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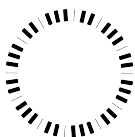
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**CONCORD**  
THEATRICALS

# THE WORST WITCH

Adapted from Jill Murphy's original books  
by Emma Reeves

With music by Luke Potter

|| SAMUEL FRENCH ||

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## SONG LIST

1. Introduction
2. Fly Over
- 2a. Cats & Transportation
3. The Witching Kind
4. Potions Lab Transition
- 4a. The Potions Lab
5. She Broke The Code
- 5a. Miss Cackle's Office
- 5b. The Witching Kind (Reprise)
6. Montage 1
- 6a. Chanting Class (Mother Moon)
7. Montage 2
- 7a. Broomstick Spell
8. Mother Moon
9. Halloween
- 9a. She Broke The Code (Reprise)
- 9b. Mildred Sneaky With Tabby
10. Before They Stop Me
- 10a. End of Act I
- 10b. The Spooky Forest
11. The Witching Hour
- 11a. Corridor Sneak
12. Give It Up
- 12a. Superhero Tabby
13. Zombies
- 13a. Enid & Ethel Fight
- 13b. Cat Death/Mildred & Agatha Fight
14. Join The Circle
- 14a. Agatha's Final Stand
- 14b. Waking Up Maud
- 14c. The Witching Kind (Tag)
15. Finale

## ADAPTOR'S NOTE

I grew up with Jill Murphy's Worst Witch books – well, some of them. Only the first three had been published when I was a child, and I read them over and over again. As an adult I was delighted to work with Jill, first on a television adaptation of the books, and then on this new play.

Jill began writing *The Worst Witch* when she was still one of the few working-class students at a strict and somewhat snobbish Catholic grammar school. She excelled at writing and drawing, but the nuns who ran the school always made her feel that she didn't really belong. As Jill sought refuge in her imagination, transforming the everyday joys and miseries of childhood into something magical, the nuns who taught and tormented her became Miss Hardbroom and her coven of teacher-witches. Jill's school friends and rivals were transformed into Maud, Enid and Ethel. And Jill herself – a bright, well-intentioned but unlucky, accident-prone girl with a tendency to daydream – became Mildred Hubble.

Like her creator, Mildred is an outsider who is made to feel that she will never be good enough. Many people feel like that. Especially young people. Especially girls.

There are now eight Worst Witch books. I am sure many of those who read, perform in or watch this play will have read some or all of them. They might also have seen one or more of the television and film adaptations – perhaps even the one I worked on! And so, in creating the stage show, we aimed to do something a little different. Something that would celebrate the unique connection between performers and audience offered by live theatre. We decided to bring the world of Miss Cackle's Academy into a contemporary theatre, as Mildred and her friends put on a play about life at witching school. A show written by and starring the “worst witch in the whole school” – what can possibly go wrong?

To me, the heart of the Worst Witch series lies in the deep connection between Jill and her material. Mildred's misadventures are very funny, but there's also something heartbreaking about an eleven-year-old girl who's been

constantly told that she's the "worst". I don't think the messages we receive about ourselves in childhood can ever be entirely deleted, whether you're an entitled Ethel or an underdog like Mildred. But the message of *The Worst Witch* is eternally optimistic. Kindness, loyalty and bravery will be rewarded in the end – as long as you never give up.

I hope this play will send a message of support to the Mildred Hubble in all of us. May we all be inspired and encouraged – and never let anybody tell us we'll never be good enough.

*Emma Reeves, January 2019*

# ROYAL DERNGATE & NORTHAMPTON

Chief Executive Jo Gordon  
Artistic Director James Dacre

Royal & Derngate is the main venue for arts and entertainment in Northamptonshire, with audience members for live shows and films numbering 378,000 last year, and an additional 115,000 seeing its work on tour at over eighty-five venues. Named Regional Theatre of the Year in The Stage Awards in 2011 (and nominated again in 2016), the theatre won the UK Theatre Awards for Best Presentation of Touring Theatre in 2015 and Best Touring Production in 2016 for *The Herbal Bed*, and The Stage Ensemble Award and a Fringe First for *Education, Education, Education* in 2017.

Alongside touring nationally and internationally, Royal & Derngate's Made in Northampton productions have transferred to the West End and Broadway as well as Shakespeare's Globe, the National Theatre, Hackney Empire and the Lyric Hammersmith. The venue also presents a diverse range of visiting productions on both the Derngate and Royal stages, featuring musicals, dance, comedy and music, including a residency from the Royal Philharmonic Orchestra.

Royal & Derngate's award-winning, nationally recognised Get Involved programme engages with over 21,000 participants each year, including schools, families and communities in Northamptonshire and beyond, and its two-screen cinema welcomed over 82,000 audience members to the best in world, independent, British and mainstream film. Meanwhile, the theatre's Generate artistic development programme supports hundreds of local and emerging artists and practitioners each year.

Royal & Derngate also continues to work in partnership to manage The Core at Corby Cube.

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*The Worst Witch* was first produced at the Royal & Derngate Northampton, (James Dacre, Artistic Director; Jo Gordon, Chief Executive), as a Royal & Derngate Northampton, Kenny Wax Family Entertainment, Novel Theatre and Nica Burns Co-Production, on 27 November 2018, with the following cast and creatives:

|                                                |                    |
|------------------------------------------------|--------------------|
| Ethel                                          | Rosie Abraham      |
| Mildred                                        | Danielle Bird      |
| Enid                                           | Anna Crichlow      |
| Miss Bat/Piano/Guitar/Cello                    | Molly-Grace Cutler |
| Fenella/Bass Guitar                            | Meg Forgan         |
| Miss Hardbroom                                 | Rachel Heaton      |
| Maud                                           | Rebecca Killick    |
| Drusilla                                       | Emma Lau           |
| MissDrill/Guitar/<br>Drums/Percussion/Clarinet | Megan Leigh Mason  |
| Agatha/Miss Cackle                             | Polly Lister       |

|                                   |                                 |
|-----------------------------------|---------------------------------|
| Adaptor                           | Emma Reeves                     |
| Author                            | Jill Murphy                     |
| Director                          | Theresa Heskins                 |
| Designer                          | Simon Daw                       |
| Composer                          | Luke Potter                     |
| Movement Director                 | Beverley Norris-Edmunds         |
| Lighting Designer                 | Aideen Malone                   |
| Sound Designer                    | Leigh Davies                    |
| Aerial Consultant                 | Vicki Amedume                   |
| Magic Consultant                  | John Bulleid                    |
| Puppetry Designer and Director    | Paschale Straiton               |
| Casting Director                  | Anji Carroll CDG                |
| Associate Director                | Ellie Taylor                    |
| Associate Sound Designer          | Rory Maguire                    |
| Vocal Coach                       | Laura Bowler                    |
| Video Production                  | Simon Beckett for Factotum Film |
| Assistant Director                | Sarah Stacey                    |
| Company Stage Manager on the Book | Fiona McCulloch                 |
| Technical Stage Manager           | Will Hunter                     |
| Tech ASM/Relighter                | Ben Cowens                      |

|                    |                      |
|--------------------|----------------------|
| Sound Operator     | James Scotney        |
| Wardrobe Manager   | Shermaine “T” Gocoul |
| Wardrobe Assistant | Ellen Murgatroyd     |
| Tech Swing         | Dhiren Basu          |

Scenery, set painting, properties, costuming, wigs and make-up by Royal & Derngate workshops and facilitated in-house by stage management and technical teams.

### Royal & Derngate Team

|                                                           |                               |
|-----------------------------------------------------------|-------------------------------|
| Senior Producer                                           | Rosie Townshend               |
| Consultant Producer Peter Huntley for Smart Entertainment |                               |
| Producer                                                  | Tess Dowdeswell               |
| Head of Production                                        | Martin Thompson               |
| Technical Manager                                         | Mark Lowe                     |
| Senior Technician (Stage)                                 | Matt Revell                   |
| Head of Lighting & Sound                                  | Liam Matthews                 |
| Senior Technician (Sound/Lighting)                        | Andy Cox                      |
| Technicians                                               | Jonathan Blunsdon, Chris Rice |
| Head of Wardrobe                                          | Victoria Youngson             |
| Deputy Head of Wardrobe                                   | Felicity Jones                |
| Wardrobe Assistant                                        | Louise Smith                  |
| Head of Scenic Art                                        | Jen Hallas Riddick            |
| Head of Workshop                                          | Paul Beasley                  |
| Deputy Head of Workshop                                   | Ross White                    |
| Carpenter/Propmaker                                       | Kieran Shyrane                |
| Company Stage Manager                                     | Sara Crathorne                |
| Assistant Stage Manager                                   | Darren Abel                   |

A special thank you to all the people who contributed to the development of the project through the R&D process: Nick Ash, James Atherton, Hannah Edwards, Barbara Hockaday, Caroline Horton, Francesca Mills, Emma Palliant, Charlotte Miranda Smith.



*To Jill, with thanks for many years of magic*

## **CHARACTERS**

**MISS ADA CACKLE**

**MISS HECATE HARDBROOM**

**MISS BAT**

**MISS DRILL**

**MILDRED HUBBLE**

**MAUD SPELLBODY**

**ENID NIGHTSHADE**

**ETHEL HALLOW**

**DRUSILLA PADDOCK**

**FENELLA FEVERFEW**

**AGATHA CACKLE**

**TABBY**

## Pre-Show

*The students and teachers mingle with the audience. Talking about the play they're about to perform about life at **MISS CACKLE's Academy**. **MILDRED**, **MAUD** and **ENID** are really excited to be here, to tell stories about their lives and let other kids know about opportunities in witching. **ETHEL** is snooty about mixing with "plebs", "oiks", "riff-raff", "rabble" and "basics". **MISS HARDBROOM** keeps a sharp eye on proceedings, discouraging too much familiarity between student witches and audience members and moving the **GIRLS** on if they've chatted too long with one group.*

## ACT ONE

### Prologue

**MISS HARDBROOM** *urges silence as MISS CACKLE takes the stage. MAUD rushes backstage, frantically yelling instructions to unseen crew on cans. As the GIRLS take their opening positions, MILDRED has an attack of stage fright, ENID tries to calm her down and get her to breathe.*

**MISS CACKLE** Good evening (afternoon / morning as appropriate) and welcome to our little show... The girls have been busy all term, writing and rehearsing their play. I've never seen them work so hard.

**MISS HARDBROOM** *appears.*

**MISS HARDBROOM** I've never seen some of them work at all.

**MISS CACKLE** Ah, Miss Hardbroom.

*To the audience.*

My invaluable Deputy Head. Who has kindly agreed to appear in the show tonight!

**MISS HARDBROOM** Reluctantly. But I could hardly allow the girls to fool around impersonating senior witches.

**ENID** *(enters)* I really wanted to play you!

*Does a Miss Hardbroom face/pose*

**MISS HARDBROOM** Exactly. As I could not prevent this entertainment, I did what I could to mitigate the disaster. The use of magic is banned entirely from the proceedings.

**MISS CACKLE** Quite right. We can't be throwing spells around in a theatre. Utterly irresponsible. We'll leave that sort of thing to the wizards.

**MISS HARDBROOM** I also insisted that all cats were left at the school. I felt it was my duty to protect the poor, innocent animals. The rest of you have only yourselves to blame.

**MISS CACKLE** *(to the audience)* Tonight [or today], we are making history. Our beloved Academy is the oldest magical school in Britain – the original, you might say. And for the first time, here at the [name of theatre], we are casting the veil aside and sharing just a few of our witching secrets with the wonderfully diverse talent of tomorrow. So, if my girls' play inspires you to seek a witching education, you know where to find us! At the very top of the mountain, just past the Spooky Forest and the Mystery Mists. Got that? Good. And now –

**MISS CACKLE** *produces a crumpled piece of paper and squints through her glasses as she reads:*

Miss Cackle's Academy presents – “The Worst Witch”, by Mildred Hubble! Executive producer, Enid Nightshade.

**ETHEL** *marches onto the stage, annoyed.*

**ETHEL** Executive producer? What does that even mean?

**ENID** *confronts her.*

**ENID** My parents paid for all this, so get off until it's your bit.

**ETHEL** You can't tell me what to do.

**MAUD**, *with cans, runs on and drags them off.*

**MAUD** Stop it you two! And get backstage! – Sorry, Miss Cackle.

**MISS CACKLE** (*continues unfazed*) With direction, stage management, costumes and props by Maud Spellbody. I hope you enjoy it as much as the girls have!

**MISS CACKLE** *leaves. The play begins.*

**MUSIC NO. 1. "INTRODUCTION"**

## The Foot of the Mountain

*The GIRLS are waiting at the foot of the mountain. MILDRED rides towards them on a scooter. She's wearing the wrong school tie. She can't control the scooter. She veers around and almost crashes into the group of GIRLS, who yell – "Watch out! Look where you're going" etc.*

**MILDRED** Look out!

*MILDRED eventually crashes into MAUD and they end up tangled in a heap.*

Sorry – sorry!

**MAUD** *helps MILDRED up.*

**MAUD** Is that a real scooter? I've never seen one before.

**ETHEL** Apparently, neither has she.

**DRUSILLA** *laughs sycophantically.*

**MILDRED** It's new. I'm not very good yet.

**DRUSILLA** We know. 'Cos it looks like you've never been on one before.

**ETHEL** *(sotto, irritated)* Yes, that's basically what I just said.

**MAUD** Ignore them. Hi, I'm Maud Spellbody.

**MILDRED** Mildred Hubble.

**MAUD** Are you waiting for the Academy transport?

**MILDRED** Is there a bus? I was just going to scoot.

**MAUD** You can't scoot all the way there! Just wait here with us.

**ETHEL** *You're going to the Academy? Are you sure?*

**MILDRED** Yes. I got my place months ago.

**MAUD** Of course she is. Or she wouldn't be able to see us.

**MILDRED** What d'you mean?

**MAUD** They told us there would be protective spells at the meeting place.

**MILDRED** *Spells?*

**ETHEL** Yes, spells. Mummy warned me that standards are slipping.

**MUSIC NO. 2. "FLY OVER"**

**MAUD** (*to MILDRED*) Don't worry, we're not all like her.

Look!

**BAND**

000,000,000,000.

**MAUD** *points as a graceful flight of witches takes to the sky above the GIRLS.*

**MILDRED** What's that?

**MAUD** The older girls, flying on their broomsticks. But one day, that will be us...

**ETHEL** (*looks up critically*) I hope not. Look at that one's posture! Weak. *I* got full marks for posture in my Broomstick Proficiency.

**DRUSILLA** Amazing. I'm Drusilla by the way.

**ETHEL** Ethel Hallow. Yes, one of *the* Hallows.

**DRUSILLA** So your sisters –

**ETHEL** – Have all been Head Girls, yes.

**MILDRED** (*to MAUD*) You know, I'm pretty sure I shouldn't be here.

**MAUD** That's just first day nerves. Everyone feels like that sometimes.

**FENELLA** *and DRUSILLA are taking selfies with ETHEL.*

**ETHEL** (*boasting to DRUSILLA*) ...and I've done Grade Five Cauldron and Grade Six Magical Gesticulation...

**MAUD** (*makes a face*) Except her.

**MILDRED** Spells. Flying on broomsticks. Things like this don't happen in real life.

**MAUD** Didn't you read the prospectus?

**MILDRED** Loads of times! I brought it with me.

**MILDRED** *digs out a battered prospectus for City Road Academy.*

**MAUD** (*encouraging*) There you are, you see? Everything's fine. You're totally meant to be here at –

**MILDRED** *hands the prospectus to MAUD, who reads...*

*...City Road Academy...oh. I see what you mean. Yes, you're totally in the wrong place.*

**MILDRED** So where *am* I?

**MUSIC NO. 2a. "CATS & TRANSPORTATION"**

**MISS HARDBROOM** *appears.*

**MISS HARDBROOM** Well met, girls.

**GIRLS** (*except MILDRED*) Well met, Miss Hardbroom.

**MISS HARDBROOM** I trust you all remembered to bring your kittens.

**GIRLS** (*except MILDRED*) Yes, Miss Hardbroom.

*The GIRLS open their cat baskets to produce puppet cats.*

**MISS HARDBROOM** (*to MILDRED*) You! Where is your familiar?

**MILDRED** What's a familiar?

**ETHEL** A familiar is a key tool of the witching craft.

**MAUD** (*sotto*) *You're* a key tool of the witching craft.

**ETHEL** Once a witch has truly bonded with her cat, she will be able to see through his eyes.

**MILDRED** (*now desperate to get away*) Um – Miss – I really don't think I –

**MISS HARDBROOM** The instructions were very clear. One kitten per girl. No frogs, toads, hares, cockerels, bats or badgers – oh no, don't tell me you've brought an *owl*?

**MILDRED** Why would I bring an owl?

**MISS HARDBROOM** Because *some* young witches think the rules don't apply to them. I blame the parents. They've bred a generation who lack discipline and self-control... They are... oh, what is the modern parlance?

**ETHEL** Snowflakes, Miss Hardbroom.

**MISS HARDBROOM** Snowflakes. Thank you...

*Looks* **ETHEL** *up and down, taking in her confidence.*

...I assume I am addressing the youngest Hallow sister?

**ETHEL** My name's Ethel. And by the time I leave, I'll be the only Hallow you remember.

**MISS HARDBROOM** (*making mental notes*) Arrogant. Competitive. Ruthless. You have the potential to become a fine witch. And don't you just know it. As for the rest of you...

*Looks them over.*

Never mind. Prepare for Transportation.

*The* **OTHER GIRLS** *pick up their luggage.* **MILDRED** *looks around.*

**MILDRED** Is the bus coming? I don't see it.

*The* **OTHER GIRLS** *are puzzled by this, but there's little time to react as* **MISS HARDBROOM** *makes a magical gesture...*

## Miss Cackle's Academy

*...And the scene changes around them as the Main School set is revealed. MISS CACKLE enters and joins MISS HARDBROOM. The GIRLS gaze around them in awe. Except MILDRED, who staggers, on the verge of passing out. MAUD holds her up.*

**MILDRED** (*woozy, confused*) Where am I?

**MISS CACKLE** Well met, girls. And welcome to Miss Cackle's Academy for Witches...

**MILDRED** Witches...

**MISS CACKLE** Are you all right dear?

**MAUD** It's just the Transportation spell. I don't think she was expecting it.

**MISS CACKLE** Didn't your mother warn you, child?

**MILDRED** *shakes her head – no!*

**MISS HARDBROOM** Hardly surprising! Look at the state of her. The uniform's all wrong, and she hasn't even brought a familiar –

**MILDRED** (*terrified of Miss Hardbroom*) I'm sorry! I didn't know!

**MISS CACKLE** *comes to the rescue.*

**MISS CACKLE** Not to worry dear, we've plenty of spare uniforms. And I'm sure we can rustle up a kitten from somewhere.

*To everyone.*

Now, let's get this show on the road! Take it away, Miss Bat!

### **MUSIC NO. 3. "THE WITCHING KIND"**

**MISS BAT** One, two...

**MISS BAT**, *on piano, nods and launches into the song. It's a big musical number full of movement and life as the*

**GIRLS** are inducted into the witching life, receiving their hats, cloaks, broomsticks and books. During the song, **MILDRED** is given a uniform and manages to change so that she is dressed the same as the **OTHER GIRLS**. The **OTHER GIRLS** are given cloaks, hats and broomsticks.

# **GIRLS**

NA NA NA, NA NA NA

NA NA NA NA NA

# **MISS CACKLE AND CAST** (*sing*)

ONWARD, EVER STRIVING ONWARD

PROUDLY ON OUR BROOMS WE FLY

STRAIGHT AND TRUE ABOVE THE TREE TOPS

SHADOWS ON THE MOONLIT SKY.

NEVER A DAY WILL PASS BEFORE US

WHEN WE HAVEN'T TRIED OUR BEST

KEPT OUR CAULDRONS BUBBLING NICELY

CAST OUR SPELLS AND CHARMS WITH ZEST.

OOOH... DON'T YOU KNOW THAT WE'RE THE WITCHING KIND?

OOOH... DON'T YOU KNOW THAT WE'RE THE WITCHING KIND?

**MISS CACKLE** *hands out sashes.*

**MISS CACKLE** These are your House sashes. Yellow for Toadflax –

*Hands a yellow sash to MAUD.*

– green for Pennywort –

*Hands a green sash to FENELLA.*

– purple for Wolfsbane –

*She hands a purple sash to ETHEL.*

**DRUSILLA** I want to be in Wolfsbane too!

**MISS CACKLE** *hands DRUSILLA a purple sash.*

**MISS HARBROOM** *tuts at the indulgence.*

**MISS CACKLE** And red for Poppy.

**MILDRED** *looks apprehensively at the red sash and at ETHEL and DRUSILLA.*

**MILDRED** Thank you. Um – which is the evil house?

**MISS CACKLE** We don't have one, dear. That would be very silly.

**MISS CACKLE AND CAST**

FULL OF JOY WE MIX OUR POTIONS  
WORKING BY EACH OTHER'S SIDE.  
WHEN OUR DAYS AT SCHOOL ARE OVER  
LET US THINK OF THEM WITH PRIDE.  
ALWAYS STRIVING BY EACH OTHER'S SIDE  
DON'T YOU KNOW THAT WE'RE THE WITCHING KIND?  
STRAIGHT AND TRUE PROUD ON OUR BROOMS WE FLY  
DON'T YOU KNOW THAT WE'RE THE WITCHING KIND?

**MISS CACKLE** *hands out books.*

**MISS CACKLE** Two books each, girls. The Book of Common Spells, and the Witches' Code. The sacred binding rules of the Craft. Write your names in the front so you don't lose them.

*The GIRLS hold their books reverently and write their names. ETHEL “accidentally” trips MILDRED, who drops hers. Pages fly out of the ancient tome and she chases them around the stage. MAUD helps her. MISS HARDBROOM picks up the front page and hands it to her, icily.*

**MISS HARDBROOM** *(reading the name)* Yours, I presume...  
Mildred Hubble?

**MILDRED** *nods nervously, takes the page and reassembles the book as best she can. MISS CACKLE brings TABBY to MILDRED.*

**MISS CACKLE** Look what Miss Tapioca found in the kitchens!  
Sorry he's not black.

**MILDRED** That's OK. I think he's beautiful.

**MISS CACKLE** *hands* **TABBY** to **MILDRED**. **TABBY** *snuggles* **MILDRED** *and purrs*.

**MISS CACKLE** I think he likes you!

**MILDRED** I love him! I'll call him Tabby!

**BAND**

WITCHING KIND WE ARE.

**GIRLS**

DOUBLE DOUBLE TOIL AND TROUBLE  
FIRE BURN AND CAULDRON BUBBLE

**MISS CACKLE AND CAST**

FILLET OF A FENNY SNAKE  
IN THE CAULDRON BOIL AND BAKE  
EYE OF NEWT AND TOE OF FROG  
WOOL OF BAT AND TONGUE OF DOG  
ADDER'S FORK AND BLIND-WORM'S STING  
LIZARD'S LEG AND HOWLET'S WING  
FOR A CHARM OF POWERFUL TROUBLE  
LIKE A HELL-BROTH BOIL AND BUBBLE  
DOUBLE DOUBLE TOIL AND TROUBLE  
FIRE BURN AND CAULDRON

**ENID** *grabs a mic from the* **BAND** *corner*.

**ENID** What's up [insert place name]! Make some noise!

Time to meet our music coven. On lead guitar, Miss Drill!  
Our totally witching head of Sports. Rides a mean broomstick  
and plays a sick axe riff.

**MISS DRILL** *demonstrates with a solo*.

Miss Bat in the house!

**MISS BAT** *looks startled – she was playing piano on*  
*autopilot, almost asleep*.

Best Chanting teacher in the biz. Miss Bat's been at this school since Beethoven was a boy.

**MISS BAT** Who, dear?

**ENID** (*loudly*) *Beethoven.*

**MISS BAT** Sorry, I don't keep up with all this modern music...

**ENID** On sax, Griselda Blackwood. And proving that it's all about that bass – Fenella Feverfew!

**FENELLA** and **GRISELDA** *plays their solo.*

**ETHEL** *gets fed up of ENID hogging attention. She grabs the mic:*

**ETHEL** Enid, you're not even in the story yet. Just stand at the back and shut up.

**ENID** *You* stand at the back and shut up.

**MAUD** BOTH of you stand at the back and shut up! This is Mildred's play and you're not going to ruin it!

*Realising the audience has heard their squabble, they slink back to their places and continue the song, which builds to a climax:*

**ENID**

WE'RE THE WITCHING KIND!

**MISS CACKLE AND CAST**

**ENID**

DON'T YOU KNOW, DON'T

YOU KNOW WE'RE THE

WITCHING KIND?

DON'T YOU KNOW WE'RE

AH-

THE WITCHING KIND?

AH-

DON'T YOU KNOW, DON'T

YOU KNOW WE'RE THE

WITCHING KIND?

DON'T YOU KNOW WE'RE

THE WITCHING KIND?

|                       |                      |
|-----------------------|----------------------|
| DON'T YOU KNOW, DON'T | AH-                  |
| YOU KNOW WE'RE THE    |                      |
| WITCHING KIND?        |                      |
| DON'T YOU KNOW WE'RE  | AH-                  |
| THE WITCHING KIND?    |                      |
| DON'T YOU KNOW, DON'T | AH-                  |
| YOU KNOW WE'RE THE    |                      |
| WITCHING KIND?        |                      |
| DON'T YOU KNOW WE'RE  | DON'T YOU KNOW WE'RE |
| THE WITCHING KIND?    | THE WITCHING KIND?   |

*The song ends with a joyful crescendo. The gang catch their breath.*

**MISS CACKLE** Marvellous. Most invigorating.

**MISS HARDBROOM** Now that you've got that out of your systems, we will proceed to the Potions Lab for your first lesson.

***MUSIC NO. 4. "POTIONS LAB TRANSITION"***

*ETHEL leads the way confidently. DRUSILLA and FENELLA follow. MAUD gestures to MILDRED to come with her. MILDRED shakes her head and tries to sneak off, but hits an invisible barrier which makes a magical sound.*

**MILDRED** Ow! What was that?

**MAUD** You just hit the school's protective spells!

**MISS HARDBROOM** I take it you have an urgent appointment, Mildred Hubble? Something more important than Double Potions?

*MILDRED shakes her head, terrified.*

Then why are you not following the others?

*MILDRED can't speak. MAUD comes to her rescue.*

**MAUD** This way, Millie.

**MAUD** *grabs MILDRED's arm, and MILDRED has no choice but to follow the others to the Potions Lab.*

## The Potions Lab

### **MUSIC NO. 4a. “THE POTIONS LAB”**

*Led by ETHEL, the GIRLS set out witching equipment – cauldrons and ingredients.*

**MISS HARDBROOM** Open the Book of Common Spells at page one. We will begin with the basics. A simple Laughter Potion –

**ETHEL** *groans.*

– yes, Ethel?

**ETHEL** Miss Hardbroom, surely there’s no need for *me* to start from the beginning?

**MISS HARDBROOM** Very well. Ethel Hallow, I give you permission to impress me.

**ETHEL** I’ll brew my signature Butterfly Levitation Potion. When I drink it, I shall flutter around the room with the beauty and grace of a butterfly.

**MISS HARDBROOM** I’m sure we are all looking forward to that spectacle. The rest of you, get on with your laughter potions.

*The GIRLS set to work on their potions – passing around cauldrons and ingredients etc. MILDRED and MAUD are working together. ETHEL works alone. DRUSILLA works with FENELLA.*

Witchery is all about self-control, discipline and precision. Calculating the perfect ratio is crucial, as is correct measuring and accurate gesticulation. Keep on with your work. I expect you all to achieve an acceptable level of hilarity by lunchtime.

**MISS HARDBROOM** *goes to another part of the classroom.*

**MAUD** (*reading from the spell book*) Would you say that was toad green?

**MILDRED** Close enough.

*MILDRED takes a taste of the potion. MAUD follows her. They look at each other apprehensively. They don't feel like laughing. They try to force it. Both of them laugh, weakly then stop.*

(to MAUD) Why isn't it working?

**MAUD** I don't know. I feel – weird...

**MILDRED** You mean, like, dizzy? Me too.

**MAUD** Do my feet look funny to you?

**MILDRED** I don't know. I can't see them. Why can't I see them?

*MILDRED and MAUD are slowly becoming invisible...*

**MAUD** My knees are going.

**MILDRED** Mine too... What's happening?

*Now, only MILDRED and MAUD's heads are visible.*

**MAUD** Help! Drusilla!

**DRUSILLA** (looking around) Hello? Who said that?

*MILDRED and MAUD realise that they are fully invisible.*

**FENELLA** Sounded like Maud – where is she?

**DRUSILLA** Mildred's gone too. They're going to get in so much trouble...

*MAUD looks through the Book of Common Spells.*

**MAUD** OK, so the Laughter Potion curdled into an Invisibility Elixir. We just need to stabilise it with a bit more pondweed-gathered-at-midnight –

**MILDRED** We can't, we used it all.

**MILDRED** *looks over at ETHEL. Still ignoring everyone else, she's busy making magical incantations over her cauldron.*

I'll borrow some off Ethel.

**MAUD** *nods. MILDRED goes over to ETHEL, who is in an almost trance-like state, mumbling words under her breath and waving her arms about in a witch-like manner.*

Ethel?

**ETHEL** What?

**ETHEL** *looks around – can't see the "invisible" MILDRED. MILDRED realises she can have fun, and taps ETHEL on her opposite shoulder. ETHEL whirls round.*

Who's there? This isn't funny!

**MAUD** *realises what's happening, and laughs. MILDRED taps ETHEL again.*

Stop it!

*As ETHEL looks for her unseen tormentor, MILDRED grabs some pondweed from ETHEL's cauldron. She takes the pondweed back to MAUD and throws it into their cauldron. They stir the potion as MISS HARDBROOM returns.*

**MISS HARDBROOM** The clock is ticking, girls.

**DRUSILLA** We're ready, Miss Hardbroom!

**DRUSILLA** *and FENELLA taste their potion and immediately collapse into gales of laughter.*

**MISS HARDBROOM** Adequately mirthful.

*As DRUSILLA goes to take another sip.*

That's enough – there is no need for hysteria. Let me test it.

**MISS HARDBROOM** *sips the potion.*

Ha. Ahahahaha. Ha. Not bad. B plus.

**ETHEL** I'm ready, Miss Hardbroom!

**MISS HARDBROOM** Gather round, everyone. I believe we are about to witness something rather special...

**ETHEL** She flutters lightly through the sky.

Behold – the human butterfly!

**ETHEL** *gracefully pirouettes over to her cauldron and takes an elegant sip of her potion. She moves her arms in a wing-like motion, expecting to take off...*

*...But instead, she clutches her stomach and falls to the ground, writhing and groaning. DRUSILLA runs to her.*

**DRUSILLA** Ethel! You OK?

**ETHEL** *tries to reply to DRUSILLA, but when she opens her mouth, she can only snort.*

Ethel!

**MISS HARDBROOM** *(Taking notes)* Interesting effect...

**ETHEL** *gets angry but can only make the snorting noise.*  
**MILDRED** and **MAUD** *can't help laughing.*

**DRUSILLA** What's happening to her?

**MISS HARDBROOM** *draws focus with her lecture as* **ETHEL** *"transforms" with* **ENID's** *help.*

**MISS HARDBROOM** Let this be a lesson for all of you. When attempting a Transfiguration, the slightest mistake can have catastrophic results. For example, humans share fifty percent of their DNA with a simple banana.

**DRUSILLA** She's turning into a banana?

**MISS HARDBROOM** Not quite.

*ETHEL appears on all fours – transformed into a pig.*

**ETHEL** (*snorts*)

**DRUSILLA** She's a pig!

**MISS HARDBROOM** (*examining ETHEL*) Barely. The spell was very poorly done.

*The ETHEL-pig snorts in panic.*

Yes Ethel, you may well snort with alarm. Perhaps next time, you will bother to measure your ingredients properly.

*ETHEL snorts indignantly and angrily – clearly trying to get a message across.*

**DRUSILLA** What's she saying?

**MISS HARDBROOM** Let us find out.

*MISS HARDBROOM makes a magical gesture and ETHEL is restored.*

**DRUSILLA** Ethy! You OK?

**ETHEL** (*snorts*)

**DRUSILLA** Your tail's gone, anyway...

**MISS HARDBROOM** Ethel. I am *not* impressed.

**ETHEL** That was sabotage! Somebody tried to poison me!

**MISS HARDBROOM** Don't be so dramatic. You simply didn't add enough pondweed.

**ETHEL** I did! I measured out the exact amount! Someone must have tampered with my ingredients.

**MISS HARDBROOM** Remind me. What does the Witches' Code say about dealing with failure?

**ETHEL** "Don't fail". But Hallows don't fail! I'll do it again. I'll get it right this time...

*Desperate.*

# WAIT, THERE'S MORE!

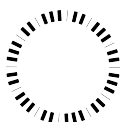
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