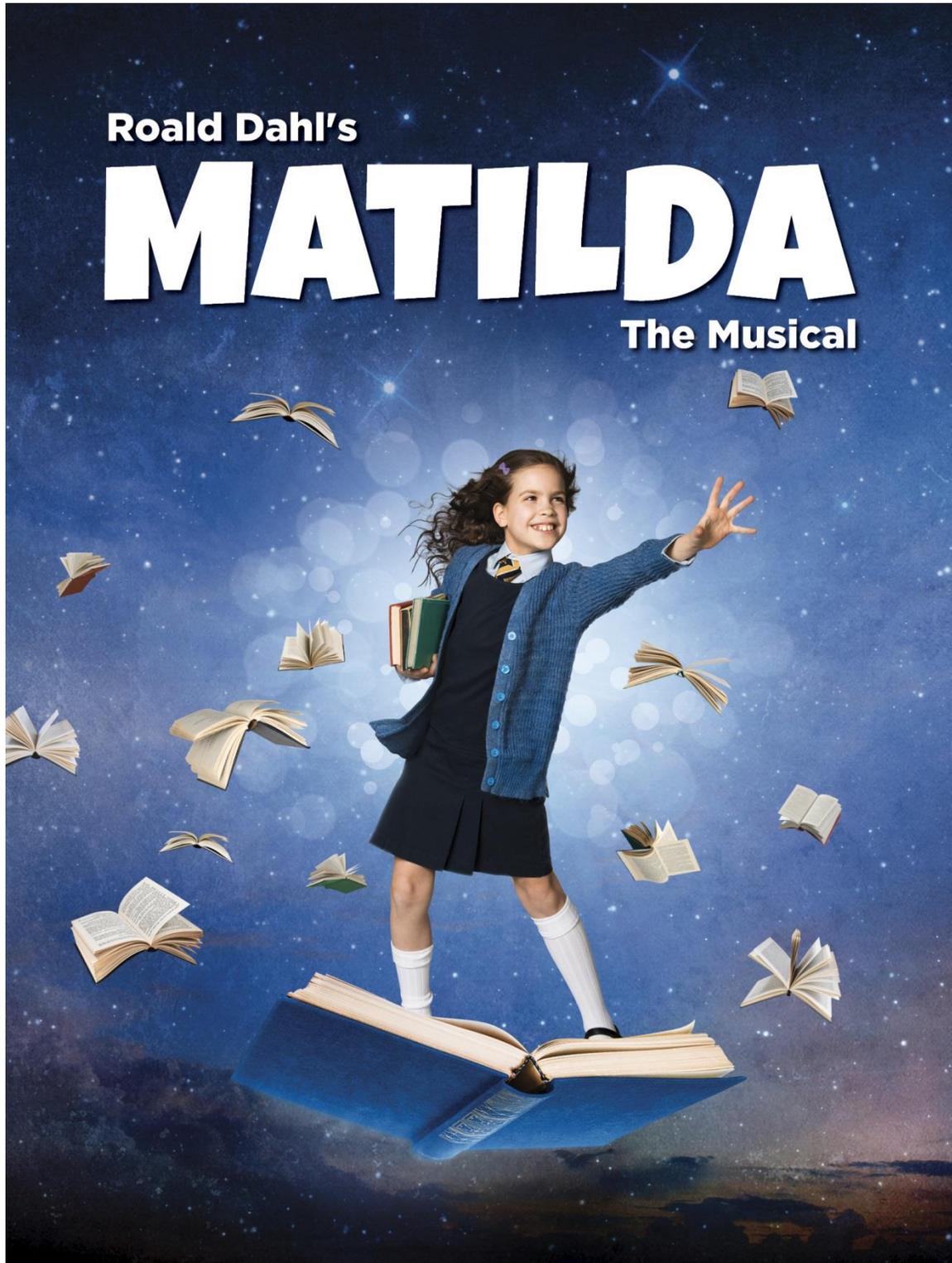


# ENRICHMENT GUIDE



Based on the novel by ROALD DAHL  
Book by DENNIS KELLY  
Music & Lyrics by TIM MINCHIN  
Directed by DARYL CLORAN  
Music Direction by DON HORSBURGH  
Choreography by KIMBERLEY RAMPERSAD  
Set and Costume Design by CORY SINCENNES  
Lighting Design by GERALD KING  
Sound Design by BRAD DANYLUK

Presented in partnership with Royal Manitoba Theatre Centre and Arts Club Theatre Company

Enrichment Guides sponsored by



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**CITADEL**

# THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

## **The following items are not allowed in the theatre:**

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

## **Basic courtesy:**

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

## **Inappropriate behaviour:**

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

# WHO'S INVOLVED

## CAST AND CREATIVE TEAM MEMBERS

### CAST

HANNAH ADAMSON	Hortensia
ELYSE ALMQUIST	Alice
ANNA ANDERSON-EPP	Matilda Wormwood
LAUREN BOWLER	Mrs. Wormwood
WILL BRISBIN	Nigel
LUCIAN-RIVER MIRAGE CHAUHAN	Bruce
CASSANDRA CONSIGLIO	Nurse/Ensemble
ANGELO CORNEL	Eric
SHARON CRANDALL	Mrs. Phelps/Ensemble
BEN ELLIOTT	Mr. Wormwood
JULIO FUENTES	Rudolpho/Ensemble
BECKY FROHLINGER	Acrobat/Ensemble
JULIA KENNEDY	Amanda
CORBEN KUSHNERYK	Michael Wormwood/Ensemble
ALISON MacDONALD	Miss Honey/Ensemble
ANDREW MacDONALD-SMITH	Sergei/Escape Artist/Ensemble
HARMONY NALUNGA	Lavender
ALEXANDER SCRIMGER	Tommy
LILLA SOLYMOS	Matilda Wormwood
JUSTIN STADNYK	Doctor/Ensemble
JOHN ULLYATT	Miss Trunchbull/Entertainer

### CREATIVE

Director	DARYL CLORAN
Music Director	DON HORSBURGH
Choreographer	KIMBERLEY RAMPERSAD
Set and Costume Designer	CORY SINCENNES
Lighting Designer	GERALD KING
Sound Designer	BRAD DANYLUK
Assistant Director/Assistant Choreographer	ANNA KUMAN
Assistant Music Director	ARETHA TILLOTSON
Stage Manager	ALLISON SPEARIN
Assistant Stage Manager	AL GADOWSKY
Apprentice Stage Manager	ISABEL BERGQUIST
Apprentice Stage Manager	NYSSA BEAIRSTO

## ABOUT THE CREATORS

### ROALD DAHL (1916-1990)

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.

Born in Llandaff, Wales, on September 13, 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. Dahl's 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, where many bizarre and memorable events would later be recounted in *Boy*. Pupils at Repton were invited to try chocolate bars, a memory that stayed with Dahl throughout his life, inspiring *Charlie and the Chocolate Factory*.

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 M16.

In 1953, 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 furthered Dahl's legacy through his foundation of Roald Dahl's Marvellous Children's Charity and The Roald Dahl Museum and Story Centre.

In 1961, *James and the Giant Peach* was published in the U.S., 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*.

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*.

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

## ABOUT THE CREATORS CONTINUED

### **DENNIS KELLY (born 1970)**

Dennis Kelly is a British writer for film, television and theatre. He co-wrote BBC Three's sitcom *Pulling* with actress Sharon Horgan, *Matilda the Musical* with comedian Tim Minchin, and the Channel 4 conspiracy thriller *Utopia*.

Roald Dahl's *Matilda the Musical* was the first musical Kelly wrote. On November 9, 2015, Mountview Academy of Theatre Arts awarded both Kelly and *Matilda* co-collaborator Tim Minchin an Honorary Doctorate in letters, validated by the University of East Anglia, for their work on *Matilda The Musical*.

Kelly's work has been produced in Germany, Austria, Switzerland, Slovakia, the Netherlands, Ireland, Iceland, the Czech Republic, Bulgaria, Poland, Italy, Australia, Japan, the U.S., Belgium, Denmark, Romania, and Canada. His other works include translations of Péter Kárpáti's *Fourth Gate* and *The Colony*, a radio play which won Best European Radio Drama at the Prix Europa in 2004. Kelly wrote an adaptation of *Pinocchio*, featuring the songs and score from the Walt Disney film for the National Theatre, which opened in December 2017. His latest play, *Girls & Boys*, had its World Premiere at the Royal Court Theatre in February 2018, starring Carey Mulligan.

### **TIM MINCHIN (born 1975)**

Tim Minchin is an Australian composer/lyricist, musician, comedian, actor, writer and director. He was born in October 1975 and grew up in Perth, Western Australia, the second of four children. He attended Christ Church Grammar School, The University of Western Australia (Bachelor of Arts) and The WA Academy of Performing Arts (Advanced Diploma of Contemporary Music). He spent his twenties writing songs, playing in bands, acting in plays, composing for theatre, playing piano for cabaret artists and penning tongue-in-cheek beat poems.

Soon after he married his university sweetheart, Sarah Gardiner, in Perth in 2002, they moved to Melbourne. In 2003, he debuted his first solo comic cabaret show, *Navel – Cerebral Melodies With Umbilical Chords*, for the Melbourne Fringe Festival. After regular performances at the legendary Butterfly Club during 2004, he premièred *Dark Side* at the RMIT Kaleide Theatre as part of the 2005 Melbourne International Comedy Festival (MICF).

Sarah and Tim's journey from their early days in Melbourne to the birth of their first child in London in November 2006 was captured in *Rock n Roll Nerd*, a feature documentary made by their close friend, Rhian Skirving. The critically lauded film was shown in Australian cinemas in 2008.

In the five years that followed, Tim toured the U.K. and Australia as a solo performer, attracting growing audiences and many awards. He also performed in Canada, the US, Europe, Scandinavia and New Zealand. By 2010, he was performing with symphony orchestras, and selling out some of the world's most famous venues.

In 2009, he was commissioned by the Royal Shakespeare Company (RSC) to write the music and lyrics for a stage adaptation of Roald Dahl's *Matilda*.

*When I Grow Up*, a magical picture book, inspired by Tim's much loved hit song from the multi-award-winning *Matilda The Musical* was published in 2017, illustrated by Steve Antony.

Tim is an Associate Artist of the Royal Shakespeare Company (RSC) and the Old Vic Theatre, an ambassador for The Prince's Foundation for Children and the Arts, a patron of the British Humanist Association, and patron of the West Australian Youth Theatre Company (WAYTCo). He is a keen supporter of Roald Dahl's Marvellous Children's Charity (UK), Médecins Sans Frontières (MSF), the National Autistic Society (NAS) and the Los Angeles homelessness charity, PATH.

## ABOUT THE PRODUCTION

In 2009, Tim Minchin was commissioned by the Royal Shakespeare Company (RSC) to write the music and lyrics for a stage adaptation of Roald Dahl's *Matilda*.

Directed by Matthew Warchus and with a book by Dennis Kelly, the musical opened in Stratford-Upon-Avon in 2010. *Matilda the Musical* has gone on to become one of the most critically and popularly successful musicals of the last 20 years, winning more than 85 international awards, 16 for Best Musical, including a record seven Olivier Awards and five Tony Awards. It continues to run on the West End, had a long and successful Broadway run between April 2013 and January 2017, played for six months in Toronto, Canada, and is currently touring the U.S. for the second time. It opened at the Lyric Theatre in Sydney, Australia in August 2015, and has gone on to play Melbourne, Brisbane, Perth and Adelaide.

Having played in 50 cities worldwide, *Matilda* went over to Auckland, New Zealand in August 2017, and there was a tour of the U.K. and Ireland in 2018-2019, concurrent with the West End run as it continues at the Cambridge Theatre.

The production of *Matilda* that you are about to see is a co-production between Citadel Theatre, Royal Manitoba Theatre Centre, and Arts Club Theatre Company. The show, directed by Daryl Cloran, began its Western Canada run in Winnipeg in January, moved to Edmonton in February, and will finish its journey in Vancouver in the summer of 2019.

## SYNOPSIS

Matilda's parents don't understand her. They mock her decision to read when she could be watching television. Her mom is an amateur ballroom dancer. Her dad is too busy cheating his clients to pay Matilda much attention. But Matilda loves to learn so she finds sanctuary in the library where she befriends Mrs. Phelps. The kindly librarian is mesmerized by the young girl's stories. Matilda also shines at school despite being terrorized by Miss Trunchbull. Fortunately, Miss Honey recognizes her genius and nurtures Matilda's ability to lift up those around her.

## DEFINITIONS

**Anarchy** - Absence or non-recognition of authority in any sphere; a state of disorder; chaos.

**Britches** - Another word for breeches, or pants.

**Calculus** - A particular method or system of calculation or reasoning [and a type of Mathematics that most people find very difficult to understand].

**Coup** - Short form of coup d'état, which means a violent or illegal change in government or rule.

**Cynical** - Distrustful or incredulous of human goodness and sincerity; skeptical and mocking.

**Denizens of the underworld** - Denizens means a person who lives in a place, [so denizens of the underworld suggests people or creatures who live in a land of the dead, or a lower society].

**De-rigueur** - Required by custom or etiquette (French).

**Dissent** - Opposition to a resolution or rule

**Empirical** - based on, guided by, or employing observation and experiment rather than theory; used because it works; verified by experience.

**Eye of the storm** - In a cyclone or strong, swirling wind storm, there is often a centre wherein the winds are strangely calm. The saying eye of the storm can mean a moment of calm when surrounded by chaos, or it can mean being put in the centre, the worst part of a storm or of chaos.

**Hammer Throw** - The Hammer Throw has a history over 4,000 old, and has been an Olympic sport since 1900. The description reads, "In the modern hammer throw technique, a thrower makes three full, quick turns of the body before flinging the weight. Strength, balance, and proper timing are essential. The throw is a failure if the athlete steps on or outside the circle, or if the hammer lands outside a 40° sector marked on the field from the centre of the circle." (Encyclopaedia Britannica Inc, 2018).

**Headmistress** - A female leader of a school or college; [sometimes called "the Head;" like a principal]. Otherwise known as a headmaster.

**Insubordination** - Defiance of authority; rebelliousness.

**Knickers** - Underwear.

**Mafia** - An organized secret society of criminals; any group regarded as exerting a secret and often sinister influence. [Popular culture in North America sometimes promotes the idea that the Russian mafia was more sinister than other mafia groups].

**Miracle** - A marvelous event not ascribable to human or natural agency; a person or thing of more than natural excellence.

**Moral Fibre** - Being strong in morals; having a strong sense of what is right and wrong.

**Odoriferousness** - A derivative of odoriferous, sometimes contracted to odiferous, and meaning having or emitting a pleasant or unpleasant scent or odour.

**Olfactory** - Of or pertaining to the sense of smell.

**Prepubescent** - Prior to puberty

**Suppurating** - Leaking pus, or discharging pus; as from a sore or tumour.

**Tardis** - An object or building that is larger on the inside than it appears from the outside.

**Treacle** - A type of syrup.

**Varrucas** - Also spelled verrucae; a type of wart.

## SET DESIGN

This production of Roald Dahl's *Matilda the Musical* is designed by international scenic and production designer, **Cory Sincennes**. With multiple settings and characters, the design for the production is complex with many moving parts. To say this is a BIG show is an understatement!

The musical opens with Matilda's birth, then quickly transitions to show the nature of her home life, followed by a visit to the library. After this, we follow Matilda to school to meet the big kids, her teacher Miss Honey and the terrible Agatha Trunchbull. The action moves among the Wormwood home, the school and the library, with a few other minor settings. Act I comes to a grand close with a scene in Miss Honey's classroom about a stolen piece of cake, with Matilda yelling "That's not right!" as the curtain falls. A visit from Mr. Wormwood may be included during the Intermission.

Act II begins with Lavender speaking directly to the audience, revealing information about what is about to happen concerning a water jug and a newt. The action intensifies in Act II, with little division between settings and scenes as conflict and tension increase. The audience is taken to a cottage in the forest, the library, Miss Honey's school room, and watches the students engage in an intense gym class. The crescendo of the action is a diabolical spelling test, followed by the final scene, fittingly, in the library.



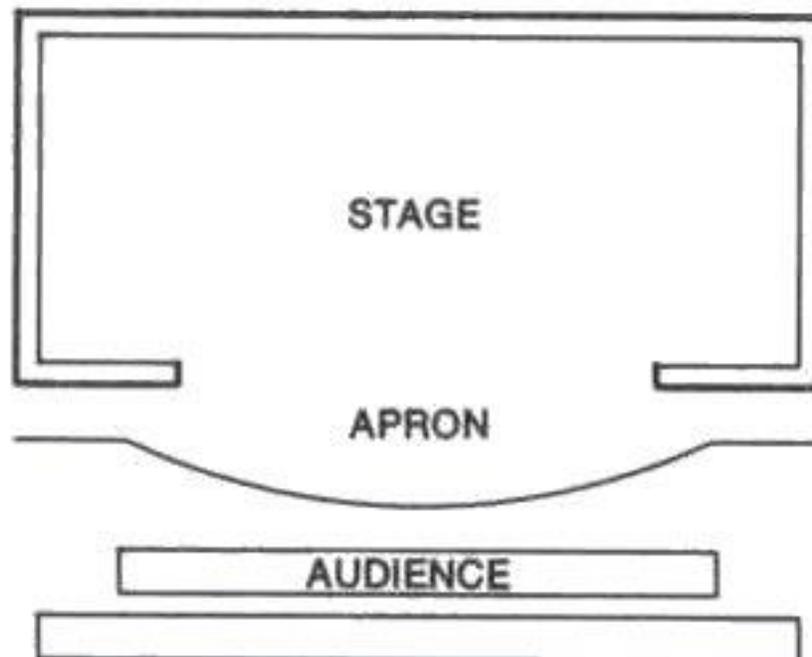
## PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

### Proscenium Theatre



## DISCUSSION QUESTIONS

1. What ideas or themes did the show make you think about?
2. The children in the musical sing about what they will be able to do when they “grow up.” Make your own list of things you want to do when you reach adulthood.
3. What metaphors and symbols did you notice in this musical?
4. The characters in *Matilda* often communicate through song. Which song in the musical was your favourite, and what message was that song communicating? Who was the message for? Do you think the message was received by the intended recipient?
5. Matilda spends several scenes telling the librarian, Mrs. Phelps, a story she believes has created in her mind. What do we learn about Matilda from the way she tells the story and the characters she describes?
6. What significance does the story Matilda tells hold later in the show? Who is the story significant for?
7. Which part of the play resonated with you the most?
8. What did you think about the technical elements of the production – the set, the lighting, the costumes, et cetera: which elements stood out to you the most, and why? What effects did this have on your understanding of the play?
9. What emotions did you feel after having watched *Matilda*? Did you feel surprised? Hopeful? Inspired? Explain your answer.
10. What connections can you make between the themes of the play and current events in our society today?

