bed you little... bookworm!

(MATILDA goes to her room and picks up a book.)

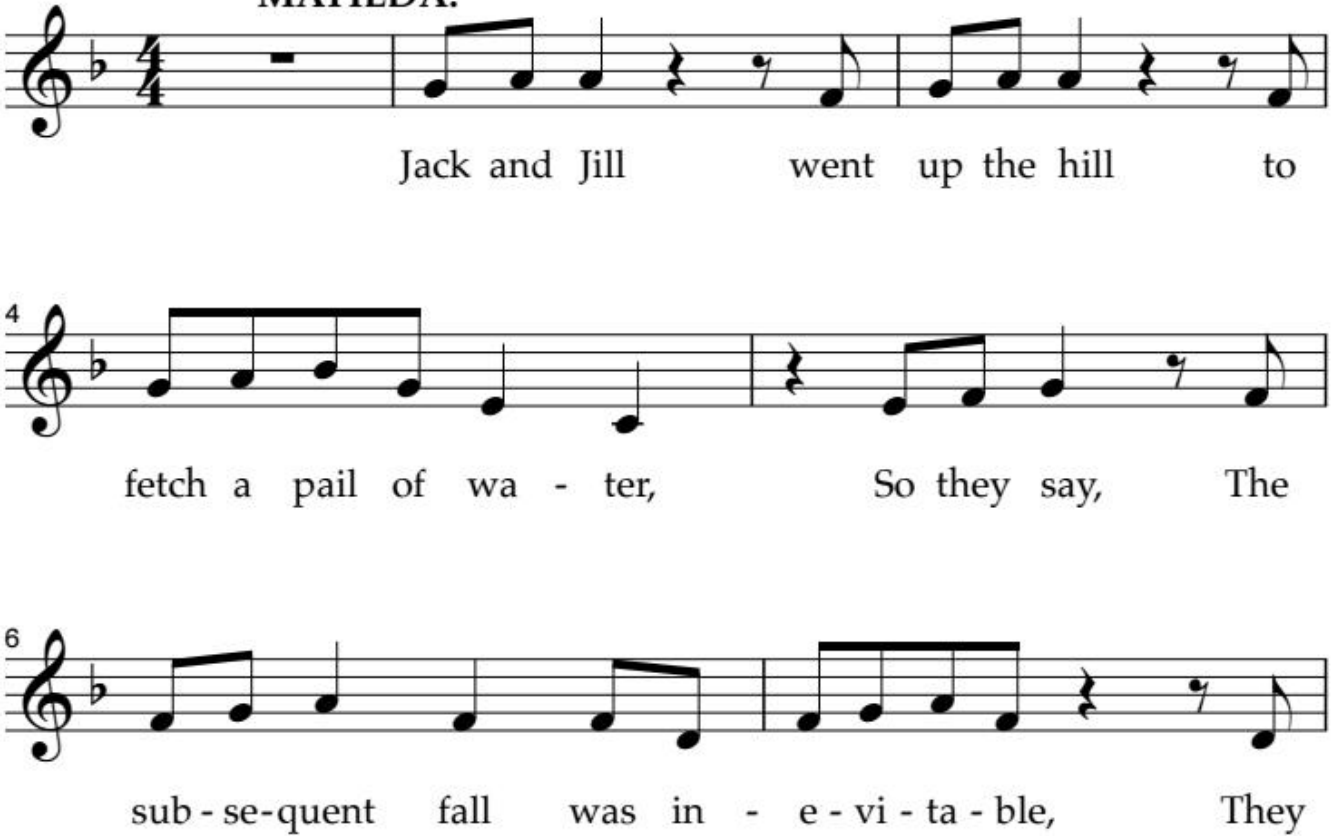
SCENE 2: MATILDA’S BEDROOM

(#3 – NAUGHTY begins.)

NAUGHTY

Bright, swung

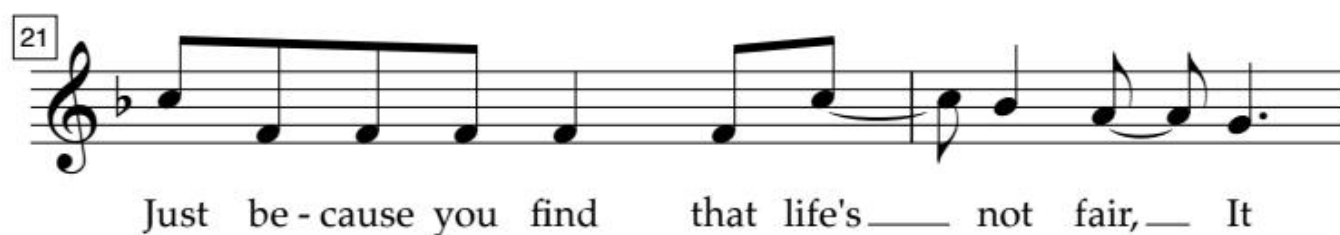
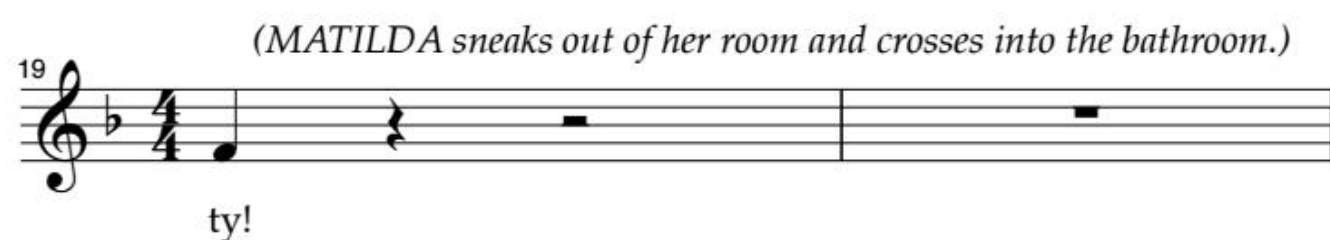
MATILDA:

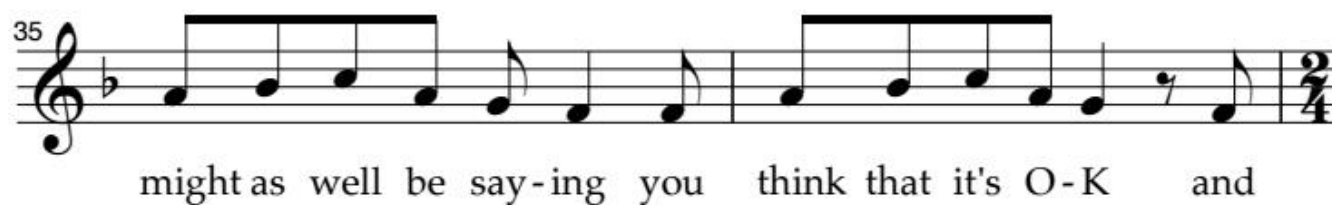
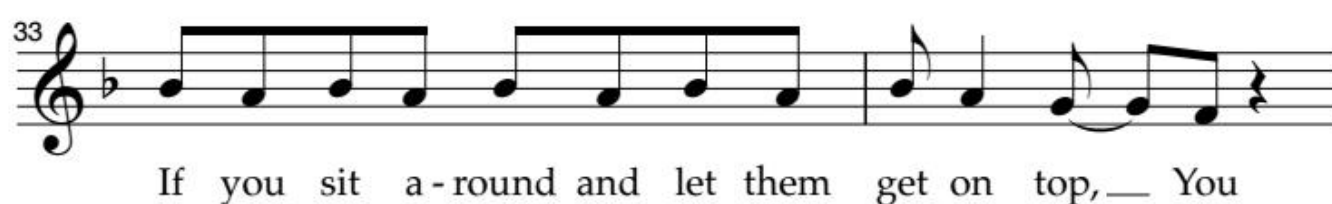
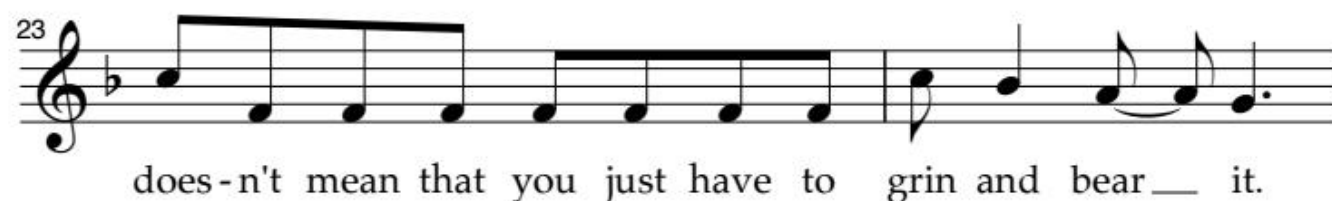


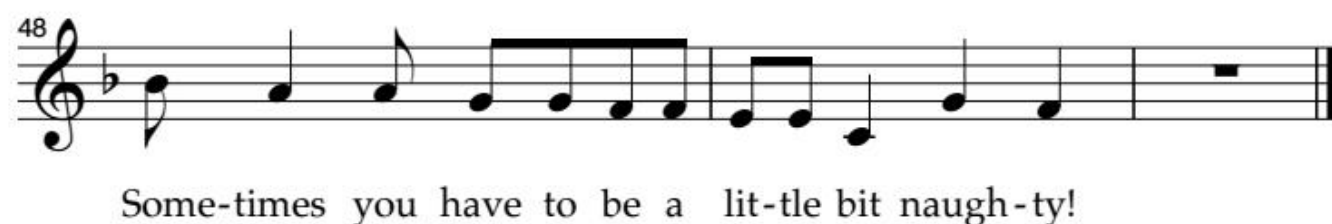
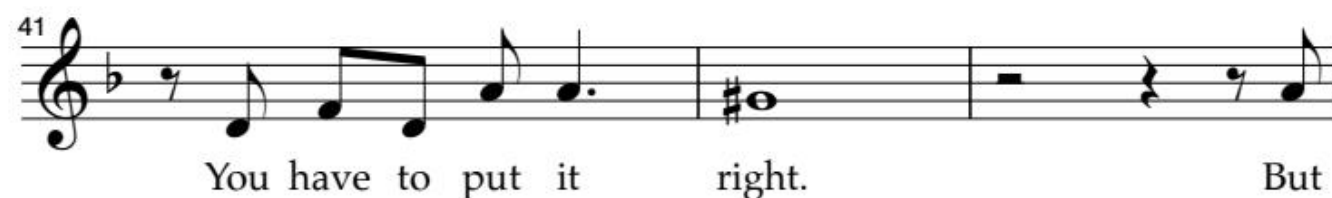
Jack and Jill went up the hill to

4 fetch a pail of wa - ter, So they say, The

6 sub - se - quent fall was in - e - vi - ta - ble, They







(MATILDA opens a cabinet, taking out the bottle of peroxide.)

(MATILDA)

(reading the bottle)

"Platinum Blonde Hair Dye – Extra Strong. Keep out of reach of children." Hmmmn.

(picks up another bottle, reads it)

"Oil of Violets Hair Tonic. For Men." Yep.

(She opens the hair tonic and pours peroxide into it. She shakes the bottle, then replaces them both in the cabinet.)

(MATILDA crosses back to her bedroom, triumphant.)

(#4 – GREEN HAIR begins.)

(Morning. MR. WORMWOOD enters the bathroom wearing a towel on his hair, MICHAEL trailing.)

MR. WORMWOOD

In business, son, a man's hair is his greatest asset. Good hair means a good brain.

(MR. WORMWOOD removes the towel, revealing his hair is now bright green.)

(MRS. WORMWOOD and MATILDA enter.)

MRS. WORMWOOD

Your... hair! It's... It's... green!

(MRS. WORMWOOD holds up a mirror.)

MR. WORMWOOD

My hair's green!

MRS. WORMWOOD

Why on earth did you do that?

MATILDA

Maybe you used some of mummy's peroxide by mistake?

MRS. WORMWOOD

That's exactly what you've done, you stupid man!

MR. WORMWOOD

My hair! My lovely hair?

(sudden thought)

I've got my deal today! The Russians... what am I going to do?

MATILDA

I know what you can do.

MR. WORMWOOD

What?

MATILDA

You could pretend you're an elf.

MR. WORMWOOD

What are you talking about you fool? The boy's a loony.

(#5 – HEAR A STORY begins.)

(MR. WORMWOOD exits.)

MATILDA

Mum, would you like to hear a story?

MRS. WORMWOOD

Don't be disgusting! The sooner you're locked up in school the better.

(MRS. WORMWOOD exits.)

SCENE 3: THE LIBRARY**MRS. PHELPS**

Matilda! What a pleasure to see you here in the library again.

MATILDA

Yes. I mean, my Mum wanted me to stay at home with her. But I think it's good for grown ups to have their own space.

MRS. PHELPS

Your parents must be proud to have a girl as clever as you. And do you tell them stories like you tell me? Oh, I love your stories, Matilda.

(beat)

That's a hint, by the way.

MATILDA

Once upon a time...

(#6 – ACROBAT STORY (PART 1) begins.)

ACROBAT STORY (PART 1)

(MATILDA:) ...the two greatest circus performers in the world—an escapologist, and an acrobat fell in love and got married.

ACROBAT: They performed some of the most incredible feats together and people would come from miles around!

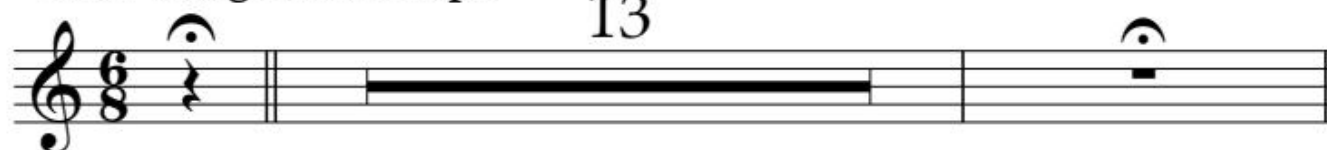
ESCAPOLOGIST: Kings, Queens, Celebrities, and Astronauts. And not just to see their skill but also to see their love for one another.

MATILDA: Which was so deep that it was said cats would purr as they passed them and dogs would weep with joy.

ACROBAT: They moved into a beautiful, old house—

Slow Fairground tempo

13




ESCAPOLOGIST: And although they
loved each other – they were sad.

15 **3** **ACROBAT:**



We have ev - 'ry-thing...


20 **ESCAPOLOGIST:** **2**



Ev - 'ry-thing...

ESCAPOLOGIST: We do not have a child.

24 **ACROBAT:** **3**



But the one thing...

MATILDA

Their sadness overwhelmed them and their work became the only place they could escape the tragedy of their lives. So they decided to perform the most dangerous feat ever known to man. It is called...

(#7 – ACROBAT STORY (PART 2) begins.)

ACROBAT

The Burning Woman Hurling Through The Air With Dynamite
In Her Hair Over Sharks And Spiky Objects...

ESCAPOLOGIST

Caught By The Man Locked In The Cage.

ACROBAT

And it is the most dangerous feat ever known to man.

ACROBAT, ESCAPOLOGIST, MATILDA

Is is our destiny.

(MRS. PHELPS gasps. Silence.)

MRS. PHELPS

Well? What happened?

MATILDA

I don't know. Bye, Mrs. Phelps. I'll see you tomorrow.

MRS. PHELPS

After your first day of school.

SCENE 4: THE SCHOOL GATES

(#8 – SCHOOL SONG begins.)

SCHOOL SONG

(sound of a klaxon)

(SMALL KIDS come on,
shaking, scared, looking around.)

Martial 210Nervous 42

NIGEL:

13

My mum-my says I'm a mi-ra-cle.

TOMMY:

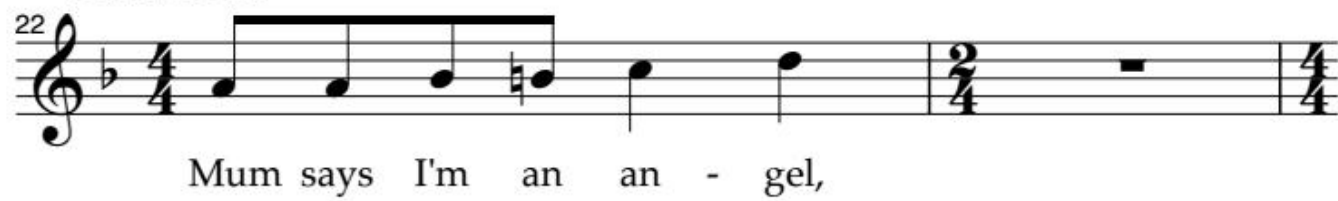
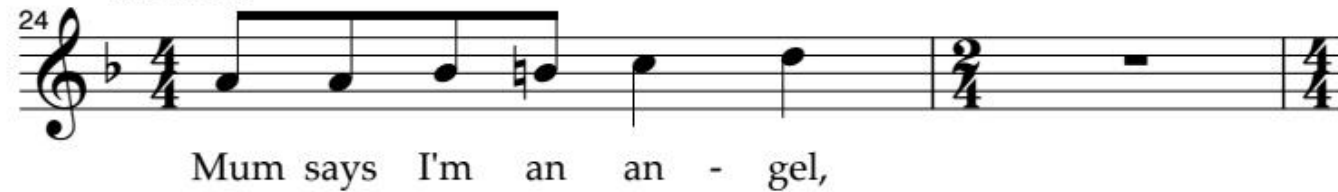
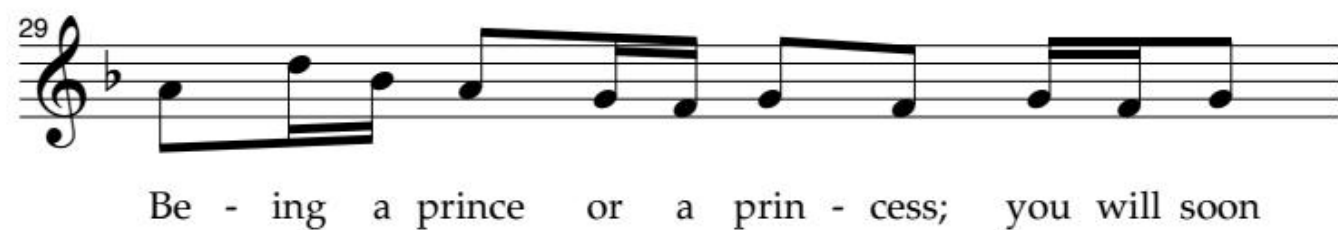
16

My dad-dy says I'm his spe-cial lit-tle guy!

LAVENDER:ERIC:

19

I am a prin-cess and I am a prince.

AMANDA:**ALICE:****Moderato***(BIG KIDS burst in,
through the gates, terrifying.)***NIGEL:****BIG KIDS:**



E-ven if you put in heaps of Eff-ort, you're just wast-ing e-ner-



gy Cos your life as you know it is an-cient his-to-ry.



I have suf-fered in this jail, — Have been trapped in-side this



Cage for a - ges, This pris - on cell, But if I try I can re-



mem - ber, Back be - fore my life had



end - ed, Be - fore my hap - py days were



o - ver, Be-fore I first heard the peal-ing of the

(School bell rings.)



bell. Like you I was cu - ri - ous, So in - no - cent, I



asked a thou - sand ques - tions, But un -



less you want to suf - fer, Lis - ten up and I will



teach you a thing or two.



You lis - ten here, my dear, you'll be pun - ished so se -



vere - ly if you step out of line and if you cry it will be



dou - ble, You should stay out of trou - ble, And re - mem - ber to be

BIG KIDS:
NIGEL: (*mockingly*)

52

ex-treme-ly care-ful. Why? Why?

BIG KID 1: Why? Why?
Did you hear what he said?

BIG KIDS:

55

Just you wait for Phys -

LITTLE KIDS:

57

Ed! What's Phys - Ed?

BIG KIDS:

BIG KID 2: It's Trunchbull's speciality.

59

Phys-i - cal Ed - u - ca - tion!

ALICE:

60

My mum-my says I'm a Mi - ra - cle

BRUCE:

61

My dad-dy said I would be the tea - cher's pet.

62 **LAVENDER:**

School is rea - lly fun ac - cor - ding to my mum

63 **AMANDA, ERIC:**

Dad said I'd learn the al - pha - bet.

BIG KID 3: The alphabet? You've got to learn to listen, kids.
(During the following they produce the letters of the alphabet in correlation with each underlined letter. A for "able", B for "being", C for "See", D for "Tragedy" etc.)

64

2

66 **ALL KIDS:**

And so you think you're

67 **A**

A - ble to sur - vive this mess by

68 **B**

Be - ing a prince or a prin - cess; you will soon

69 C D

See there's no es-ca-ping tra-ge - dy And

71 E

E - ven if you put in heaps of

72 F

Eff - ort, you're just wast - ing e - ner -

73 G

gy Cos your life as you know it is

74 H I

an-cient his - to - ry. I have suf-fered in this

76 J

jail, — Have been trapped in - side this

77 K L

Cage for a - ges, This pris-on cell, But if I try I can re-

79 M

mem - ber, Back be - fore my life had

80 N

end - ed, Be - fore my hap - py days were

81 O P

o - ver, Be - fore I first heard the peal-ing of the

83 Q

(School bell rings.)

bell. Like you I was cu - ri - ous, So in - no - cent, I

85 R

asked a thou - sand ques - tions, But un -

86 **(S)**

less you want to suf-fer, Lis-ten up and I will

87 **(T)**

teach you a thing or two.

88 **(U)**

You lis-ten here, my dear, you'll be pun-ished so se-

89 **(V)**

vere-ly if you step out of line and if you cry it will be

90 **(W)**

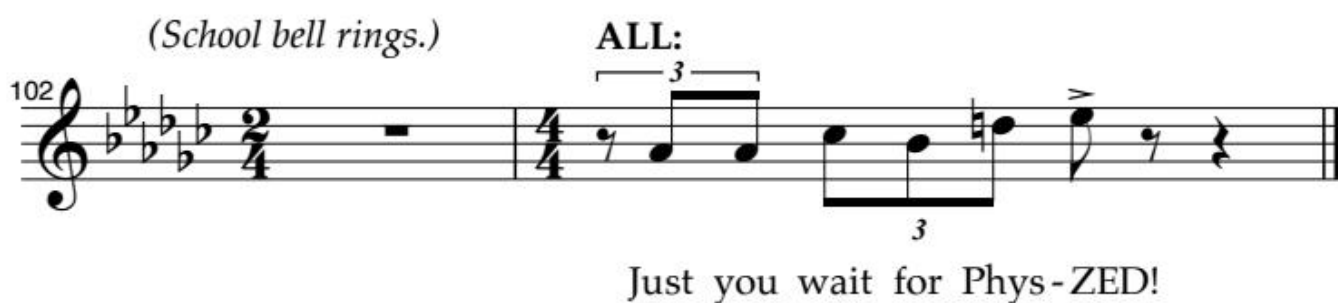
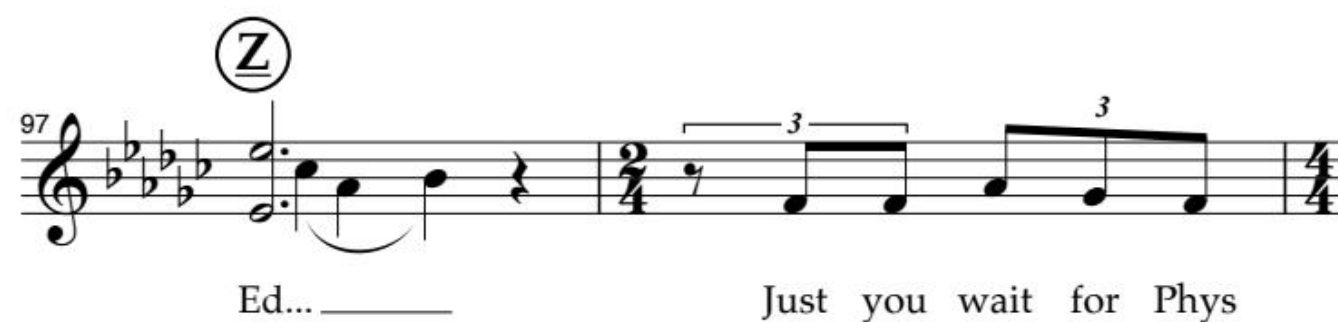
dou-ble, You should stay out of trou-ble, And re-mem-ber to be

91 **(X)** **(Y)** **BIG KIDS:**

ex-treme-ly care-ful. Why? Why?

BIG KID 1: Why? Why?
Didn't you hear what we said?

BIG KIDS:



*(The BIG KIDS exit, the LITTLE KIDS form a classroom.
MISS HONEY enters. At the front of the board is a chalk
board, with "I can now read words" written on it.)*

MISS HONEY

Good morning children. My name is Miss Honey. And today
is a very special day: your first day at school. Now, can anyone
read this?

(MISS HONEY underlines I can now read words.)

(NIGEL, MATILDA, and LAVENDER raise their hands.)

NIGEL

Me, me, me, oooh, oooh, me, pick me miss, I can, mememememe—

MISS HONEY

Very well, Nigel.

(NIGEL opens his mouth to speak, but nothing comes out.)

Yes, I think we'd better leave it there, Nigel, we don't want you to burst a blood vessel on your first day.

(NIGEL droops on his desk.)

Lavender?

LAVENDER

Is the first word... tomato?

MISS HONEY

Um, no. But tomato is a very good word.

LAVENDER

Yessss!

MISS HONEY

Matilda?

MATILDA

I can now read words.

MISS HONEY

So Matilda, you can read words?

MATILDA

Well, I needed to learn to read words so that I could read sentences because basically a sentence is just a big bunch of words. And if you can't read sentences you've got no chance with books.

MISS HONEY

And... have you read a whole book yourself?

MATILDA

More than one. I love books. Last week I read quite a few.

MISS HONEY

A few? What books did you read?

(#9 – MATILDA'S BOOKS/PATHETIC INTRO begins.)

MATILDA

Nicholas Nickleby, Oliver Twist, Jane Eyre, The Lord of the Rings, Crime and Punishment, and... and The Cat In The Hat.

(MISS HONEY stares, open mouthed. The bell sounds. The KIDS exit.)

(MISS HONEY crosses to Trunchbull's door. She starts to knock... but hesitates.)

MISS HONEY

Don't be pathetic. Just knock on the door—

(MISS HONEY knocks.)

TRUNCHBULL

Enter!

(MISS HONEY doesn't move.)

Well don't just stand there like a wet tissue, get on with it.

MISS HONEY

Miss Trunchbull there's, in, in, in my class there is a little girl called Matilda Wormwood—

TRUNCHBULL

Daughter of Mr. Harry Wormwood who owns Wormwood Motors. Excellent man. Told me to watch out for the brat, though, says she's a real wart.

MISS HONEY

Oh no, Headmistress, I don't think Matilda is that kind of child at all.

TRUNCHBULL

What is the school motto, Miss Honey?

MISS HONEY

Bambinatum est maggitum.

[bahm-bi-nah-tum ehst mahgi-tum]

TRUNCHBULL

Bambinatum est maggitum. Children are maggots. In fact it must have been her who put that stink bomb under my desk this morning. I'll have her for that. Thank you for suggesting it.

MISS HONEY

But I didn't... Miss Trunchbull; Matilda Wormwood is a genius.

TRUNCHBULL

Nonsense!

MISS HONEY

Headmistress, it is my opinion that this little girl should be placed with the eleven-year-olds.

TRUNCHBULL

We cannot just "place her in with the eleven-year-olds!" What kind of society would that be? What about rules, Honey, rules?

MISS HONEY

I believe that Matilda Wormwood is an exception to the rules.

TRUNCHBULL

An exception?

(#10 – THE HAMMER *begins.*)

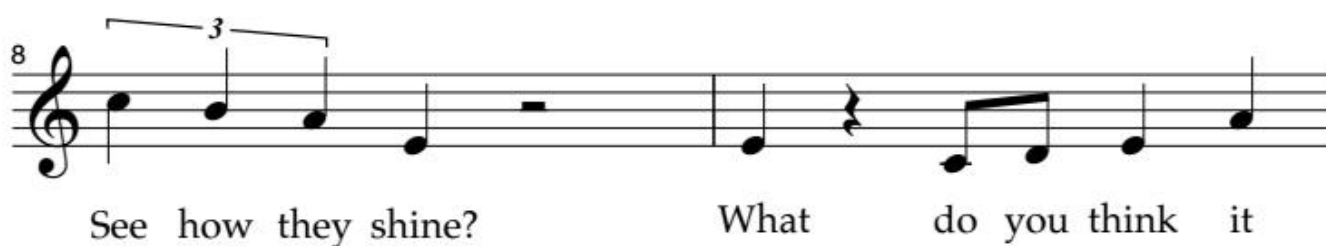
THE HAMMER

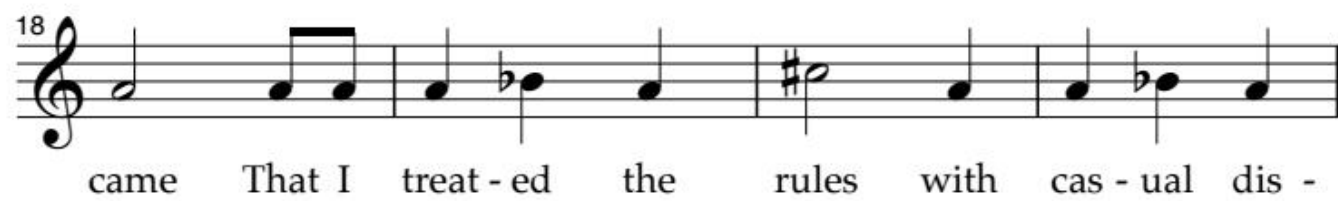
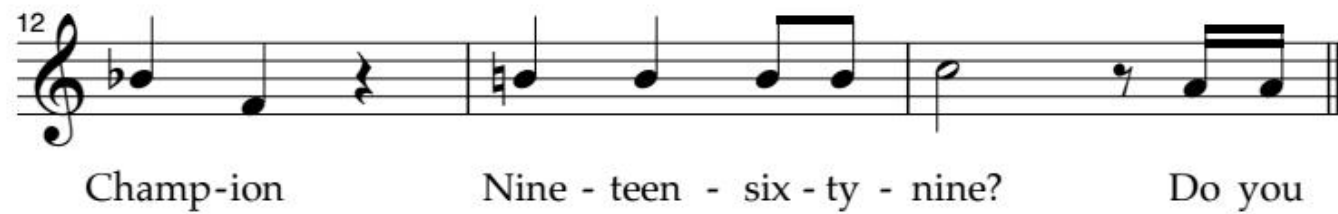
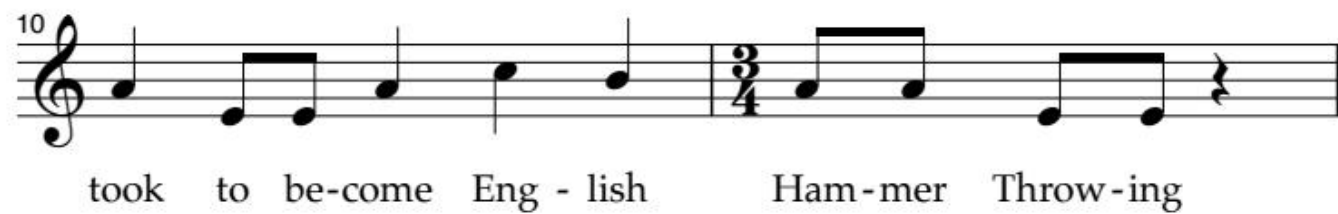
(TRUNCHBULL:) To the rules? In my school?

Quirky, not too fast

4

(TRUNCHBULL:)

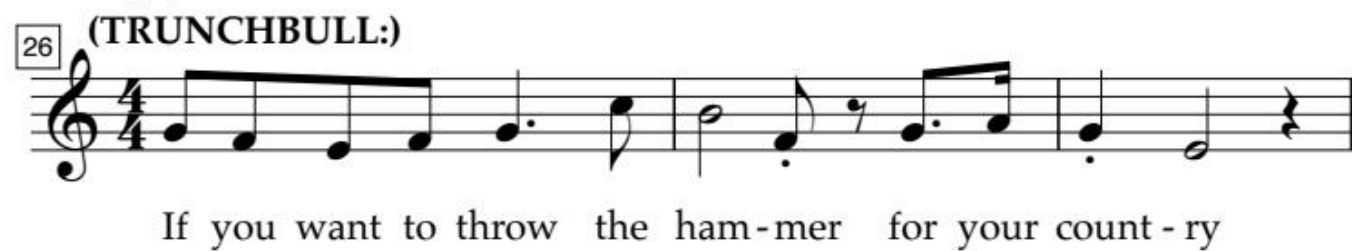





(TRUNCBULL:) No, no, no, no, no!



Simply



29  You have to stay in-side the cir - cle all the

32  time. If you want to make the team you don't need


36  hap-pi-ness or self-es - teem, You just need to keep your

(TRUNCBULL:) Sing, Children!


(TRUNCBULL:)

39  feet in-side the line. 2! 3! 4!

TRUNCBULL,
LITTLE KIDS:

42  If you want to throw the ham - mer for your count-ry

BIG KIDS:

 If you want to throw the ham - mer, Bam - bi-na-tum

45

You have to stay in-side the cir - cle all the

est ma-gi - tum. have to stay in-side the cir - cle.
(hard G)

48

time. And

TRUNCHBULL:

Cir - cu-lum ma - gi - tum, ma-gi - tum.
("Ser-cu...")

(TRUNCHBULL:)

50

if you want to teach suc - cess, you don't use

(TRUNCHBULL:)

52


sym-pa-thy or ten - der-ness. You have to force the lit-tle

ALL KIDS:

ten-der-ness

(TRUNCHBULL:) (TRUNCHBULL:) Sing, Jenny!

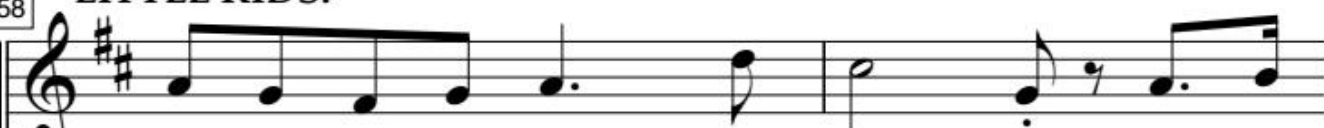
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squits to toe the line.

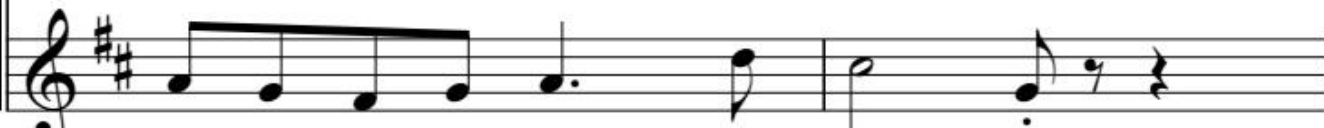
MISS HONEY,
LITTLE KIDS:

58



If you want to throw the ham - mer for your

BIG KIDS:



If you want to throw the ham - mer...

60




coun - try, _____ You



Bam-bi-na - tum! Bam-bi-na - tum! Glo - ri - a ma-gi - tum!

62



have to stay in - side the cir - cle all the



Stay in - side the cir - cle.

TRUNCHBULL:

64

time. _____ I ap - ply just one sim-ple

Cir - cu-lum est De - us! De - us!

(TRUNCHBULL:) *opt. 8^{vb}*

67

rule to ham-mer-throw-ing, life and school:

70

Life's a ball, so learn to throw it,

73

Find the bal-ly line and tow it, And al - ways keep your

(TRUNCHBULL:) Now get out!

76

feet in-side the line.

(Defeated, MISS HONEY begins to go. Stops.)

MISS HONEY

W-w-w-well, I must tell you headmistress that it is my intention to help this little girl. W-w-w-whether you like it or not!

(MISS HONEY exits.)

SCENE 5: THE WORMWOOD'S HOUSE

(#11 – HAMMER TO WORMWOODS begins.)

(MR. WORMWOOD enters, sulking.)

MR. WORMWOOD

Stupid, nasty, question-asking Russians!

MRS. WORMWOOD

Oh, don't tell me we're not rich...

MR. WORMWOOD

They took one look at the mileage on the first car and said that these cars were knackered. I told them the mileage is so high 'cause of a manufacturing mistake.

MATILDA

So you lied?

MR. WORMWOOD

Of course I lied.

MATILDA

And they didn't believe you?

MR. WORMWOOD

Of course they didn't believe me. I've got green hair.

MICHAEL

I've got hair.

MR. WORMWOOD

And what's this? Another flaming book? What's wrong with the telly?

MATILDA

No, no, it's a lovely book, honest you should read it, I'm sure you'd—



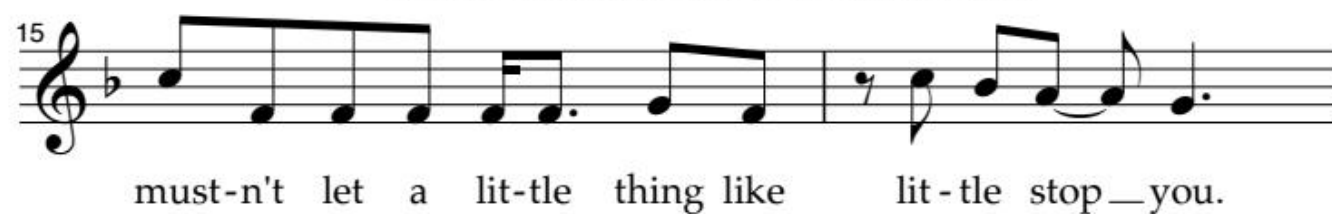
Gaining momentum...



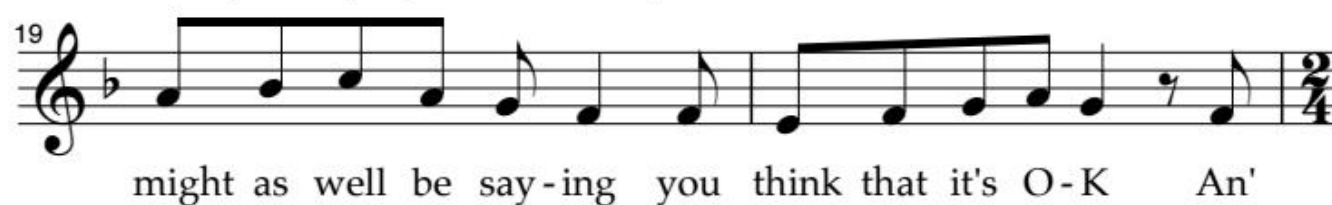
Full "Naughty" tempo



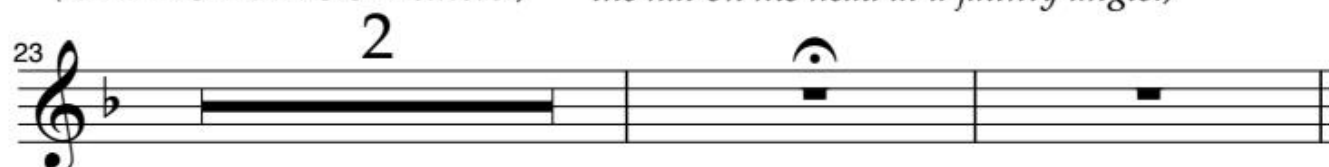
(MATILDA takes Mr. Wormwood's hat.)



(MATILDA puts Superglue in the rim of the hat.)



(MR. WORMWOOD enters.) (MATILDA offers him the hat. He places the hat on his head at a jaunty angle.)



MR. WORMWOOD

I've got my eye on you, boy.

(MR. WORMWOOD exits.)

MATILDA

I'm a girl!

(#14 – NAUGHTY – SUPERGLUE (PART 3) begins.)

SCENE 6: THE PLAYGROUND AT SCHOOL

(LAVENDER crosses to MATILDA.)

LAVENDER

Matilda, do all those brains in your head give you a headache?
I mean it's got to hurt, all squished in there.

MATILDA

No, it's fine. I think they just... fit.

LAVENDER

Well, I'd better hang around just in case they start to squeeze
out of your ears. I'm Lavender. And I think it's probably for the
best if we're best friends.

(LAVENDER holds her hand out. They shake. NIGEL enters, panicked.)

NIGEL

Hide me! Someone poured a whole can of treacle onto Trunchbull's chair! Someone told her I did it and now she's after me!

MATILDA

That's not fair!

BIG KID 2

Once Agatha Trunchbull decides you're guilty you are squished.

NIGEL

They're saying she's going to put me in chokey.

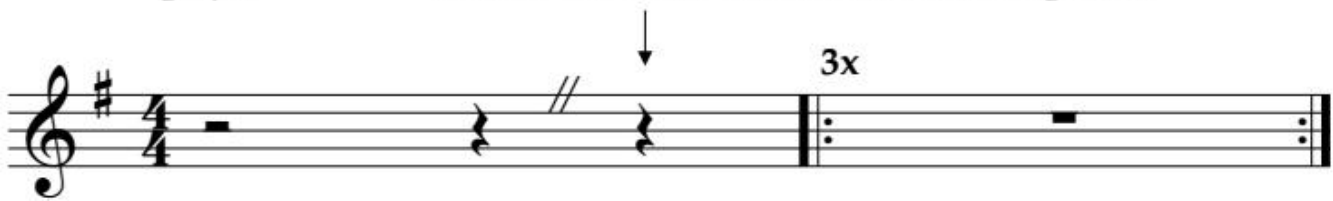
(#15 – THE CHOKEY CHANT begins.)

THE CHOKEY CHANT

(The BIG KIDS gasp.)

MATILDA:
What's Chokey?

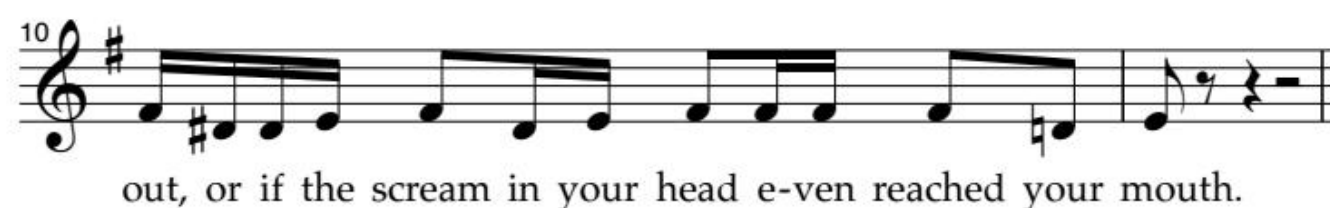
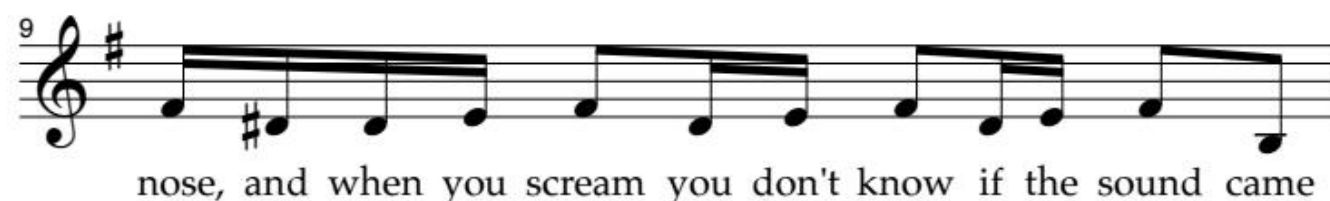
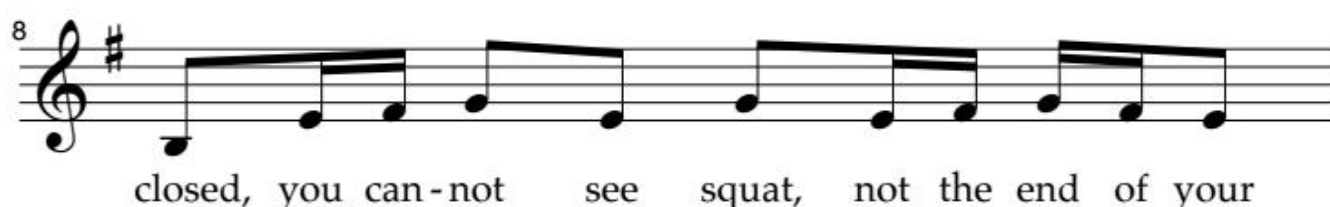
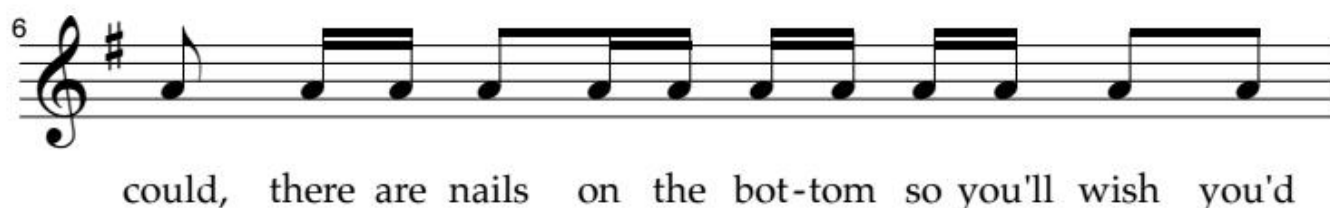
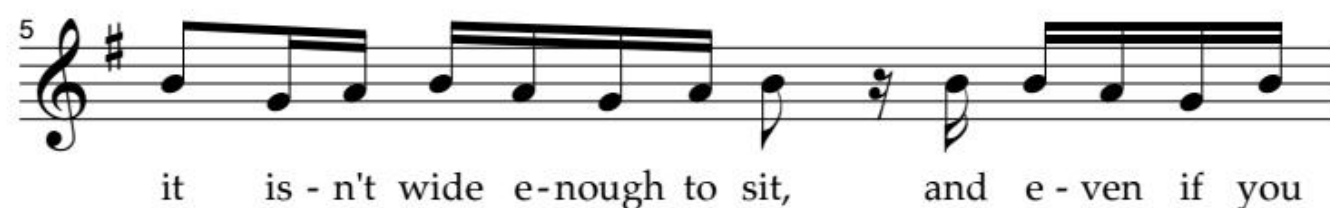
NIGEL: They say it's a cupboard in her office that she throws children into. It's lined with nails and spikes and bits of broken glass...



There's a place you are sent if you have-n't been



good, and it's made of spikes and wood, and



MATILDA

Alright, when did this happen?

NIGEL

Twenty minutes ago. Why?
(spotting TRUNCBULL)
 She's coming!

MATILDA

You'd better hide. Quick! Blazers!

(#16 – HIDING NIGEL begins.)

NIGEL

Please don't tell her where I am Matilda, she'll—

MATILDA

Now!

(The KIDS throw their coats on NIGEL, hiding him from TRUNCHBULL, then stand in an inspection line.)

(The TRUNCHBULL enters. The KIDS avoid eye contact, except MATILDA.)

TRUNCHBULL

(pointing at MATILDA)

Where is the maggot known as Nig-el?

MATILDA

He's over there under those coats.

(The KIDS look at MATILDA, horrified at her betrayal. Smiling, TRUNCHBULL crosses to the coats.)

Where he's been for the last hour actually.

(TRUNCHBULL stops.)

TRUNCHBULL

What? An hour?

MATILDA

Oh yes. Nigel suffers from a rare but chronic sleeping disorder called narcolepsy. The sufferer falls asleep, often without any warning. We put him under the coats for safety. Didn't we?

(The KIDS stare open-mouthed.)

Didn't we?

LAVENDER

Definitely!

MATILDA

He'll probably think he's in bed when he wakes up.

(NIGEL emerges, stretching.)

NIGEL

(yawning)

Is it time for school yet, mum?

(“surprised” by his location)

Hello? What am I doing here? This isn't my bedroom at all!
Oh, hello Miss Trunchbull.

(The TRUNCHBULL knows there is something is amiss.)

TRUNCHBULL

Amanda Thripp!

(#17 – AMANDA THRIPP (PIGTAILS) begins)

(AMANDA steps forward.)

AMANDA THRIPP

Yes, Miss Trunchbull.

TRUNCHBULL

What have I told you about wearing pigtails? I hate pigtails!

AMANDA THRIPP

But... my mummy says they make me look pretty.

TRUNCHBULL

Then your mother...

(grabs AMANDA by the pigtails)

Is a twit!

(The TRUNCHBULL swings AMANDA slowly, then gaining momentum. She lets go. AMANDA sails into the distance.)

(AMANDA lands with a crump. She gets up, dazed. The KIDS cheer.)

(TRUNCHBULL)

(to MATILDA)

You! What is your name?

MATILDA

Matilda. Matilda Wormwood.

TRUNCHBULL

Well Wormwood, you have just made a very big mistake.

(The TRUNCHBULL exits. The KIDS stare at MATILDA in wonder.)

LAVENDER*(beaming)*

Just so you all know, she's my best friend.

KIDS

Wow!

SCENE 7: WORMWOOD MOTORS

(#18 – MECHANICS (PART 1) begins.)

(MR. WORMWOOD enters talking on the phone, a MECHANIC follows.)

MR. WORMWOOD

Yes sir, completely different cars, sir. Green hair? Yeah, it was um, national green hair day, a celebration of all the wonderful green things in the world, like... lettuce and... snot. Tomorrow at one? Absolutely, sir. Bye-bye sir.

(hangs up, to the MECHANIC)

Now that is how you do...

(MR. WORMWOOD tries to remove his hat, but it's stuck. He pulls his hat again but it's still stuck. He furiously tries to remove the hat. Still stuck. He panics, yanking the hat. Still stuck. The MECHANIC is staring at him.)

(MR. WORMWOOD)

(to the MECHANIC)

I'm gonna leave this on. Looks like rain.

(#19 – MECHANICS (PART 2) begins.)

SCENE 8: THE WORMWOOD HOUSE

(MISS HONEY is at the Wormwood's door. She gestures to knock, hesitates, and then decides to knock.)

MRS. WORMWOOD

Who is it?

MISS HONEY

Oh, yes, um, hello, my name is Miss Honey. Matilda's teacher?

MRS. WORMWOOD

Bit busy right now...

MISS HONEY

It will only take a moment.

MRS. WORMWOOD

Oh, well, come in if you must.

(inviting MISS HONEY inside)

This is Rudolpho, he's my dance partner. We're rehearsing.

RUDOLPHO

Ciao *(chow)*.

MISS HONEY

Ah, parle Italiano? Bene.

RUDOLPHO

(beat)

What?

(to MRS. WORMWOOD)

Who is this, babe? You know what interruptions do to my energy flow.

MRS. WORMWOOD

What do you want, Miss Chutney?

MISS HONEY

It's Miss Honey. Well, as you know Matilda is in the bottom class and children in the bottom class aren't really expected to read—

MRS. WORMWOOD

Well stop her reading then. Lord knows we've tried.

RUDOLPHO

(dancing)

I'm in the zone, doll. I can feel it in my hips. Don't waste this.

MRS. WORMWOOD

I'm not in favor of girls getting all clever pants, Miss Hussey. Looks are more important than books. Now, look at you, look at me. You chose books, I chose looks. Good day.

(MRS. WORMWOOD forces MISS HONEY out the door.)

(#20 – THIS LITTLE GIRL begins.)


THIS LITTLE GIRL

(MISS HONEY is outside the Wormwood house alone.)

Brightish 4, swung

3

MISS HONEY:



Stop being pa -

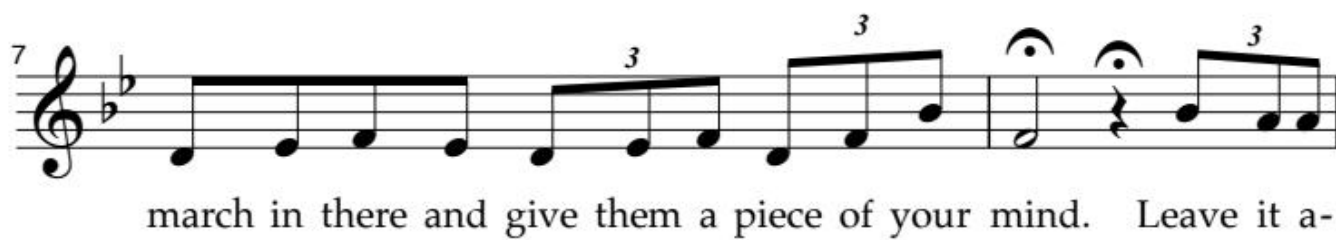
Positively, dictated

5



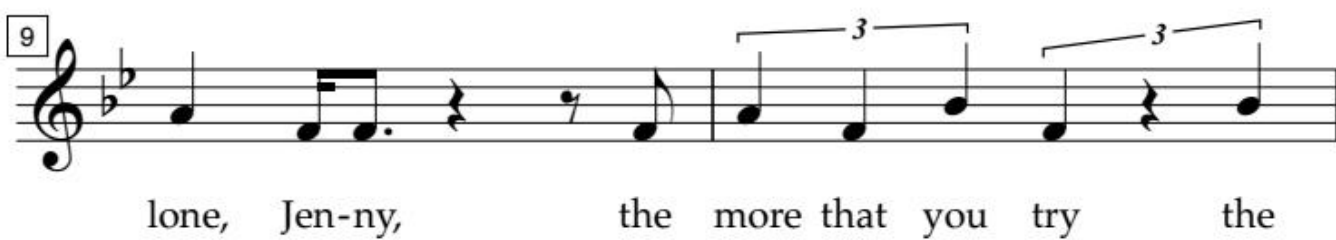
the-tic, Jen-ny. Just get on your feet, Jen-ny. You are going to

7



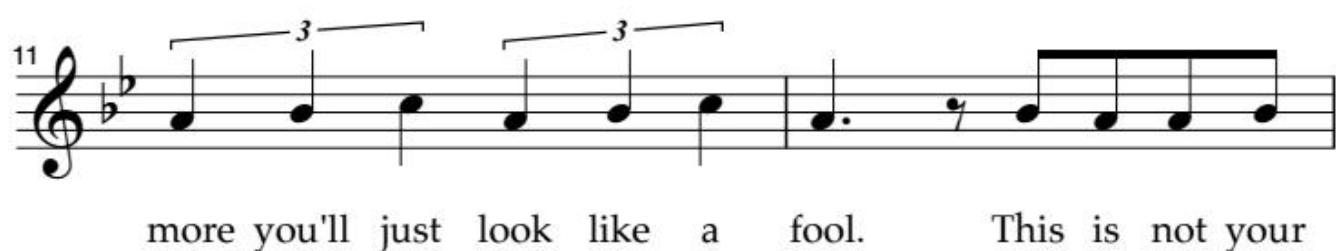
march in there and give them a piece of your mind. Leave it a-

9



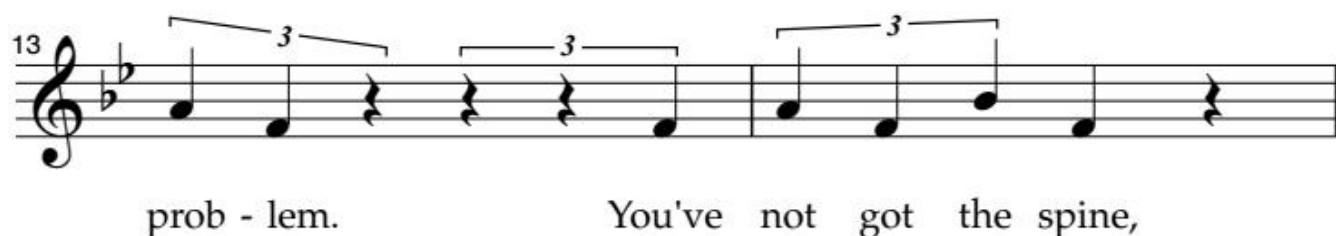
lone, Jen-ny, the more that you try the

11



more you'll just look like a fool. This is not your

13



prob - lem. You've not got the spine,

Rit.

You are a teach - er, just go back to school.

Very freely

But this lit - tle girl, this mi - ra -

cle... She seems not to know — that she's spe - cial at all.

In gentle tempo


— And what sort of teach - er would I be —

— if I let this lit - tle girl fall? I can

Rit.

see this lit - tle girl needs some - bo - dy

Freely again

29 

31 

Rit.

33 

SCENE 9: THE LIBRARY

(MATILDA is at the library with MRS. PHELPS.)

MATILDA

And so the great day arrived.

(#21 – ACROBAT STORY II (PART 1) begins.)

(MATILDA)

Everything was arranged by the acrobat's sister – a frightening woman who used to be an Olympic-class hammer thrower, and who loved nothing better than to scare the children of the town. Suddenly, out came the escapologist.

ESCAPOLOGIST

Ladies and Gentlemen, boys and girls... The Burning Woman Hurling Through The Air With Dynamite In Her Hair Over Sharks And Spiky Objects, Caught By The Man Locked In The Cage... has been cancelled.

MRS. PHELPS

No!

ESCAPOLOGIST

Cancelled because my wife is... pregnant.

MRS. PHELPS

So it has a happy ending?

MATILDA

No!

(#22 – ACROBAT STORY II (PART 2) begins.)

(MATILDA)

Just then the acrobat's sister stepped forward and produced... a contract.

TRUNCBULL

(offstage)

I have paid for the posters, publicity, the catering, the toilet facilities. Where is my profit? A contract is a contract. You will perform on this day or off to prison you both shall go!

MRS. PHELPS

No, no!

(MATILDA begins to exit.)

W – w – what happens next?

MATILDA

I don't know, yet. I'll tell you tomorrow.

(#23 – INTO CLASSROOM begins.)

(MATILDA exits.)

SCENE 10: MISS HONEY'S CLASSROOM

(As the KIDS enter MISS HONEY pulls MATILDA aside.)

MISS HONEY

(pulling MATILDA aside)

Matilda, starting tomorrow I shall bring in a selection of very clever books that will challenge your mind. You may sit and read them while I teach the others and if you have any questions, well, I shall do my best to answer them. How does that sound?

(A beat. MATILDA is overwhelmed and suddenly hugs MISS HONEY.)

Matilda! Why... that is the biggest hug in the world! You're going to hug all of the air out of me!

(MATILDA shows no sign of breaking the hug. A beat. MISS HONEY hugs back.)

(#24 – THE TRUNCHBULL'S ENTRANCE begins.)

(The TRUNCHBULL storms on.)

TRUNCHBULL

Matilda Wormwood! Where is—

MATILDA

(stepping forward)
Yes, Miss Trunchbull.

TRUNCHBULL

Aha! So you admit it do you?

MATILDA

Admit what, Miss Trunchbull?

TRUNCHBULL

This morning this foul carbuncle sneaked like a serpent into the kitchen and stole a slice of my private chocolate cake from my tea tray.

MATILDA

No I did not!

MISS HONEY

Miss Trunchbull, Matilda's been here all morning.

TRUNCHBULL

Standing up for the little spitball are you? Well this crime took place before school started. Therefore she is...

(writing on the board)
...guilty!

(#25 – BURP SEQUENCE (PART 1) begins.)

BRUCE

(to the audience)

Okay, look, I stole the cake. And honestly I was really, definitely, sort of almost thinking about owning up... maybe? But I was having a lot of trouble with my belly. The Trunchbull's cake was so good that I'd scoffed it down too quick and now it was beginning to fight back.

(his belly rumbles)
See?

(It rumbles again.)

MATILDA

I didn't do anything!

TRUNCHBULL

You are a crook, and a thief and I shall crush you!

(#26 – BURP SEQUENCE (PART 2) begins. BRUCE lets out a really, really enormous burp.)

(#27 – BURP SEQUENCE (PART 3) begins.)

BRUCE

(to the audience)

A huge cloud of chocolaty gas wafted from my mouth and drifted full into the face of the Trunchbull.

(The TRUNCHBULL is hit by the burp. Pause.)

TRUNCHBULL

Bruce Bogtrotter...

(The TRUNCHBULL advances on BRUCE.)

BRUCE

Yes, Miss?

TRUNCHBULL

You liked my cake, didn't you, Bruce?

BRUCE

Yes, Miss Trunchbull, and I'm very sorry, but—

TRUNCHBULL

Oh, as long as you enjoyed the cake, that's the main thing.

BRUCE

Is it?

TRUNCHBULL

Yes, Bogtrotter, it is.

BRUCE

Oh. Well... I did.

(a beat)

Thank you.

TRUNCHBULL

Wonderful. Marvellous. That makes me so happy, it gives me a warm glow in my lower intestine.
(calling offstage)
Oh, Coo-ook!

(#28 – BRUCE (PART 1) begins.)

BRUCE (PART 1)

(The COOK enters, carrying a massive chocolate cake with one slice missing. The COOK plonks the cake in front of BRUCE. He stares at it.)

TRUNCHBULL: What's the matter, Bogtrotter? Lost your appetite?

BRUCE: Well, yes. I'm full.

Solid & Fast 8

TRUNCHBULL: I will tell you when you are full, and I say that criminals like you are not full until you have eaten the entire cake!

BRUCE: But—

TRUNCHBULL: No buts. Eat!

MISS HONEY: Headmistress, he'll be sick—

TRUNCHBULL: He should have thought of that before he decided to steal my cake!

9 4 2

(TRUNCHBULL:)

15

Eat! Eat!

LAVENDER: **NIGEL:**

He can't. He might ex-plode!

(Terrified, BRUCE sets about eating the cake.)

(TRUNCHBULL:)

KIDS:

18



EAT!!!A sin - gle sliceOr e - ven



two, Bruce, Might-'ve been niceBut e - ven



you, Bruce, Have to ad - mitBe-tween you and



itThere's not a lot of dif - fer-ence in

PART 1:



size.He can't,He sure - ly

PART 2:



He can!Bruce!

27

can't! He sure-ly can't! He might ex-

You are the man, Bruce!

29

plode, He's going to

He's quite e - las - tic, _____

31

blow, Make him stop,

He's fan - tas - tic, look at him

Brighter

33

I can't watch! Bruce!

34

go! Bruce!

35

You'll ne-ver a-gain be sub-ject to a-buse For your im-

You'll ne-ver a-gain be sub-ject to a-buse For your im-

37

mense ca - boose. She'll call a truce, Bruce.

mense ca - boose. She'll call a truce, Bruce.

39

With ev - 'ry swal-low you are tight-en-ing the noose.

With ev - 'ry swal-low you are tight-en-ing the noose.

41

We ne - ver thought it was pos - si - ble

We ne - ver thought it was pos - si - ble

43

But here it is com - ing true. We can

But here it is com - ing true. We can

45

have our cake and eat it too.

have our cake and eat it too.

47 (ALL:)

The time has come to put that tum-b-ly tum to use.

49

No ex - cuse, Bruce.

51

Let out your belt, I think you'll want your trou-sers loose.

HORTENSIA, AMANDA,
TOMMY: Bruce!

(ALL:)

53




Ohhh, Stuff it in! You're al - most

HORTENSIA, AMANDA,
TOMMY: Bruce!

(ALL:)


55



fin - ished! You'll fit it in! What - e-ver you do just don't give in!


PART 1:

57



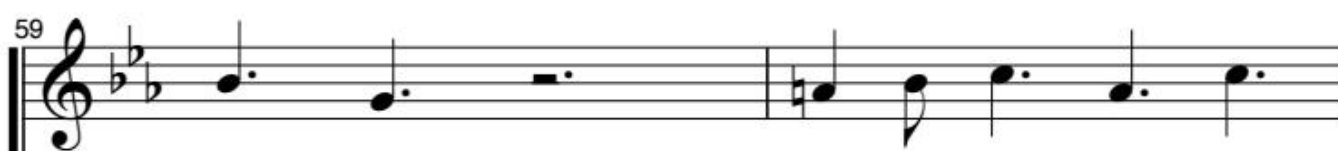
Don't let her win! Come on — Bruce, — be our

PART 2:

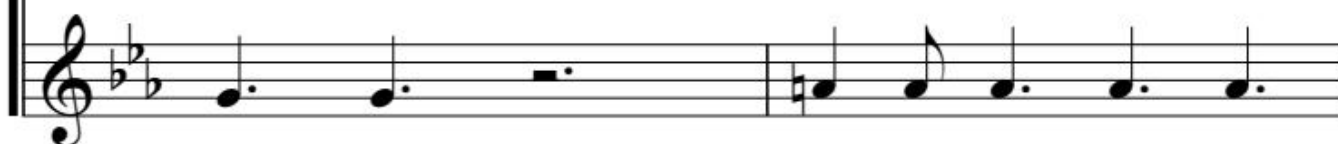


Don't let her win! Come on — Bruce, — be our

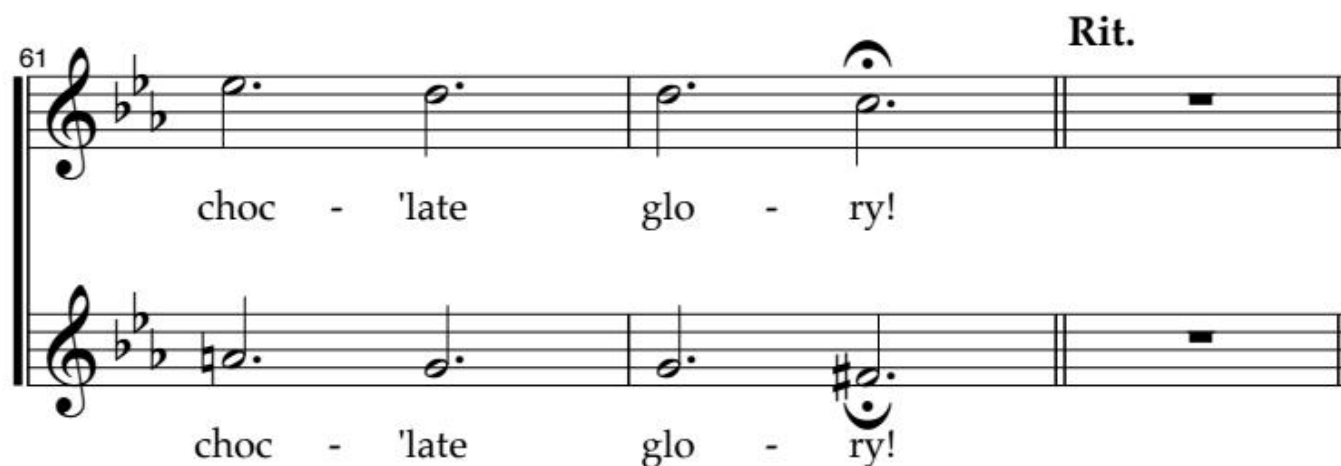
59



he - ro, Co - ver your - self in



he - ro, Co - ver your - self in

61  **Rit.**
choc - 'late glo - ry!
choc - 'late glo - ry!

Anthemic (slower)

64  **(ALL:)**
ff Ah! Ah!

66  Ah! Ah!

(BRUCE finishes the cake. MISS HONEY jumps up and screams.)

MISS HONEY

Go on Brucie! Yes! Yes!

ALL

Gasp!

MISS HONEY

(to TRUNCHBULL)

Sorry, Miss Trunchbull. I got carried away.

(TRUNCHBULL smiles, crossing to BRUCE.)

TRUNCHBULL

Oh, that's alright, Jenny. We all get carried away sometimes. Even me. Well, done Bogtrotter. Good show.

(BRUCE has no idea what to say. So he nods a smile to her. She returns it and then heads to the door. He has got away with it... But the TRUNCHBULL stops. Turns. Looks at him.)

(TRUNCHBULL)

Well?

(They have no idea what she means.)

Come along, Bogtrotter.

BRUCE

What? Where?

TRUNCHBULL

Oh, did I not mention? That was the first part of your punishment. There's more. The second part. And the second part is... chokey!

BRUCE

What?

(#29 – BRUCE (PART 2) begins.)

MISS HONEY

No, Miss Trunchbull please, you can't!

TRUNCHBULL

Do you think I would allow myself to be defeated by these maggots? Did you? Who do you think I am, Miss Honey? A weakling? An idiot? You?

(The TRUNCHBULL storms back to BRUCE and grabs him by the wrist.)

BRUCE

No, please! Not that! Don't take me to Chokey. Not that! Nooo!

(The TRUNCHBULL drags BRUCE out.)

MATILDA

That's not right!

(#30 – BRUCE (PLAYOFF) begins.)

SCENE 11: THE LIBRARY

(MRS. PHELPS is in the library. MATILDA enters.)

MRS. PHELPS

Matilda, thank god you're here, I'm dying for the next part of the story! I haven't slept a wink.

MATILDA

Mrs. Phelps, where's the revenge section?

MRS. PHELPS

What? Is there a child at school who's behaving like a bully?

MATILDA

Not a child exactly. Do you want to hear the next part of the story?

(#31 – ACROBAT STORY III (PART 1) begins.)

MRS. PHELPS

What are we waiting for?

MATILDA

As they prepared themselves for the most dangerous feat that had ever been performed, the acrobat gave her husband a kiss—

ACROBAT

Smile – we have done this a thousand times.

ESCAPOLOGIST

First I escape from the cage, lean out, catch you with one hand, grab a fire extinguisher with the other, and put out the flames on your specially designed dress before they reached the dynamite and blew your head off!

MRS. PHELPS

(screams)

Ahhhhhhh!

(beat)

Sorry. Go on.

MATILDA

The trick started well. The moment the dress was set alight the acrobat swung into the air. She hurled over the sharks and spiky objects – suddenly the padlocks pinged open and the huge chains fell away – the door flung open and the escapologist reached out to catch his wife and the child—

MRS. PHELPS

Oh, I can't look!

MATILDA

He grabs her hand and suddenly the flames are covered in foam before they can both be blown to pieces.

MRS. PHELPS

Hooray! So the story does have a happy ending!

MATILDA

No.

MRS. PHELPS

No?

MATILDA

No. The escapologist used just a touch too much foam and suddenly their hands became slippery... and she fell.

MRS. PHELPS

Did she survive?

(#32 – ACROBAT STORY III (PART 2) begins.)

MATILDA

She broke every bone in her body except the ones at the ends of her little fingers. She lived long enough to have their child.

ACROBAT

Love our daughter with all your heart. She is all we ever wanted.

MATILDA

And then she died.

(MRS. PHELPS blows her nose hugely, devastated.)

And then... things got worse.

MRS. PHELPS

Worse? Oh, no, Matilda, they can't get worse!

(#33 – ACROBAT STORY III (PART 3) begins.)

MATILDA

I'm afraid they did. Because the escapologist was so kind that he never blamed the evil sister for what happened. In fact, he asked her to move in and help look after his daughter. She was nothing but cruel to the little girl, beating her if she ever did anything wrong. But always in secret, so that the escapologist never suspected a thing.

MRS. PHELPS

(jumping up)

Let's call the police!

MATILDA
Mrs. Phelps, it's... it's just a story.

MRS. PHELPS
What?
 (remembering herself)
Oh, yes, of course.
 (a beat).
I'd better go.

(#34 – WHEN I GROW UP TRANSITION begins.)

SCENE 12: A PARK

(#35 – WHEN I GROW UP begins.)

WHEN I GROW UP

Swung

2

BRUCE:

When I grow up —

I will be tall e - nough to reach

— the bran - ches That I need to reach

— to climb — The trees — you get — to climb

— when you're grown up.

**BRUCE,
TOMMY:**

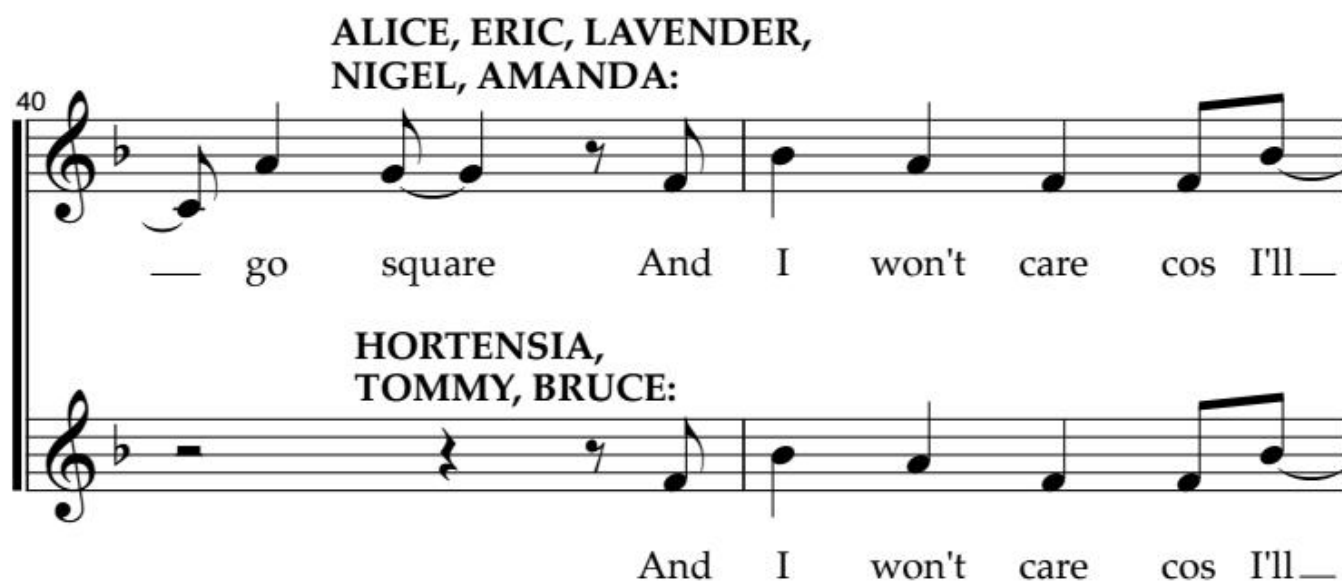
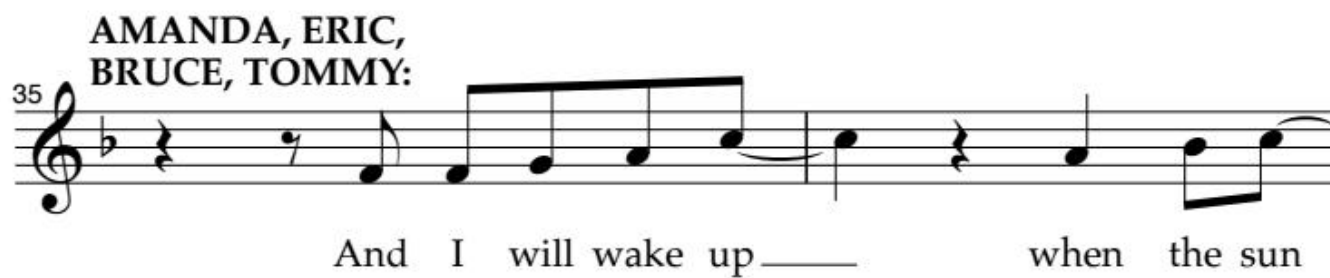
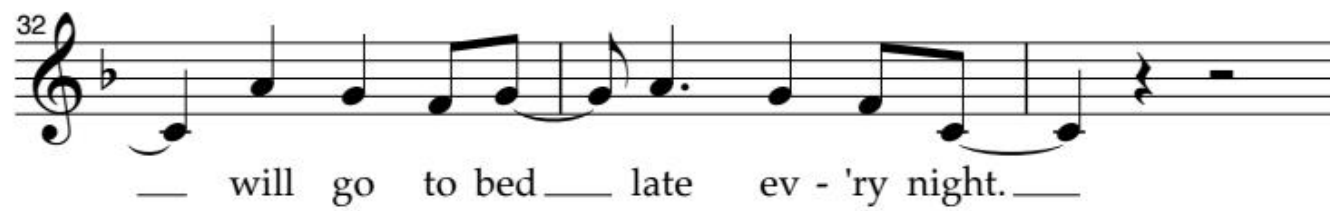
I will be smart enough to answer all___ the

quest - ions that you need ____ to know ____ the ans - wers to be -

fore you're grown up. _____

27 AMANDA, ERIC:

— sweets ev-'ry day,— on the way — to work — and I —



45

up. _____

up. _____

2

2

49

GROUP 1:

When I grow up, _____

GROUP 2:

When I grow up, _____

GROUP 3:

When I grow

52

I will be strong e - nough to car - ry all _____ the

_____ I will be strong e - nough to car - ry all _____ the

up, I will be strong e - nough to car - ry all _____ the

(GROUP 1:)

55

hea-vy things you have__ to haul__ a-round__ with you when

(GROUP 2,
GROUP 3:)

hea-vy things you have__ to haul__ a-round__ with you when

58

you're a grown up.____

you're a grown up.____

61

GROUP 1:

and When I grow up,____

GROUP 2:

When I grow up,____

GROUP 3:

When I grow

64

I will be brave e - nough to fight

— I will be brave e - nough to fight

up, I will be brave e - nough to fight

(GROUP 1:)

66

— the crea - tures That you have to fight

(GROUP 2, GROUP 3:)

— the crea - tures That you have to fight

68

— be - neath — the bed — each night to

— be - neath — the bed — each night to

70

be a grown-up. ____

be a grown-up. ____

And when I grow up,

73

GROUP 1:

And when I grow up, ____ I will have

____ I will have

75

____ treats ev - 'ry day ____ And I'll play ____ with things that

____ treats ev - 'ry day ____ And I'll play ____ with things that

78

Mum pre - tends that mums don't think are fun. ____

Mum pre - tends that mums don't think are fun. ____

88

— be all — grown - up. — When I — grow

— be all — grown - up. — When I — grow

L'istesso, straight

91

up. _____

93

12

12

A bit more relaxed
("Naughty" tempo), swung

105 **MISS HONEY:**

When I grow up _____

108

I will be brave e-nough to fight _____ the crea - tures

111

that you have to fight _____ be-neath _____ the bed _____ each night to

114

be a grown - up. _____ When I grow

117 (MISS HONEY:)

up... _____

MATILDA:

Just be - cause you find that life's _____ not fair, _____ it

119

does - n't mean that you just have to grin and bear _____ it.

121

If you al - ways take it on the chin and wear _____ it,

123

When I grow

noth - ing will change.

125

up... _____

Just be-cause I find my-self in this sto - ry, it

127

does - n't mean that ev - 'ry - thing is writ - ten for _____ me.

129

If I think the end - ing is fixed _____ al - read - y, I

(MATILDA:)

131

might as well be say - ing I think that it's O - K

133

and that's not right.

(#36 – TO WORMWOOD HOUSE *begins.*)

SCENE 13: THE WORMWOOD HOUSE

MR. WORMWOOD

Everyone, gather round; I want my family to share in my triumph.

(to MATILDA)

Not you, boy.

MATILDA

I'm a girl!

(MATILDA hovers, uninvited.)

MR. WORMWOOD

One hundred and fifty-five old bangers on my hands. How could I possibly make the mileage go back? I couldn't very well drive each one backwards could I?

MICHAEL

Backwards.

MR. WORMWOOD

When suddenly I had the most genius idea in the world! I grabbed a drill and, using my incredible mind, I attached the drill to the speedometer of the first car, turned it on and whacked it into reverse.

MICHAEL

Back-wards.

MR. WORMWOOD

Exactly! Within a few minutes I had reduced the mileage to practically nothing.

MICHAEL

Backwards!

MR. WORMWOOD

Ten minutes later the Russians show up. Expensive suits, dark glasses—

MRS. WORMWOOD

Russians are nocturnal; I saw it on a program last night.

MATILDA

That was a program about badgers.

MRS. WORMWOOD

Same thing.

(to MR. WORMWOOD)

And? Did it work?

(MR. WORMWOOD opens a suitcase full of cash. They scream with joy.)

Fantastico! Now I'll be able to afford Rudolpho all day long!

MATILDA

But they trusted you and you've cheated them!

(They glare at MATILDA.)

MRS. WORMWOOD

(to MATILDA)

What have we done to deserve a child like you?

(#37 – BOOKWORM begins.)

MR. WORMWOOD

You know what I'm going to do tomorrow? I'm gonna go down that school and tell your teacher you're never to be let in again!

MATILDA

What? No—

MR. WORMWOOD

And if she does... I'll have her fired! And you will never read another stinking book as long as you live young man!

MATILDA

I'm a girl!

MRS. WORMWOOD

Now go to your room, you nasty... little... creep!

MICHAEL

(to MATILDA)

Backwards.

(#38 – ACROBAT STORY IV begins.)

(MR. and MRS. WORMWOOD and MICHAEL exit.)

(MATILDA is alone in her room and begins to tell the story to herself.)

MATILDA

The escapologist's daughter suffered in silence, never saying a single word about the evil aunt's bullying. This only encouraged the woman to greater cruelties, until one day, she exploded:

TRUNCHBULL

You are a useless, filthy, nasty little... creep!

MATILDA

And the aunt beat her, and threw her into a dank, dark, dusty cellar, locked the door and went out.

(Suddenly there's a banging on the door. More. More. MATILDA turns to face it.)

ESCAPOLOGIST

Have I been so wrapped up in my grief for my wife that I have forgotten the one thing that mattered to us most? I love you so much, I shall spend the rest of my life making it up to you.

MATILDA

But when the little girl fell asleep, the escapologist's thoughts turned to the acrobat's sister.

ESCAPOLOGIST

Bullying children is her game, is it? Then let us see what she can do when the wrath of a grown man stands before her!

(The ESCAPOLOGIST exits.)

MATILDA

But that was the last the little girl ever saw of her father.

(#39 – TRANSITION TO THE SCHOOL GYMNASIUM begins.)

SCENE 14: SCHOOL GYMNASIUM

(MISS HONEY enters carrying a stack of books.)

(The shrill scream of a whistle. The TRUNCHBULL runs on dressed in old-fashioned gym gear. BRUCE is with her, a shadow of his former self.)

TRUNCHBULL

What are you doing with those books, woman?

MISS HONEY

They... they're for Matilda

TRUNCHBULL

Not on my watch! There is an age for reading and an age for being a filthy little toad. These... are toads. Aren't you Bogtrotter?

BRUCE

Yes, Miss Trunchbull. Only Bogtrotter here is now a good toad.

TRUNCHBULL

(to MISS HONEY)

Sit.

(MISS HONEY sits.)

Miss Honey, you believe in kindness and fluffiness and books and stories. That is not teaching! To teach the child, we must first break the child.

(She blows a whistle the kids march on, stop, silent.)

Pause.)

Quiet you maggots!!!

MISS HONEY

But no one was speaking, Miss Trunchbull.

TRUNCHBULL

Miss Honey, when I say 'Quiet, you maggots', you are entirely included in that statement. Where is my jug of water?

LAVENDER

I'll get it Miss Trunchbull.

(LAVENDER gets up. She is hugely excited. She cannot help but give the audience a huge thumbs-up as she goes.)

TRUNCHBULL

Stupid girl.

(to the others)

Look at you. Flabby! Disgusting! Revolting! Revolting, I say! I think it's time we toughened you all up with a little... Phys-ed.

(#40 – THE SMELL OF REBELLION begins.)

THE SMELL OF REBELLION

Poco rit. **Very freely**
(TRUNCHBULL:)

This school, of late, has star-ted reek-ing,

Qui - et, Mag-gots, when I'm speak - ing!

Reek - ing with a most dis-turb - ing scent. On-ly the

fi-nest nos-trils smell it, but I know it oh__ too well, it is the

o - dor of re - bel - lion, it's the bou-quet of dis-sent.

The smell of re - bel -

13
- lion comes out in the sweat, — and Phys -

15
Ed will get you sweat-ing. And it won't be

17
long be - fore I smell the pong of

19
aid - ing and a - bet-ting. — A bit of Phys -

21
Ed will tell us who has a head full of re-bel - li - ous

23
thoughts. HOLD! HOLD! Just like a rot-ten egg floats to the

26
(blows her whistle)
top of a buc-ket of wa - ter. A whiff of in-sur-

(TRUNCHBULL:)

29

- gence, the stench of in - tent, — the reek of

KIDS:

One! Two! Three! Four! One! Two! Three! Four!

(TRUNCHBULL:)

31

pre - pu - bes-cent pro - test, The funk of de -

(TRUNCHBULL:)

33

fi - ance, the o - dour of coup, — the waft of

KIDS:

One! Two! Three! Four! One! Two! Three! Four!

ERIC: Please, Miss! Please!

(TRUNCHBULL:)

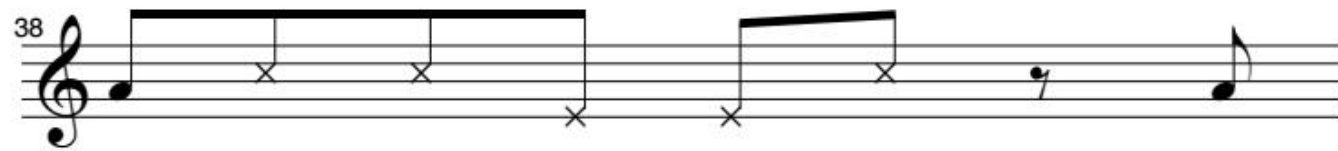
35

a - nar - chy in pro - gress. Once we've

Colla voce, straight

37

ex - er - cised these de - mons, they shall



be too pooped for sche - ming. Some



dou-ble-time dis-ci-pline should stop the rot from set-ting in.

(TRUNCBULL:) All right,
let's step it up. Double time.

Double-time, fast 4 (straight)

(TRUNCBULL:)



1, 2, 3, 4...



Dis-ci-plne, dis-ci-pline, for child-ren who aren't lis-ten-ing, the



"Miss, I need a tis-sue", it's an is-sue we can fix. There is no



mys-te-ry to mas-ter-ing the art of class-room mis-tress-ing; it's

(TRUNCHBULL:)

49

dis - ci - pline, dis-ci-pline... The smell of re - bel -

KIDS:

Dis - ci - pline!

(TRUNCHBULL:)

51

- lion, the stench of re - volt, the reek of pre -

53

- - pu - bes - cent plot - ting, a whiff of re - sis -

55

- tance, the pong of dis - sent, the funk of

(TRUNCHBULL:)

Let's bring this odor home!

57

mo - ral fi - ber rot - ting.

ALL: **Take it home!**

60 
The Smell Of Re - bel-lion, the stench of re-volt,

62 
— the reek of in - sub-or-di -

64 
na - tion, a whiff of re-sis - tance, the pong of dis -

TRUNCHBULL: *straighter* 
sent... And I will not stop 'til you are squashed, 'til

swing 
this re - bel - li - on is quashed. 'Til

straighter **Poco rit.** 
glo - rious swea - ty dis - ci - pline has



Tempo



(LAVENDER enters with the jug of water, which now has a newt in it. She can't help but tell the audience:)

(#41 – NEWT I begins.)

LAVENDER

Look what I found! A newt! I'm gonna put the newt into the Trunchbull's—

TRUNCHBULL

Quiet!

(LAVENDER hands over the jug.)

MISS HONEY

I don't think this is teaching at all, I think it's just cruelty!

TRUNCHBULL

That is because you, Miss Honey, are pathetic.

(pours and drinks the water)

You are weak.

(pours more water and drinks)

You are, in fact, a snivelling... little...

(pours water, the newt plops out)

...newt?

(#42 – NEWT II begins.)

(TRUNCHBULL)

(she looks at the glass, screams and leaps away)

Newt! Newt!

(The TRUNCHBULL whirls and points a huge finger the only child who has not moved, who happens to be ERIC).

You!

ERIC

What? No, not me, I didn't—

TRUNCHBULL

Cockroach! You did this, you vile, repulsive, malicious little sinner!

(She grabs ERIC by the ears.)

ERIC

Ow! No, stop!

MATILDA

Leave him alone, you big fat bully!!!

(#43 – QUIET begins.)

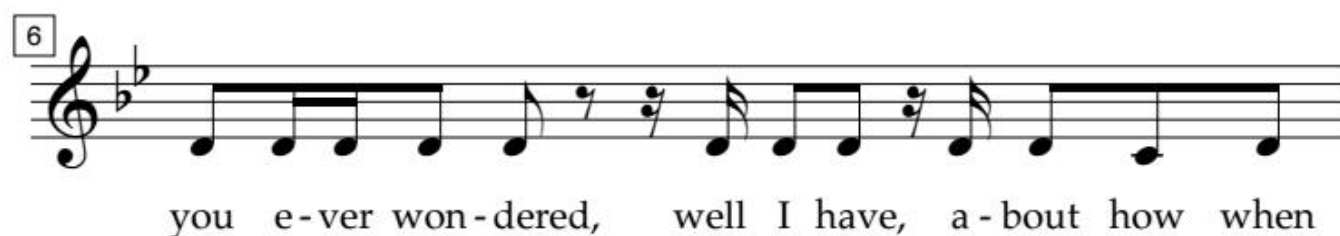
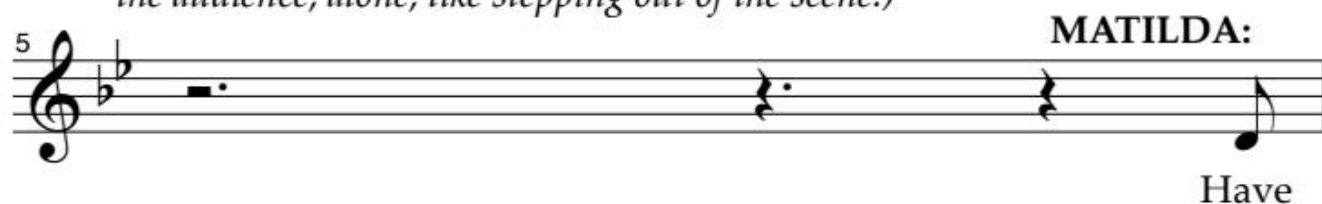
QUIET

(Gasp from the class, TRUNCHBULL is taken aback. She releases ERIC, who scampers back to his seat.)

TRUNCHBULL: How dare you! You are not fit to be in this school! You ought to be in prison, in the deepest, darkest, darkest prison! I shall have you wheeled out, strapped to a trolley with a muzzle over your mouth! I shall...



(But suddenly everything seems to go quiet, slow motion, almost stopped. MATILDA steps forward to the audience, alone, like stepping out of the scene.)





I say, say "red", for ex - am - ple, there's no way of



know - ing if "red" means the same thing in your head as



"red" means in my head when some - one says "red"?



I'm not sure, but I won - der if in - side my



head I'm not just a bit diff - 'rent from some of my



friends These an - swers that come in - to my mind un -



bid - den, these sto - ries de - li - vered to me ful - ly



writ - ten. And when ev - 'ry-one shouts like they seem to like



shout - ing, The noise in my head is in - cre - di - bly



loud. And I just wish they'd stop, my dad and my



mum And the tel - ly and sto - ries would stop for just



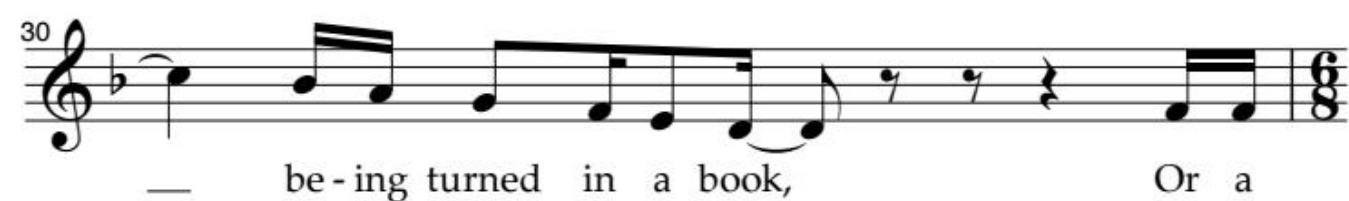
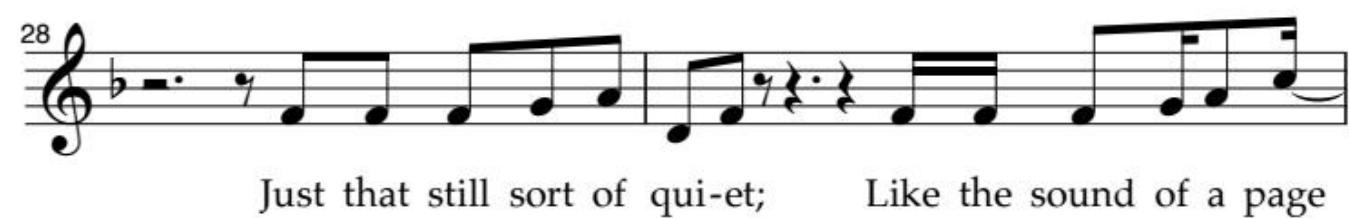
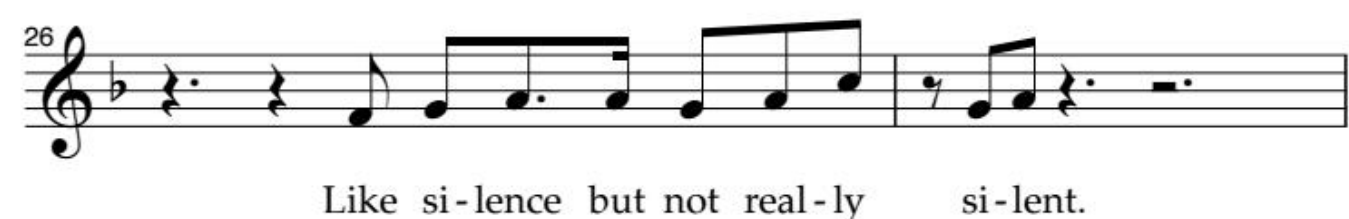
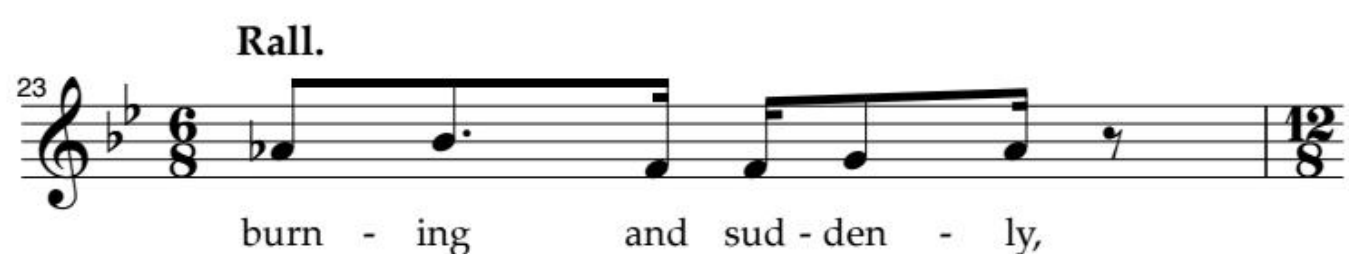
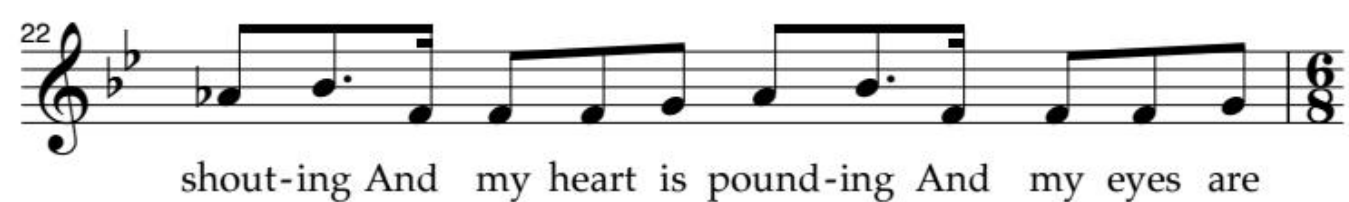
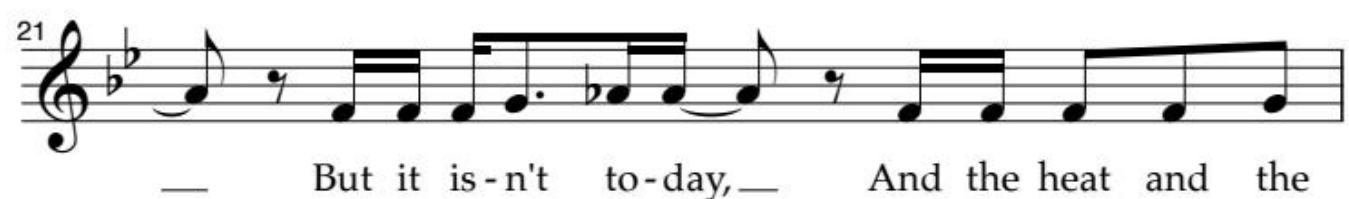
once. And, I'm sor - ry I'm not quite ex - plain - ing it right



— But this noise be - comes an - ger, and the an - ger is



light. And this burn - ing in - side me would u - su - ally fade





31 
pause in a walk in the woods And though the


Poco più mosso
33 
peo - ple a - round me, Their mouths are still

34 
mov - ing, — The words they are

35 
form - ing, — Can-not reach me a - ny

Semplice (meno mosso)
36 
more. — And it is qui-et. And I am

38 
warm. Like I've sailed

Accel.
40 
in - to the eye of the storm.

(MATILDA steps back into the scene. Focuses on the glass with the newt.)

(#44 – 1ST GLASS TIPPING begins.)

(MATILDA)

Go on. Tip... tip over... tip... tip over!

(The scene snaps back into full speed/volume and suddenly the glass throws itself (and the newt) at the TRUNCHBULL. At first she hardly notices, just feeling something a little... but then suddenly she gives a yelp and leaps in the air, grabbing for her posterior.)

TRUNCHBULL

And I tell you that there is nothing that I shall not do, no length to which I shall not go, no punishment I shall not...

(feels the newt crawling up her leg)

What is it? What is it? The newt! It's... it's... heading north!

(panics)

I've got a newt in my knickers.

(#45 – NEWT III begins.)

(TRUNCHBULL)

(a yelp; she runs)

I've got a newt in my knickers!

(another yelp and run)

I've got a newt in my knickers!

(The TRUNCHBULL runs off, screaming, with a newt in her knickers.)

MISS HONEY

(to the class)

Well. That was interesting. I think we'd all better go home. While we still can.

(KIDS cheer and exit, except for MATILDA, who has not moved a muscle)

Matilda?

MATILDA

Watch.

(MATILDA goes to the glass, stands it up.)

(#46 – 2ND GLASS TIPPING begins.)

(Concentrates. Silence. The glass tips over. MISS HONEY jumps. She goes over to the glass. Picks it up. Examines it. Looks under the desk. Looks at the glass again. Looks at MATILDA.)

(MATILDA)

I moved it with my eyes. Am I strange?

(Beat. MISS HONEY stares at her, dumbfounded. Then—)

MISS HONEY

Would you fancy a nice cup of tea?

(#47 – WALK TO MISS HONEY'S begins.)

(They walk through hedgerows, woods, and glades with flowers.)

MATILDA

What do you think it is? This thing with my eyes?

MISS HONEY

I... can't pretend that I know, Matilda. But I don't believe we should be frightened of it. I think it's something to do with that incredible mind of yours.

MATILDA

You mean, there's no room in my head for all my brains, so they have to squish out through my eyes?

MISS HONEY

Well, not exactly but, yes something like that. You certainly are a special girl Matilda. I met your mother. She's... unusual. What about your father? Is he proud to have a daughter as clever as you?

MATILDA

Oh yeah. He's always saying "Matilda, I am very proud to have a daughter as..."

(a beat)

That's not true, Miss Honey. He's not proud at all. He calls me a liar and a cheat and a nasty little creep.

MISS HONEY

I see.

(arriving)

Here we are; home, sweet home.

MATILDA

Are you poor?

MISS HONEY

Yes. Yes, I am. Very.

MATILDA

Don't they pay teachers very much?

MISS HONEY

Well, they don't, actually. But I am even poorer than most, because of... other reasons. I used to live with my aunt. But one day I was out walking and I came across this old shed – I fell completely in love with it. I ran to the farmer and begged him to let me move in. He thought I was mad! But he agreed and I've lived here ever since.

MATILDA

But Miss Honey, you can't live in a shed!

MISS HONEY

I'm not strong like you, Matilda. My father died when I was young. Magnus was his name and he was very kind. But when he was gone, my aunt became my legal guardian. She was mean and cruel like you can hardly imagine. And then, when I got my job as a teacher, she presented me with a bill for looking after me all those years. And she made me sign a contract to pay her back every penny. She even produced a document that said my father had given her his entire house.

MATILDA

But did he really do that? Just give her his house?

MISS HONEY

I find it hard to believe. Just like I cannot believe that he would have... killed himself, which is what she said happened.

MATILDA

(a realization)

You think she... did him in, don't you, Miss Honey?

MISS HONEY

I... cannot say, Matilda. All I know is that years of being bullied by that woman made me... well, pathetic; I was trapped.

MATILDA

Let's go to the police!

MISS HONEY

What? We can't, we have no evidence. Besides my aunt is a much respected—

MATILDA

Who is she?

MISS HONEY

I can't say...

MATILDA

Who is she?!

MISS HONEY

Matilda, I can't—

MATILDA

Who is she?!

MISS HONEY

It's... it's... Miss—

MATILDA

Miss Trunchbull?

MISS HONEY

Yes.

(#48 – TRUNCHBULL REVELATION (PART 1)
begins.)

SCENE 15: MISS HONEY'S CLASSROOM

(The klaxon sounds. The TRUNCHBULL stands, metals on her bosom, as the children file in, shocked.)

TRUNCHBULL

This class is going to have a very special spelling test. Any child who gets one single answer wrong, shall... go... to chokey.

(MISS HONEY glares at her)

What are you looking at?

MISS HONEY

You.

(Beat. TRUNCHBULL is momentarily taken aback, but carries on.)

(MISS HONEY)

(to ERIC)

You! Spell, oh now, let me see... Spell newt.

ERIC

Newt. N-E-W-T. Newt.

TRUNCHBULL

What?

ERIC

Miss Honey's taught us. She's very good at teaching.

TRUNCHBULL

Nonsense!

(to HORTENSIA)

You! Stand up, turn around and spell the one thing that you all are... revolting!

HORTENSIA

Revolting. R-E-V-O-L-T-I-N-G. Revolting.

TRUNCHBULL

You're cheating!

MISS HONEY

I've taught them, that's all. With kindness and patience and respect.

TRUNCHBULL

How dare you bring those words into my classroom, madam? You know nothing of teaching and I shall prove it.

(to LAVENDER)

You! Spell... Amchellakamanialseptricolistimosis.
[am-chell-ak-a-manial-sept-ri-colis-ti-mosis]

(#49 – TRUNCHBULL REVELATION (PART 2)
begins.)

MISS HONEY

But that's not a word, you just made it up!

TRUNCHBULL

Spell. Or go to chokey. And I should warn you; it has silent letters...

LAVENDER

A-M-CH-E... L-LA—

TRUNCHBULL

Oh dear. Oh deary, deary, dear—

LAVENDER

K?

TRUNCHBULL

I'm so sorry. It was a silent Z. You're. Going. To chokey!

(#50 – NIGEL'S "CAT" begins.)

(The TRUNCHBULL begins to drag her off. Suddenly NIGEL stands.)

NIGEL

Cat; C-A... F! Cat.

(TRUNCHBULL glares at him)

I... I got it wrong, Miss. You have to put me in chokey too.

TRUNCHBULL

Whaaaat...?

ERIC

Dog; D-Y-P. Dog. And me.

AMANDA

Table; X, A, B, F, Y. And me.

TRUNCHBULL

What are you doing? What's going on? Stop this!

HORTENSIA

You can't put us all in chokey. Banana; G-T-A-A-B-L!

MATILDA

Bully; P-Y-T-L-F-D-R-V-S-W

ALL

Revolting! P-X-Q-Q-Q-AST-1-2-3-4-89-X! REVOLTING!

(The KIDS shout a cacophony of bad spelling at The TRUNCHBULL. For a moment she looks defeated, then she pulls a lever.)

(#51 – LEVER begins.)

TRUNCHBULL*(mockingly)*

"You have to put me in chokey too." "You can't put us all in chokey, Miss." Come now maggots. Did you think I hadn't thought of that? I've got chokeys for each and every one of you!

*(#52 – CHALK WRITING begins.)***NIGEL**

Look! There's writing... on the chalk board!

ERIC*(reading the writing)*

Agatha—

AMANDA*(reading)*

Agatha, this is Magnus—

TRUNCHBULL

No! It... it can't be!

ALL KIDS*(reading)*

Give my Jenny back her house...

(reading)

...Then leave!

(reading)

Or I will get you... like you got me!

TRUNCHBULL

No!!!

ALL KIDS

Run... Run...

(adding MISS HONEY)

Run, run, run, run, run!!!

(The TRUNCHBULL runs screaming from the class. BRUCE, who has been quiet for the entire scene, leaps onto his desk.)

(#53 – REVOLTING CHILDREN begins.)

REVOLTING CHILDREN

Freely / colla voce

BRUCE:



Woah! _____



Ne-ver a-gain will she get the best_ of me,



Never a-gain will she take a - way my free -



dom, And we won't for - get_ the day_ we

Poco a poco a tempo

(BRUCE:)



fought for the right to be a lit - tle bit naugh - ty!

KIDS:



For the right to be a lit - tle bit naugh - ty!

6

Ne-ver a-gain will the cho - key door

Ne-ver a - gain,

7

slam... ...will I be bull - ied

Ne-ver a - gain,

8

and... ...will I doubt it when

Ne-ver a - gain,

9

my mum-my says I'm a mi - ra - cle.

my mum-my says I'm a mi - ra - cle. Nev-er a-gain.

Fast
(KIDS:)

10 

Ne-ver a-gain will we live be - hind__ bars.

11 

Ne-ver a-gain now that we know we are__

12 

__ Re - volt - ing child - ren Liv - ing in__

13 

__ Re-volt-ing times. We sing__ Re-volt-ing songs Us-ing


15 


__ Re-volt-ing rhymes. We'll be__ Re-volt-ing child - ren 'Til


17 


our Re - volt - ing's done. And we'll


(battle cry!)

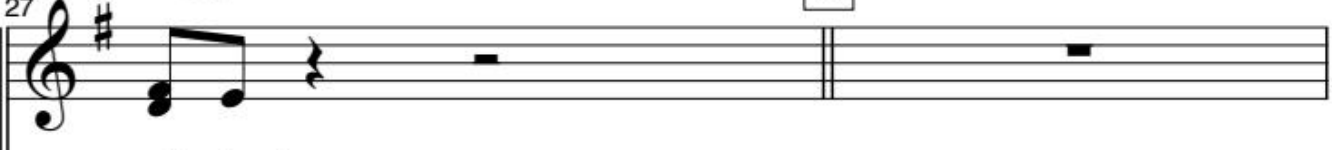
18 
have the Trunch-bull bolt-ing. We're re-volt-ing! Ahh! We are

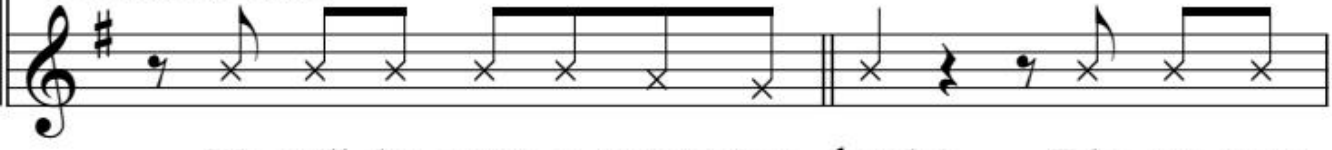
20 
___Re-volt-ing child-ren Liv-ing in___ Re-volt-ing times. We sing

22 
___ Re-volt-ing songs Us-ing___ Re-volt-ing rhymes. We'll be


24 
___ Re-volt-ing child-ren 'Til our Re-volt-ing's done. And we'll

26 
have the Trunch-bull bolt-ing. We're re-

27 
(KIDS:) volt-ing!


28 
TOMMY, ERIC: We will be-come a scream-ing horde! LAVENDER: Take out your

(LAVENDER:)

29 

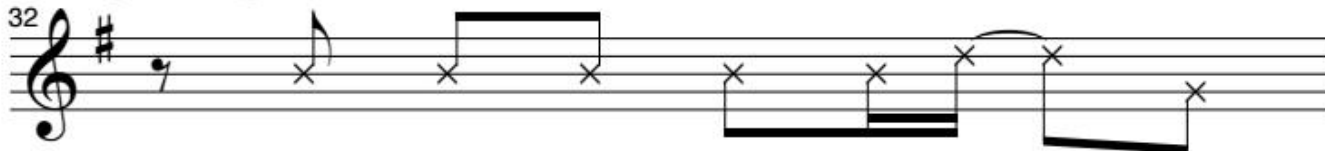
hoc-key stick and use it as a sword!___

BRUCE:

31 

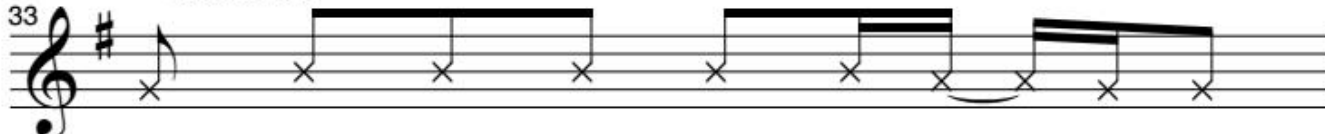
Ne-ver a-gain will we be ig - nored,

HORTENSIA:

32 

We'll find out where the chalk___ is

NIGEL:

33 

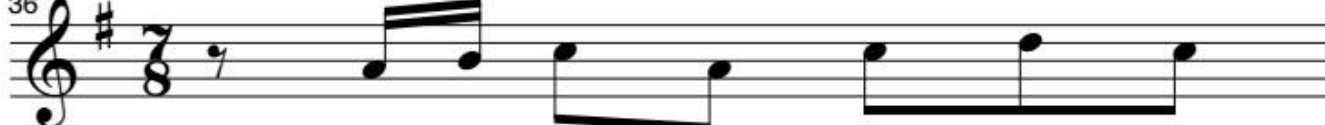
stored! And draw rude pic - tures on___ the board!

ALICE:**KIDS:**

34 

It's not in - sult - ing, We're RE-VOLT-ING!

GROUP 1:

36 

We can S - P - el how we

(GROUP 1:)

37 like!

GROUP 2:

If e - nough of us are wrong, wrong is

38 Ev - 'ry - one! N - O - R - T -

right!

39 Y. Cos we're a lit - tle bit naugh - ty!

Why? Cos we're a lit - tle bit naugh - ty!

(GROUP 1:)

40 So we got - ta stay in - side the

(GROUP 1:)

41 line,

(GROUP 2:)

If we dis - o - bey at the same

ALL KIDS:

42 There is noth - ing that the Trunch - bull can

time,

43 do!

BRUCE:

She can take her ham-mer and S - H -

*(BRUCE covers his mouth,
before saying a rude word.)*

44 You did - n't think you could push us too far

U

45



But there's no go-ing back now we R-E-V-O-L-T-I-N



But there's no go-ing back now we R-E-V-O-L-T-I-N

47



We'll S - I - N - G U - S -



RE - VOL-TING TIMES! SONGS!

49



- I - N - G We'll be R-E-V - O-L-T - I - N - G. It is



RHYMES!

(ALL KIDS:)

52



2 L 8 4 U, "E" R - E - vol - ting! We are

54

— Re-volt-ing child-ren Liv-ing in — Re-volt-ing times. We sing

(ALL KIDS:)

56

— Re-volt-ing songs Us-ing — Re-volt-ing rhymes. We'll be

BRUCE:

Woah, oh, oh

58

— Re-volt-ing child-ren 'Til our Re-volt-ing's done. It is

Down, down, down, down...

60

2 L - 8 - 4 - U, We are RE-VOL-TING!

We are RE-VOL-TING!

(The KIDS exit as MISS HONEY and MATILDA addresses the audience.)

(#54 – A FEW DAY LATER begins.)

MISS HONEY

A few days later, I received a letter. It said that my parents' will had turned up and that I was now the owner of the beautiful old house which had been owned by my evil aunt, one Agatha Trunchbull.

MATILDA

Who was never seen again. The chokeys were immediately destroyed and a new headmistress took over.

MRS. PHELPS

And her name was... Miss Honey! And it was often said that it was the best school in all the land.

(MATILDA exits.)

MISS HONEY

Matilda was never again able to move things with her eyes. She said it was because she no longer had a need for super powers. But she was still stuck with parents who were cruel and called her names:

EPILOGUE: THE WORMWOOD HOUSE

(#55 – WE'RE GOING TO SPAIN begins.)

(Suddenly there is the screech of a car. The WORMWOODS and RUDOLPHO run on with suitcases.)

MR. WORMWOOD

Don't stand there gawping, we're going to Spain, forever!

MATILDA

Spain? But... why?

MRS. WORMWOOD

Because this twit brain sold a hundred and fifty-five old bangers to the Russian Mafia.

MR. WORMWOOD

They're here! Hide!

(The WORMWOODS hide.)

RUDOLPHO

(hiding)

What if they damage my legs? My beautiful legs!

(The RUSSIANS enter. One of them searches and finds the suitcase full of cash and shows the money to SERGEI.)

SERGEI

Where is your father?

MATILDA

He's... I don't know.

SERGEI

The Wormwood is a stupid man. And assumed I was stupid too. And that is a very, very, stupid – and rude – thing to do.

MATILDA

Yes. But I'm afraid my father is quite rude and very, very stupid.

SERGEI

You seem smart. Sadly, in my line of work I don't often get to meet smart people like you. Most of the people I deal with, their thinking is all backwards.

MICHAEL

Backwards!

(The RUSSIANS force the WORMWOODS out of hiding, throwing MR. WORMWOOD at SERGEI's feet.)

SERGEI

I can have one of my friends teach your father manners. And one day, when he leaves hospital, he will still be stupid, but not so rude. What do you say?

MATILDA

This is a very tempting offer. But I think I've had enough of revenge.

SERGEI

Your father is very, very, lucky to have you as his daughter.

(He claps twice; the RUSSIANS exit.)

MRS. WORMWOOD

Quick, let's get out of here before they change their minds.

MISS HONEY

Let Matilda stay here with me!

MR. WORMWOOD

I beg your pardon?

MISS HONEY

Mr. Wormwood, I would love to take Matilda. I would look after her with love and respect and I'd pay for everything.

MR. WORMWOOD

You mean leave our daughter? Here, with you?

MATILDA

Dad you... you called me your daughter.

MR. WORMWOOD

Do you want to stay? Here with Miss Honey?

MATILDA

Yes! Yes I do!

MR. WORMWOOD

And you want to look after her?

MISS HONEY

I do.

(#56 – THEY HAD FOUND EACH OTHER (FINALE)
begins.)

MR. WORMWOOD

Well... we are a bit short of room, so... Yes.

MATILDA

Thank you!

MISS HONEY

And Matilda leapt into Miss Honey's arms...

MATILDA

...and hugged her!

MISS HONEY

And Miss Honey hugged her back as the Wormwoods—

RUDOLPHO

And Rudolpho!

(MR. WORMWOOD, MRS. WORMWOOD, MICHAEL,
and RUDOLPHO exit.)

MISS HONEY

As the Wormwoods and Rudolpho sped away into the distance.
Because they had found each other.

MATILDA

Yes. They had found each other.

(#57 – BOWS begins.)

BOWS

Swung 4 GROUP 1:

When I grow up,—

(GROUP 1:)

6 — I will be

GROUP 2:

When I grow up, — I will be

GROUP 3:

When I grow up, I will be

(GROUP 1:)

9

tall e - nough__ to reach__ the bran - ches

(GROUP 2,
GROUP 3:)

tall e - nough__ to reach__ the bran - ches

11

That I need to reach__ to climb__ The trees

That I need to reach__ to climb__ The trees

13

__ you get__ to climb__ when you're grown up.

__ you get__ to climb__ when you're grown up.

16

17

And when I grow up,

And when I grow up, _____

18



I will eat ___ sweets ev - 'ry day,

20



on the way ___ to work and I ___

22



will go to bed ___ late ev - 'ry night.

24



And I will wake up ___

26

— when the sun — comes up and I —

— when the sun — comes up and I —

Detailed description: This block contains musical notation for measures 26 and 27. It consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "— when the sun — comes up and I —". The bottom staff is identical to the top one.

28

— will watch car - toons un - til my eyes

— will watch car - toons un - til my eyes

Detailed description: This block contains musical notation for measures 28 and 29. It consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "— will watch car - toons un - til my eyes". The bottom staff is identical to the top one.

30

— go square And I won't care cos I'll —

— go square And I won't care cos I'll —

Detailed description: This block contains musical notation for measures 30 and 31. It consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "— go square And I won't care cos I'll —". The bottom staff is identical to the top one.

32

— be all — grown - up. —

— be all — grown - up. —

Detailed description: This block contains musical notation for measures 32 and 33. It consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "— be all — grown - up. —". The bottom staff is identical to the top one.

34 (KIDS:)

When I — grow up.

ADULTS:

When I grow up,

37 "Naughty" – Swung

E - ven if you're lit - tle, you can do a lot, — You must-

f-mp

39

- n't let a lit - tle thing like lit - tle stop you.

f When I grow

41

If you sit a - round and let them get on top, — You

f-mp up, —

43

won't change a thing.

45

Just be-cause you find that life's — not fair, — It

Just be-cause you find that life's — not fair, — It

47

does-n't mean that you just have to grin and bear — it.

does-n't mean that you just have to grin and bear — it.

49

easy

If you al-ways take it on the chin and wear it, You

If you al-ways take it on the chin and wear it, You

51



might as well be say-ing you think that it's O-K and

52



might as well be say-ing you think that it's O-K and

53 (ALL:)



that's not right. And if it's not

56



right, You have to put it right.

59



But no - bo - dy else — is gon - na

60

61



put it right for me, No - bo - dy but me is gon - na

63



change my sto - ry, Some-times you have to be a

65

(ALL:)

lit - tle bit...

naugh - ty!

TRUNCBULL:

Mag-gots!

THE END

Words To Know From

Roald Dahl's Matilda the Musical JR.

Abetting – encouraging or assisting with a wrongdoing

Cacophony – a harsh mixture of sounds; noise

Carbuncle – a severe boil or sore in the skin

Coup – a sudden and violent seizure of power

Cynical – believing that people are motivated by selfishness

Dissent – public disagreement

Elastic – stretchy

Empirical – based on observation

Escapologist – an entertainer specializing in escaping from various confinements

Gawping – staring in a foolish or rude manner

Inevitable – unable to be avoided; certain

Insubordination – defiance of authority

Insurgence – an act of rebellion or revolt

Jaunty – lively, cheerful, or self-confident in manner

Jumped-up – referring to individuals who believe they are more important than they actually are

Klaxon – an electric horn or loud warning device

Knackered – exhausted

Malicious – evil-intentioned; malevolent

Peroxide – a chemical used to bleach hair

Pong – a strong and unpleasant odor

Prepubescent – referring to the period just prior to puberty

Sniveling – crying; sniffing

Subsequent – coming after or later; following

Treacle – a sweet, thick syrup often used in cooking

glossary

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

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

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

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

cast: The performers in a show.

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

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

composer: A person who writes music for a musical.

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

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

dialogue: A conversation between two or more characters.

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

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

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

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

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

lines: The dialogue spoken by the actors.

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

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

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