

presented in collaboration with **The Governor's School for the Arts**

Roald Dahl's
Matilda
THE MUSICAL

book by **Dennis Kelly**
music & lyrics by
Tim Minchin



CELEBRATING 40 SEASONS

**VIRGINIA
STAGE
COMPANY**
AT THE
WELLS THEATRE

#MatildaTheMusical

STUDY GUIDE

Created by Virginia Stage Company

WHAT YOU CAN EXPECT FROM VSC EDUCATION PROGRAMS

Our Teaching Philosophy

We've witnessed firsthand what the creative process nurtures in children, teens and all lifelong learners:

- excitement, enthusiasm, and openness to explore their own creativity
- critical-thinking and problem solving skills
- enthusiasm for teamwork
- empathy and support toward peers
- strength in their ability to listen and express themselves effectively
- healthy self-image and awareness

Because it has such positive and far-reaching outcomes for our students, VSC's education model emphasizes process over product. We believe that students will emerge from their time with VSC's educational programs with skills that will serve them well in all areas of life.

Benefits for Students

Students enrolled in VSC's education programs will:

- develop leadership qualities
- enhance communication skills
- develop an appreciation for the creative process
- learn to take ownership of their own ideas and concepts
- increase their knowledge of theatre terms
- develop greater confidence through the creative play experience
- develop a spirit of curiosity
- learn to develop and appreciate the value of kindness
- develop or expand spatial awareness
- use dramatic prompts to create imaginative movement
- cooperate with others in group sessions
- learn how to use their voice safely and effectively
- learn how to use their bodies effectively with character development
- work with peers to write scripts
- explore characters and settings
- rehearse in a positive, supportive environment
- practice respectful critique of others' work
- put it all together to create original theatre for others.

Virginia Stage Company's production adheres to the following Virginia's English Standards of Learning requirements for grades 5-12:

Reading and Writing – 5.4, 5.5., 5.7, 5.8, 6.4, 6.5, 6.7, 6.8, 7.4, 7.5, 7.7, 7.8, 8.5, 8.5, 8.7, 8.8, 9.3, 9.4, 9.5, 9.6, 9.7, 10.3, 10.4, 10.5, 10.6, 10.7, 11.3, 11.4, 11.5, 11.6, 11.7, 12.3, 12.4, 12.5, 12.6, 12.7

Theatre Arts – 6.15, 6.16, 6.17, 6.20, 6.21, 6.23, 6.24, 6.25, 7.17, 7.18, 7.19, 7.20, 7.21, 7.22, 7.23, 8.15, 8.16, 7.17, 8.18, 8.19, 8.20, 8.21, 8.22, 8.23, 8.24, 8.25

Introduction to Theatre – TI. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

Theatre Arts II Dramatic Literature and Theatre History – TII. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21

What To Expect In This Guide

To learn more about the show, source material, and find classroom activities

Contents

4 Theatre Etiquette

5 Biographies

- 5 Roald Dahl
- 6 Dennis Kelly
- 6 Tim Minchin

8 Show Summary

10 Language in Matilda Activity

11 Matilda and Math Activity

12 Matilda and Science

13 Language & Drama Arts Activity

14 About the Show

- 14 Director's Note
- 14 About the Director
- 14 About the Scenic Design
- 15 About the Costume Design

16 Cast & Creative Team

17 Post Show Questions

18 Bibliography & Further Reading

Created by Virginia Stage Company

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Theatre Etiquette

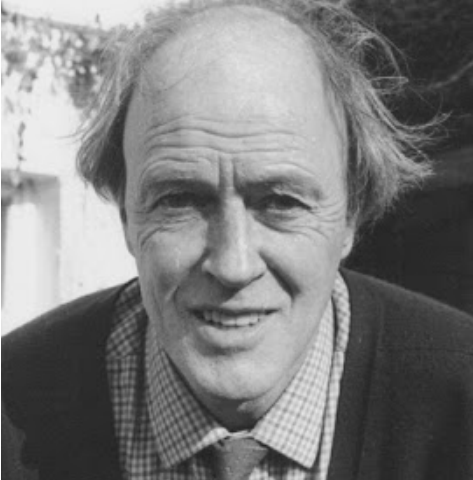
There are simple rules that all audience members should follow to make the play as enjoyable as possible. Remember, a live theater performance can be very exciting. All of the people involved in the production, both cast and crew, work very hard to be sure they give a great performance. It is the job of the audience members to help the performers give their best performance possible. The audience can do this by practicing the rules of theater etiquette.

- Arrive at the theater on time.
- Visit the restroom before the performance begins.
- Turn off your cell phone or, if it must be on, put it on vibrate. Do not speak on the phone OR text during the performance.
- Pay attention to announcements that are made prior to many shows about the rules of the theater you are attending and the location of the fire exits.
- Don't speak during the performance...whispering is still speaking, so only in an emergency. Remember that the Overture (introductory music) in Musical Theater is part of the performance, so be quiet when it begins.
- Do not take pictures during the performance. It is prohibited by law and can be very distracting to the actors.
- Remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, wait for an appropriate break in the show. It is rude to get up in the middle of a quiet moment...rude to the actors and your fellow audience members.
- Do not eat or drink in the theater. If you must have a cough drop, or something of that nature, do not make noise with the wrapper.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Do not angle your head together with your "special someone" as you obstruct the view of the people behind you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over...this tells the performers and crew that you appreciate their work.
- Stand and applaud if you really thought the show was great.
- Do not whistle or scream out to the performers.

Biographies

Roald Dahl

was a spy, an ace fighter pilot, a chocolate historian, and a medical inventor.



He was also the author of *Charlie and the Chocolate Factory*, *Matilda*, *The BFG*, and a treasury of original, evergreen, and beloved children's books. He remains for many the world's No. 1 storyteller.

Born in Llandaff, Wales, on 13th September 1916 to Norwegian parents, Harald Dahl and Sofie Magdalene Hesselberg, Dahl was named after Roald Amundsen, the Norwegian who had been the first man to reach the South Pole just four years earlier. A heroic start in life. But his early years were blighted by the tragic deaths of his older sister, Astri, and his father.

Wanting the best for her only son, his mother sent him to boarding school - first to St Peter's, Weston-super-Mare; then, in 1929, to Repton - where many bizarre and memorable events would later be recounted in *Boy*. Pupils at Repton were invited to trial chocolate bars, a memory that stayed with Dahl throughout his life, inspiring *Charlie and the Chocolate Factory*.

Schooldays happily behind him, Dahl's lust for travel took him first to Canada, then to East Africa, where he worked for an oil company until the outbreak of World War Two.

He enlisted in the Royal Air Force at 23 years old.

In September 1940, Dahl received severe injuries to his head, nose and back when his Gladiator crash-landed in the Western Desert. After six months recovering from his injuries in Alexandria he returned to action, taking part in The Battle of Athens. Later, after a posting to Washington, he supplied intelligence to MI6.

In 1953 Roald Dahl married the American actress, Patricia Neal, with whom he had five children. They divorced after 30 years, and he later married Felicity "Liccy" Crosland, who has furthered Roald's legacy through the foundation of Roald Dahl's Marvellous Children's Charity and The Roald Dahl Museum and Story Centre.

In 1960 Roald helped invent the Wade-Dahl-Till valve, prompted by the need to alleviate the head injuries endured by his son after an accident in New York.

There followed a burst of literary energy: in 1961 *James and the Giant Peach* was published in the US, followed by *Charlie and the Chocolate Factory*. Roald then wrote screenplays for the James Bond hit *You Only Live Twice* and *Chitty Chitty Bang Bang*, as well as adult novels such as *Kiss Kiss*. *Fantastic Mr. Fox* was published in 1970, the year before the film *Willy Wonka and the Chocolate Factory* was released. The rest of the decade saw the publication of many other classics, including *Danny the Champion of the World*, *The Enormous Crocodile*, and *My Uncle Oswald*.

Roald also enjoyed enormous success on television. Having already had his stories told in six episodes of the award winning US series *Alfred Hitchcock Presents*, his *Tales of the Unexpected* ran for several series between 1979 and 1988 in the UK.

In the early 1980s he published *The Twits*, *Revolting Rhymes*, *The BFG*, and *The Witches*. There followed two autobiographical books: *Boy*, in 1984 and *Going Solo*, in 1986. *Matilda* was published in 1988, *Esio Trot* in 1990, and finally, in 1991, came the posthumous delight of *The Minpins*.

Roald Dahl died on 23 November 1990, aged 74. He was buried in the parish church of St Peter and St Paul in Great Missenden - the Buckinghamshire village where today The Roald Dahl Museum and Story Centre continues his extraordinary mission to amaze, thrill and inspire generations of children and their parents.

(Adapted from <https://www.roalddahl.com/roald-dahl/about>)

Biographies (cont.)



About the Playwright: Dennis Kelly

Dennis Kelly is a contemporary British playwright whose work is dark and character-driven. His rich and intense style of writing is great for actors. He is best known for his plays *Love and Money* and *Orphans*. Dennis' play *Matilda the Musical* recently won a slew of Tony awards and has received widespread critical acclaim. Many of his plays have been performed at England's premiere theatres and around the world.

Kelly has also written for film and television. Some of his television work includes the BBC Three sitcom *Pulling*, and Channel Four's *Utopia*. If you are looking for a deep and dark play, scene, or monologue, Dennis Kelly is a great place to start.

About the Composer: Tim Minchin

Tim Minchin is an Australian musician, composer, songwriter, actor, comedian and writer. Originally from Perth, he completed a Bachelor of Arts in English and Theatre at the University of Western Australia in 1995, then an Advanced Diploma in Contemporary Music at the Conservatorium of WA – part of the WA Academy of Performing Arts – in 1998. In 2002, he moved to Melbourne, where he began to develop the solo comedy shows which have gained him public and critical acclaim. He developed his unique style during an 18-month period when he played regularly in the famous 40-seat cabaret room of The Butterfly Club in South Melbourne, before producing his break out show, *Dark Side*, at the Melbourne International Comedy Festival in 2005. This show won the inaugural Festival Directors' Award and was picked up by legendary Edinburgh producer, Karen Koren, matriarch of the Gilded Balloon.

At the Edinburgh Fringe, Tim became one of the most successful ever debut acts, selling out the 300-seat Debating Hall and winning the Perrier Award for Best Newcomer. He subsequently went on to perform *Dark Side* at the Soho Theatre and the Lyric Theatre in London's West End, and also appeared on a bill with Mariah Carey and Westlife for the Ticked Pink Breast Cancer Fundraiser at the Royal Albert Hall (RAH), London. *Rock n Roll Nerd*, a documentary about Tim's life as he rose from obscurity to celebrity, between 2005 and 2006, was written, directed and filmed by Rhian Skirving. It premièred at the Melbourne International Film Festival in July 2008 and was released on DVD by Madman Entertainment in May 2009. It was shown at the Australian Film Festival at the Barbican, London in 2009. Tim appeared at the Montreal Just For Laughs Festival in 2006 and the HBO US Comedy Arts Festival in Aspen, Colorado in January 2007, where he won the award for Best Alternative Comedian. In November that year, he performed at the HBO Comedy Festival in Las Vegas and sold out short seasons at Ars Nova in New York and the ACME Comedy Theatre in LA. He returned to the Just For Laughs Festival in 2010. He performed for a six-week run at the New World Stages in New York in March 2008 and he was onstage again at the Royal Albert Hall (RAH), London, for *The Secret Policeman's Ball* in October 2008, for Amnesty. He is regularly in demand to join line ups at various benefit gigs including WSPA, OrangAid and Nine Lessons and Carols for Godless People in 2009; Libel Reform and Reprieve in 2010; Teenage Cancer Trust at the RAH, Friends of the Earth's 'Laugh or the Polar Bear Gets It' and Crisis: Stand Up and Rock in 2011 and the Princes Gala Trust and War On Want in 2012. He has also performed at both TAM London events to date.

Tim has released four live comedy albums: *Dark Side* (2005), *So Rock* (2006) and *Ready For This?* (2009) which was recorded with a band at the Queen Elizabeth Hall, London. Tim Minchin & the Heritage Orchestra was recorded at the Manchester Arena in December 2010. To date he has released five DVDs, the first two shows were recorded and released separately in Australia and the UK. His debut DVD, *So Live*, was recorded at the Sydney Opera House in May 2007 and was released by Madman Entertainment in November that year. This show was recorded again, for a UK DVD, at The Bloomsbury Theatre, London in May 2008 and released by Universal; it has been shown many times now, on E4 and Channel 4 in the UK. His show, *Ready For This?* was filmed for DVD at the legendary Enmore Theatre in Sydney and released by Madman Entertainment, in the autumn of 2009. The filming for the UK DVD *Ready For This?* (released by Universal, November 2010) took place at the HMV Hammersmith Apollo, London in October 2009. Tim Minchin And The Heritage Orchestra Live At The Royal Albert Hall, was filmed, for DVD, in April 2011 and released later that year.

Biographies (cont.)

Tim has recorded two specials for BBC Radio 2: *Tim Minchin and Friends* and *Tim Minchin's Loving and Peaceful Yuletide Half Hour*. Tim wrote and starred as Jonny, the insecure lead singer of rock band Perspex, in *Strings* a brand new comedy for BBC Radio 2. The sitcom pilot aired in May 2010 and also starred Peter Serafinowicz, Emily Watson Howes, Dan Antopolski and Lizzie Roper. He joined the regulars for episodes of *The Infinite Monkey Cage* on BBC Radio 4 in both 2010 and 2011 Also for BBC Radio 4, Tim selected his favourite castaway tunes for *Desert Island Discs* and was both interviewer and interviewee for *Chain Reaction*.

Tim has written the music and lyrics for *Matilda The Musical* for the Royal Shakespeare Company: an adaptation of the Roald Dahl



children's story about a very bright and rebellious little girl, with special powers. Mathew Warchus is directing, with the book by Dennis Kelly. The show previewed in November 2010, at the Courtyard Theatre in Stratford-upon-Avon, opened on the 9th December and ran until January 30th 2011. In January 2011, Tim hosted *A Conversation With Tim Minchin*, at the Courtyard Theatre where he talked about the creative process and performed songs from the show. *Matilda The Musical* transferred to the Cambridge Theatre in London's West End in October 18th 2011 and has since received great critical acclaim and won many awards, including a world record breaking seven Laurence Olivier awards. Tim won The Whatsonstage London Newcomer of the Year Award for his work on the music and lyrics for *Matilda*. *Matilda* opens in Broadway's Shubert Theatre, April 2013. Tim's celebrated 9-minute beat poem, *Storm*, has been animated and premièred at TAM London in October 2010. The animated movie was made available to all, on YouTube, in 2011, following some film festival

screenings. It is now approaching two million views and he recently rejoined the 'Storm team' to narrate *The Story of You: ENCODE* and the human genome. In 2010 Tim narrated Shaun Tan's Oscar winning film *The Lost Thing*, an animated 15 minute short, based on the children's book of the same name. Tim is an Ambassador for The Prince's Foundation for Children and the Arts and ran a Half Marathon in 2010 on their behalf, Patron of the WA Youth Theatre and Kings Place Artist-In-Residence. When not on tour, Tim lives in London with his wife and two young children.

(Taken directly from - <https://www.firststage.org/Documents/First%20Stage%20PDFs/Enrichment%20Guides/Matilda-EG-2018.pdf>)

Matilda the Musical Summary

Act One



An ensemble of children open the show ("Miracle") as an amateur ballroom dancer, Mrs. Wormwood, gives birth to Matilda. The self-obsessed new mother is more concerned with missing a dance competition than her newborn daughter, and her similarly shallow used-car salesman husband, Mr. Wormwood, rejects the child when he realizes she is a girl. Time passes and a now 5 year-old bibliophilic and extraordinary Matilda must constantly endure the verbal abuse from her unenlightened family, including her older less-than average brother, Michael. Matilda retaliates by adding hydrogen peroxide to her father's hair oil, giving him a brand-new, bright green hairdo ("Naughty").

Finding solace at the local library, Matilda distracts herself by telling Mrs. Phelps, the librarian, a story about a renowned acrobat and escapologist, who yearned for a child but could not have one ("Acrobat Story I"). The following day is Matilda's first day of school ("School Song"), where her kind and compassionate teacher, Miss Honey, immediately recognizes Matilda's exceptional intelligence and recommends she be placed in the top class with the older children ("Pathetic"). Unfortunately, the cruel, child-loathing headmistress, Miss Trunchbull, refuses Miss Honey's suggestion and gives her a reminder on the necessity of following the rules ("The Hammer").

Back home, Mr. Wormwood, who just lost a group sale to rich Russians, takes out his failing car sales frustration by destroying one of Matilda's library books. Again, Matilda retaliates by adding glue to his hat ("Naughty Reprise (Superglue)"). Back at school, Matilda discovers the cruel Miss Trunchbull punishes disobedient children by locking them in a small cupboard filled with sharp objects called The Chokey ("Chokey Chant"), and also witnesses her swing a girl by her pigtails and throw her across a field.

The caring Miss Honey pays a visit to the Wormwood's house to share her recommendation that Matilda be placed in an advanced class. Mrs. Wormwood, busy at rehearsal with her dance partner, Rudolpho, could not care less and mocks both her daughter and Miss Honey ("Loud"). A forlorn Miss Honey feels powerless to help Matilda ("This Little Girl").



In the library, Matilda continues the story of the acrobat and escapologist for Mrs. Phelps. The acrobat's sister, a former hammer-thrower who enjoys frightening small children, arranged a performance that was cancelled upon news of the acrobat's pregnancy. The

hammer-thrower is furious, and contractually binds them to perform or otherwise go to jail. ("Acrobat Story II").

Back at school, a boy in Matilda's class named Bruce Bogtrotter has been caught stealing a slice of Miss Trunchbull's personal cake. As punishment, Bruce is forced to eat the entire cake in front of everyone. The class show unanimous support for him ("Bruce"), and upon finishing Miss Trunchbull drags Bruce away to the Chokey.



Act Two

Mr. Wormwood sings television's praises while denigrating the need for reading ("Telly") and Lavender, Matilda's schoolfriend, tells everyone she is going to put a newt in Miss Trunchbull's water jug. The children share their hopes for adulthood ("When I Grow Up") and Matilda vows to put a stop to Miss Trunchbull's cruelty.

In the library, Matilda continues the story of the acrobat and escapologist for Mrs. Phelps. The forced show goes well until a fatal injury at the very end where the acrobat dies in childbirth and her sister is invited to live with the newborn

Matilda the Musical Summary



and the escapologist. The hammer-thrower is secretly detestable to the little girl, unbeknownst to the escapologist ("Acrobat Story III").

An ecstatic Mr. Wormwood returns home, having sold the cars to a group of Russians using dishonest methods - which disappoints Matilda. When she scolds him, he locks her in her bedroom where she finishes the story of the acrobat and escapologist. After years of cruelty from the hammer-thrower Aunt, the escapologist father discovers the truth. He vows to always be there for his daughter, and goes out to find the aunt, but is never seen again ("Acrobat Story IV - I'm Here").

The following day, Miss Trunchbull puts Miss Honey's students through a rigorous physical education class ("The Smell of Rebellion"). After Miss Trunchbull discovers the newt in her water jug, she begins to punish an innocent student. Matilda discovers she can move things with her mind and tips over the water jug, causing the newt to climb up Miss Trunchbull, scaring her off ("Quiet").

An astounded Miss Honey invites Matilda over for tea, where the two discover they both have less than ideal family lives. Miss Honey tells Matilda about her terrible aunt, who raised her as a child after her parents died. Miss Honey was legally contracted to pay her aunt back for every expense she procured as a child, and now lives in serenely in an old shed ("My House"). Matilda realizes that Miss Honey is the real-life child of the acrobat and the escapologist, and her aunt is Miss Trunchbull.



At school, Miss Trunchbull forces Lavender to the Chokey by making up a word she cannot spell during a spelling test. The children rebel by misspelling simple words, believing they can't all be sent to the Chokey. Unknown to the students, Miss Trunchbull has built many Chokeys. Matilda uses her newfound powers to move the chalk on the chalkboard, terrifying Miss Trunchbull into believing the ghost of her dead brother is out to get her. The children celebrate her screaming exit and their freedom ("Revolting Children").

At the library Mrs. Phelps and Miss Honey reveal that after Miss Trunchbull ran away, Miss Honey's parents' will is discovered. Everything was bequeathed to Miss Honey after all, and she is also made the new headmistress. Matilda has lost her powers, and Miss Honey feels helpless that this special child is being reared in an unloving household. The Wormwoods arrive at the library in an anguished rush, telling Matilda they are fleeing to Spain after the Russian Mafia discovered they we sold broken cars. Miss Honey asks if Matilda can stay with her, but Sergei of the Russian Mafia arrives before a decision is made. Thoroughly impressed by Matilda, Sergei agrees to leave the Wormwoods alone as long as they never have to deal with Mr. Wormwood. ("Priyatna Paznakomitsa / This Little Girl Reprise"). It is agreed that Matilda will now live with Miss Honey ("Bows / When I Grow Up Reprise").



Photos of Virginia Stage Company's MATILDA THE MUSICAL, 2019. Photos by Samuel W. Flint.

Language in Matilda

Seven Writing Tips from Roald Dahl

1

"You should have a lively imagination."

2

"You should be able to write well. By that I mean you should be able to make a scene come alive in the reader's mind. Not everybody has this ability. It is a gift, and you either have it or you don't."

3

"You must have stamina. In other words, you must be able to stick to what you are doing and never give up, for hour after hour, day after day, week after week, and month after month."

4

"You must be a perfectionist. That means you must never be satisfied with what you have written until you have rewritten it again and again, making it as good as you possibly can."

5

"You must have strong self-discipline. You are working alone. No one is employing you. No one is around to give you the sack if you don't turn up for work, or to tick you off if you start slacking."

6

"It helps a lot if you have a keen sense of humor. This is not essential when writing for grown-ups, but for children, it's vital."

7

"You must have a degree of humility. The writer who thinks that his work is marvelous is heading for trouble."

(Source: <https://www.roalddahl.com/create-and-learn/write/roald-dahl-on-writing>)

Matilda and Math

Group or Individual Activity:

Divide the class into groups.

- Each group is a car company. They invent a name for their company.
- Give each group \$1000 in tokens of \$10.
- As the teacher, you have pictures of cars worth \$50 each and sawdust bags worth \$10 each.
- Each company must buy cars, and sawdust from you. They must then work out a cost for their refurbished cars and try to sell their cars on at a profit to other car companies.
- After a set time period, pause the game and ask the companies to report on who has made the most profit.
- Model some Mr Wormwood-themed arithmetic questions.

For example:

Mr Wormwood puts sawdust into his old gearboxes to silence them. He has 6 litres of sawdust and 3 cars. Each car can hold 3 litres. If Mr Wormwood shares out the sawdust evenly how much is in each car?

Mr. Wormwood reduces the mileage on his cars with a highspeed electric drill. Mr. Wormwood has a car with a mileage of 150,000 and he wants to reduce this to 8,000. How much must he reduce the mileage by?

You want to make a profit of \$2000 for the day. You've made \$1400 all day. How much do you need to sell you last car for?

You are short of your target so what will you do to make your profit?

- It has 40,000 miles on the clock but cars can go up \$50 in value each time 10,000 miles is taken off. If you were to take off 40,000 miles how much will this add to the price of the car?
- The gearbox makes a lot of noise and needs silencing in order for you to sell it you'll need to buy 3 litres of sawdust to silence it. The sawdust costs \$5 per litre. How much will this take away from your profits?
- You can mark up the car by \$400 if you get it painted red to hide the rust. You spend \$70 on paint. What will your total profit be for the car?

(Taken Directly From: https://www.roalddahl.com/docs/Matildaesson4_1435151696.pdf)

Matilda and Science

Facts on Newts for Kids

By Courtney Johnson

A newt is a type of salamander. This amphibian stands out from the crowd with its bright colors, especially the variations of yellow, red and orange found on different types. This mainly solitary animal is found throughout Asia, Europe and North America.

Newts are also available for purchase in pet stores.

Habitat

Newts enjoy wet environments such as forests and grasslands. They have the ability to breathe underwater and on land. Some newts live on both land and in water. Their skin is soft and moist, making humid and wet climates ideal.

Size and Other Characteristics

Newts range from 2.75 inches to nearly 4 inches long, with the females being slightly larger than the males. They have four fingers on the front two legs and five toes each on the back two legs. If a newt loses a tail, part of its spinal cord or its eyes, it has the ability to regenerate. Unlike salamanders, newts do not have costal or rib grooves along their sides.

Diet and Prey

Newts eat a diet of worms, small fish, snails and insects. Newts hunt by sight, so their prey must be moving for them to see it in order to attack. To fend off predators, newts have secret toxins in their skin that they secrete if needed. They also use bright underbelly colors to scare off any attackers.

Reproduction

Newts mate in early spring. Newts lay up to 400 eggs at a time. They either lay them in water, or choose to wrap their eggs around leaves to keep them safe from predators. A baby newt develops front legs first, the opposite of frogs.

Main Types of Newts

Four main types of newts exist: the common or smooth newt, the palmate newt, the crested newt and the fire belly newt. The newts differ in belly color. For example, the common newt has an orange belly, and the palmate newt has a yellow belly.

Endangered Newts

The great crested newt, or warty newt, is only found in Europe. It is endangered and a special license is required in Europe to handle one.



Language Arts & Drama

Trunchbull Insult Activity

(similar to Shakespearean insult activity)

(Assimilated from <https://spweb.tbaisd.k12.mi.us/sites/home/PD/RSDD09/2011%20Presentation%20Documents/Wharton%20Center%20-%20Stratford%20Shakespeare/Insults-workshop%20style.doc> and https://www.roalddahl.com/docs/Matildaesson9_1435151836.pdf)

Stage 1:

Tell students they are now going to insult each other, using insults from the play they are going to see later

Stage 2:

Tell students to mingle as if they are at a cocktail party, moving around (fill the empty spaces in the room) and chatting. At the sound of your signal (drum or equivalent) they will stop, turn to the nearest person and deliver their insult in the most insulting manner.

Repeat this a few times so they get to insult a few different people.

Stage 3:

Pair up students in partners. Have them deliver their insults back and forth a few times.

Stage 4:

Have students line up in two rows, facing their partner. Now they will deliver insults one at a time. This is complicated, so pay attention.

Student 1 in Line A walks across the space to Student 1 in Line B and insults him.

Student 1A stands in Student 1B's spot.

Student 1B walks across the space to Student 2A and insults her, then stands in her spot.

Continue criss-crossing until all students have performed their insults.

Trunchbull Insults:

You poisonous pustule!	You empty-headed hamster!
You disgusting criminal!	You stupid glob of glue!
You suppurating little blister!	You squirming worm!
You foul carbuncle!	You poisonous little pockmark!
You blithering idiot!	You little wart!
You festering gumboil!	You little brute!
You fleabitten fungus!	You unhatched shrimp!
You stagnant cesspool!	You little stinker!
You bursting blister!	You bluebottle!
You moth-eaten maggot!	You little rat!
You mangled little wurzel!	You disgusting little cockroach!
You ignorant little slug!	You filthy little maggot!
You witless weed!	You clotted carbuncle!

About the Show

Director's Note

"When I grow up
I will be smart enough to answer all the questions that you need to know
The answers to before you're grown up"

"Spoiler alert, young people," I said to the assembled throng on the first day of rehearsal, "The grown ups in the room are all still wondering what it is going to be like when they grow up."

10 "little kids" next to 11 professionals and 22 high school "big kids" poured their hearts into a song Tim Minchin, the lyricist, called "a child's perception of adulthood, and an adult's regret for their lost childhood." It is a thrilling, beautiful piece of writing, and it has been a joy and a privilege to tackle it with this unbelievable cast. I love the book *Matilda*, and I actually think *Matilda the Musical* is the rare adaptation that improves the source material.

I have always said that if you are a theatre that strives to serve the entire community you have to serve families - especially in a military town. This is the special show that is aimed at both kids and adults, and is written with the kind of complexity that is often missing in typical family fare. Roald Dahl and J.R.R. Tolkien were the authors of my childhood, and it is no accident that these two authors are kicking off our partnership with Governor's School for the Arts. Huge thanks to everyone at GSA who has worked so hard to make *Matilda* happen, and we hope you come back next season to enjoy *The Hobbit*!

About the Director

TOM QUAINANCE (Director) is the sixth Artistic Director and the first Producing Artistic Director in Virginia Stage Company's 40 year history. At the Wells, Tom has directed *Pride and Prejudice* and *The Santaland Diaries*, and can't wait to tackle *Matilda*. Previously as Artistic Director of Cape Fear Regional Theatre (CFRT), Tom produced over 35 plays and directed the World Premiere of *Downrange: Voices from the Homefront*, a play based on interviews with military spouses from Fort Bragg. Tom is an Associate Artist at PlayMakers Repertory Company in Chapel Hill where he directed *An Enemy of the People*, *Shipwrecked!*, *An Entertainment*, *The Life and Adventures of Nicholas Nickleby*, and *The Little Prince*. He also directed *The Little Prince* at the 2007 Edinburgh Fringe Festival. As the founder of FreightTrain Shakespeare in Los Angeles, he earned a Drama-Logue Award for his direction of *Pericles*. Other Los Angeles credits range from *King Lear* to *The Devil With Boobs*. A member of the Stage Directors and Choreographers Society, Tom is a graduate of Wesleyan University (Middletown, CT) with a B.A. in Theatre and Economics, and the University of California, San Diego MFA directing program, where he was the assistant director on the original production of The Who's *Tommy*. Tom and his wife Wallis are the proud parents of Mireille Julia and Annika Christine.

About *Matilda's* Scenic Design



You might notice that the set (right), designed by **McKay Coble**, is influenced by Sir Quentin Saxby Blake's drawings of *Matilda* (left).

McKay Coble has designed costumes and scenery for numerous regional theaters. She served as production coordinator for Barbara Matera, Ltd. for Broadway productions including *Dream Girls*, *Big River*, *Singin' in the Rain*, and *Private Lives* and for the films including *Indiana Jones and the Temple of Doom*, *Ghostbusters*, *Silkwood*, and *The Jagged Edge*. She is a member of United Scenic Artists Local 829.



Photo by Samuel W. Flint

About the Show (cont.)

About the Costume Design

From *Matilda the Musical's* Costume Designer Jeni Schaefer:

My job as Costume Designer is to create clothes for the Actors that depict the time period and character descriptions set forth by the Playwright as well as convey the concept given to the Design team by the Director.

As a Costume Designer, I often look for things around me that inspire how a character feels, which can be anything from Art to Music, sounds I hear, or things I see walking down the street. After reading the script, I try to put a feeling or emotion to each character and then search for things that express that to me.

In Jeni's design for *Matilda*, she went all in on the details. Most of the characters have special custom fabrics that let you know what their character is all about without any words being spoken.



Cast + Creative Team

ROALD DAHL'S MATILDA THE MUSICAL

BOOK BY **DENNIS KELLY** MUSIC & LYRICS BY **TIM MINCHIN**

DIRECTED BY
TOM QUAINANCE †

SET DESIGNER
MCKAY COBLE ‡
COSTUME DESIGNER
JENI SCHAEFER
LIGHTING & PROJECTIONS DESIGNER
MARANDA DEBUSK
SOUND DESIGNER
STEVEN ALLEGRETTO
MUSIC DIRECTOR
ALLAN DECIPULO ‡

CHOREOGRAPHER & ASSOCIATE DIRECTOR
BILLY BUSTAMANTE
ORCHESTRATIONS & ADDITIONAL MUSIC
CHRIS NIGHTINGALE
NY CASTING DIRECTOR
BINDER CASTING, CHAD ERIC MURNANE, CSA
PRODUCTION STAGE MANAGER
ADRIENNE WELLS *

Matilda **MESGANA JACKSON**
Miss Jennifer Honey **ABBY CHURCH ***
Agatha Trunchbull/Escapologist **CHRIS BLEM ***
Harry Wormwood **RYAN CLEMENS**
Zinia Wormwood **ROBYNE PARRISH ***
Rudolpho **MATTHEW TIBERI ***
Mrs. Phelps **LAURA AGUDELO**
Michael Wormwood **CONOR CROWLEY**
Alice **ZION NILEECE HOPE BAILEY**
Big Kid **ELAINEY BASS**
Amanda **AVELYN BOLLEN**
Parent/Big Kid/Russian **DYLAN JACKSON CAVASOS**
Nigel **STEPHEN CULPEPPER**
Parent/Car Guy/Big Kid/Russian **ARMON DAVIS**
Big Kid **JAELA DESHAZO**
Midwife/Big Kid **AMAHRI EDWARDS-JONES**
Parent/Acrobat **RACHEL LYN FOBBS**
Big Kid **KYLE GARVIN ***
Parent/Big Kid **ELIZABETH HUGHES**
Parent/Big Kid **ALLY IVEY**
Bruce Bogtrotter **LUCIE JOHNSON**
Tommy **LILA KORKALO**
Eric **BRADY LOKEY**
Big Kid/Sergei **MITCHELL MAGUIRE**
Doctor/Big Kid/Russian **KATELYN MALLOY**
Parent/Big Kid/Honey U.S. **DEVIN MCCALL**
Big Kid **HUDSON MCNERNEY**
Parent/Big Kid/Russian **EMILY MYERS**
Winifred/Matilda U.S. **LILY ROUSE**

Parent/Big Kid **ALEXANDER SIMPSON**
Lavender **AUBREY SWAIN**
Party Entertainer/Big Kid **EMMA TEIXEIRA**
Hortensia **ALITHEIA WEST**
When I Grow Up Ensemble
AVA BAKER
JACQUELINE JOY MAGPOC BURROUGHS
ALYSSA CROWLEY
EMILY DEMPSEY
GOLDEY DEMPSEY
CAROLINA MAYORGA
JASON MILLER
HANNAH REMIAN
ELENI SEGERBLOM
LINDSEY TURNER
Keys 1 **ALLAN DECIPULO ‡**
Keys 2 **MARK SNEDEGAR ‡**
Acoustic/Electric Bass **DERRICK ENGLERT ‡**
Guitar **ELDON SULLY ‡**
Sax/Flute/Clarinet **JOE CAMARDA ‡**
Contractor (Trumpet) **ROY MUTH ‡**
Tenor/Bass Trombone **DEAN ENGLERT ‡**
Cello **JEFF PHELPS ‡**
Percussion **REID STICKDILL ‡**

For more information about the Creative Team, Cast, and for the complete list of show staff, visit vastage.org/matildacastcrew.

† Member of the Society of Stage Directors and Choreographers, Inc., an independent labor union.
* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
‡ Member of the American Federation of Musicians
‡ Member of United Scenic Artists Local 829

Matilda the Musical

Post Show Questions

1. In "Matilda", the schoolchildren sing about what life might be like when they are grownup. What kinds of things do you look forward to as a grown-up? What are the benefits of being young and being a kid?
2. Ms. Trunchbull insists that you must always follow the rules even though they are unfair to the children. Is it important to always follow the rules or are there times when it is appropriate to break them? Can you think of examples of rules that you find unfair? If you could change those rules what would you change them to? Why?
3. Matilda took revenge upon many of the adults in her life, because of the way that they treated her. In the end, she decides to give up taking revenge and to forgive others instead. Do you think that revenge is a strong or weak choice to make? Do you think that taking revenge helped Matilda solve her problems? What are some other choices that she could have made besides taking revenge?
4. Matilda's family does not treat her with respect. She is much happier when she is with Ms. Honey, who believes she is a miracle, than with her own family. How do you define family? Is it always the people you are related to?

Bibliography & Further Reading

Roald Dahl Resources

roalddahl.com

Roald Dahl Resources: Matilda Lesson Plans

<https://www.roalddahl.com/create-and-learn/teach/teach-the-stories/matilda-lessons>

Roald Dahl on Writing

<https://www.roalddahl.com/create-and-learn/write/roald-dahl-on-writing>

Matilda the Musical Show & Licensing Information

<https://www.mtishows.com/roald-dahls-matilda-the-musical>

First Stage's Matilda the Musical Study Guide

<https://www.firststage.org/Documents/First%20Stage%20PDFs/Enrichment%20Guides/Matilda-EG-2018.pdf>

Matilda and Math

https://www.roalddahl.com/docs/MatildaLesson4_1435151696.pdf

Facts on Newts for Kids

By Courtney Johnson

<https://sciencing.com/newts-kids-8593965.html>

Shakespeare Insults Workshop

<https://spweb.tbaisd.k12.mi.us/sites/home/PD/RSDD09/2011%20Presentation%20Documents/Wharton%20Center%20-%20Stratford%20Shakespeare/Insults-workshop%20style.doc>