Developing Literacy in a Rehearsal Setting: Matilda the Musical

Andrew Tribe  
trib8788@bears.unco.edu

Follow this and additional works at: https://digscholarship.unco.edu/theses

Recommended Citation
https://digscholarship.unco.edu/theses/123

This Text is brought to you for free and open access by the Student Research at Scholarship & Creative Works @ Digital UNC. It has been accepted for inclusion in Master's Theses by an authorized administrator of Scholarship & Creative Works @ Digital UNC. For more information, please contact Jane.Monson@unco.edu.
UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

DEVELOPING LITERACY IN A REHEARSAL SETTING:
MATILDA THE MUSICAL

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Andrew Tribe

College of Performing and Visual Arts
School of Theatre Arts and Dance
Theatre Education

December, 2019
This Thesis by: Andrew Tribe

Entitled: Developing Literacy in a Rehearsal Setting: Matilda the Musical

has been approved as meeting the requirement for the Degree of Master of Arts in College of Performing and Visual Arts in School of Theatre and Dance, Program of Theatre Educator Intensive

Accepted by the Thesis Committee:

_________________________________________________________
Mary J. Schuttler, Ph. D., Chair, Advisor

_________________________________________________________
Gillian McNally, Associate Professor, M.F.A., Committee Member

Accepted by the Graduate School:

_________________________________________________________
Cindy Wesley, Ph.D.
Interim Associate Provost and Dean
The Graduate School and International Admissions
ABSTRACT

Tribe, Andrew. *Developing Literacy in a Rehearsal Setting: Matilda the Musical.*

Literacy skills and performing arts skills can work together in tandem to further the educational and personal development of young people. The goal of this thesis is to explore how students will tackle a musical that at its core, is about growing up with ideologies change over time and how students can implement literacy skills in the rehearsal process. For the title character of *Matilda the Musical,* her personal growth and imagination is ignited by books and literacy. The production offers an opportunity for students to understand the importance and transferable value of literacy through the rehearsal process and final performances. Through the rehearsal process, students were able to develop their performing arts and literacy skills, evaluate personal growth and develop stronger performers and individuals.
ACKNOWLEDGEMENTS

This thesis project and accompanying production would not have developed into its full potential without the following:

The helpful guidance at the University of Northern Colorado from:

Dr. Mary Schuttler

Gillian McNally

My patient, enthusiastic and talented classmates in the UNC Theatre Education program

My mother and father for their continued support through this process

The inspiration and support from my colleagues, students, and parents of the Original Kids Theatre Company.

The parents of students and all friends who supported the production

And finally, the imaginative group of students who were involved in mounting this production of Matilda the Musical.
## TABLE OF CONTENTS

### CHAPTER I. INTRODUCTION
- Goal of Thesis ................................................................. 1
- Purpose of Study ............................................................. 3
- Significance of Study .......................................................... 5
- Review of Literature ........................................................... 7
- Methodology ..................................................................... 10

### CHAPTER II. DRAMATURGICAL PROTOCOL
- First Responses ................................................................. 12
- Supplements to the Play Script/ ........................................... 17
- Areas of Inquiry ................................................................ 17
- Source Studies .................................................................. 17
- The Author and Their World ............................................... 40
- World of the Play ................................................................ 50
- Production History ............................................................. 53
- Problems—Perceived and Otherwise .................................... 63
- Applications ...................................................................... 72
- Visual and Textual Responses to the Playscript ...................... 114

### CHAPTER III. PROMPTBOOK
- Given Circumstances .......................................................... 121
- Dialogue ............................................................................ 128
- Dramatic Action ................................................................. 132
- Characters ......................................................................... 139
- Idea .................................................................................. 146
- Moods ............................................................................... 148
- Tempos ............................................................................. 161

### CONCLUSION ................................................................... 179

### WORKS CITED .................................................................. 184

### APPENDIX A. INSTITUTIONAL REVIEW BOARD APPROVAL LETTER .... 193

### APPENDIX B. STUDENT CONSENT LETTER ................................ 196

### APPENDIX C. ADULT CONSENT LETTER .................................... 199

### APPENDIX D. PARENT CONSENT LETTER ................................. 202

### APPENDIX E. POST-PRODUCTION REFLECTION ......................... 205

### APPENDIX F. TABLES ................................................................ 207
LIST OF FIGURES

Figure 1. Map of France ...........................................................................................................24
Figure 2. Map of Spain ..............................................................................................................24
Figure 3. Set photo: Set initial design sketch ...........................................................................73
Figure 4. Set photo: Set picture. ...............................................................................................74
Figure 5. Set photo: Set ground plan .....................................................................................74
Figure 6. Set photo: Letter cubes used to spell words ............................................................75
Figure 7. Set photo: Letter cubes used to spell words ............................................................75
Figure 8. Set photo: Letter cubes used to spell words ............................................................75
Figure 9. Set photo: Miss. Honey’s house .................................................................................77
Figure 10. Lighting photo: Intel moving lights for multiple Chokeys. .................................79
Figure 11. Lighting photo: Intel moving lights for “Loud” musical number .....................79
Figure 12. Lighting photo: final lighting for “Revolting Children.” ..................................80
Figure 13. Lighting photo: Bruce’s chocolatey burp .............................................................81
Figure 14. Lighting photo: preshow speech ..............................................................................82
Figure 15. Costume photo: birthday party look .....................................................................83
Figure 16. Costume photo: school uniform look .................................................................84
Figure 17. Costume photo: gymnasium look ........................................................................84
Figure 18. Makeup photo: Miss. Trunchbull’s makeup .........................................................85
Figure 19. Props photo: Chocolate cake .................................................................................86
Figure 20. Props photo: Oversized books ..............................................................................87
Figure 21. Special effects photo: Green hair ................................................................. 90
Figure 22. Special effects photo: Chalk writing.............................................................. 90
Figure 23. Students completing dance auditions .......................................................... 95
Figure 24. Rehearsal photo: When I Grow Up activity .................................................. 97
Figure 25. Rehearsal photo: When I Grow Up activity 1 .............................................. 98
Figure 26. Rehearsal photo: When I Grow Up activity 2 .............................................. 98
Figure 27. Rehearsal photo: When I Grow Up activity 3 .............................................. 99
Figure 28. Final moment of the play ............................................................................. 105
Figure 29. Rehearsal photograph .................................................................................. 110
Figure 30. Rehearsal photograph .................................................................................. 110
Figure 31. Rehearsal photograph .................................................................................. 111
Figure 32. Performance photo: preshow warmup on stage ............................................ 113
Figure 33. Performance photo: preshow cast circle ritual ............................................. 114
Figure 34. Show Text ................................................................................................... 114
Figure 35. Child in a moonlit fort .................................................................................. 115
Figure 36. Shakespeare & Company bookstore in Paris, France ..................................... 115
Figure 37. Original author Roald Dahl ......................................................................... 116
Figure 38. The Escapologist and the Acrobat from the Original Production ..................... 116
Figure 39. One of the first regional productions of Matilda at the Walnut Street Theatre .......................................................................................................... 117
Figure 40. Kids used as backup doctors and physicians in the opening number ‘Miracle.’ .................................................................................................................... 118
Figure 41. The original set design as the show was performed at the Royal Shakespeare Company in Stratford-upon-avon ................................................................. 118
Figure 42. The cast of the film adaptation of Matilda ...................................................... 119
Figure 43. The creative team behind Broadway's Matilda. ........................................119

Figure 44. The original drawing of Matilda by Quentin Blake. ..................................120
LIST OF TABLES

Table 1. Sound Cue List - Act I.............................................................................................210
Table 2. Sound Cue List - Act II .............................................................................................211
Table 3. Costume Plot. .............................................................................................................212
Table 4. Properties List - Act I ................................................................................................217
Table 5. Properties List - Act II...............................................................................................218
Table 6. Rehearsal Schedule.....................................................................................................219
CHAPTER I

INTRODUCTION

Goal of Thesis

Few authors throughout literary history have advocated for the voice of a child more than Roald Dahl: Charlie of *Charlie & the Chocolate Factory* becomes an unlikely hero by avoiding greed; James, with his giant peach, learns that family can come in the most unlikely of places; it takes a child-like Sophie to learn not to judge someone by their appearance when she befriends *The Big Friendly Giant*; and a precocious little girl named *Matilda* learns to stand up and fight for what is right. These stories have become woven fabric in the lives of young people for generations.

Dahl portrays children as neither heroes nor villains, but rather a subversive combination of both. He empowers children to take hold of their own destiny, invoke radical change, and reject the confines of the adult world. His heroes are not helpless victims or damsels in distress found in traditional fairy tales. The lines between what is “good” and “bad” are blurred with a more realistic foundation. Rather, the characters must aggressively retaliate, without the confines of adult rules or laws to protect them. Traditionally in fairy tales, female characters are defined as passive. In *Matilda*, the leading heroine must seize her own destiny herself.

Dahl advocates for independence, empowerment and respect for young people; all great gifts endorsed through youth theatre programs. Therefore, it is fitting that so many Dahl stories have been adapted for the stage, particularly to be performed by young
people. His use of imagination and fantasy, almost creating the world of a modern fairy tale, is ripe for the medium of theatre. When his work is adapted for the stage, Dahl allows for a living, breathing conversation between audience and performer, advocating for the voice of young people. Dahl also believes in the power of literature and wrote children’s books because he had children, who he told stories to each night. Dahl had a genuine fear that books were going to go away and wanted to write about it in protest (The Marvelous World of Roald Dahl). For him, literature is his armor and sword for fighting injustice and righting wrongs.

Throughout my education, I have studied and advocated for child-centric literature and theatrical productions. I look for how story, character, theme, setting, and action can provoke discussion on the development of young people. When building fictional characters on stage, young people can build their own individual characters. By mounting a production, the audience, as opposed to a reader, is able to watch the action unfold and, in turn, benefit from the many lessons filtered through the characters and dramatic action. The musical adaptation of Matilda provides the title character with the opportunity to express her thoughts, hopes and dreams through a magical theatrical language.

Through the production process of the musical adaptation of his book, Matilda, written in 1988, this thesis is intended to address how literature can advocate for the voice of young people in a theatrical setting. Through working on a production of Matilda the Musical, musical theatre students were able to develop their skills and develop an understanding of literacy in performance. This paper looks at how literature
can enhance a young person’s performance skills and discusses what impact literature has had in the development and rehearsal process of *Matilda the Musical*.

**Purpose of Study**

This thesis explores the Broadway musical adaptation of *Matilda the Musical*, a piece for young people, performed by young people. The show is demanding for young performers and allows for them to evaluate their own personal growth through the process. The students are given the opportunity to play characters their own age, and are challenged to address themes and issues that resonate strongly with them. Like Matilda herself, young people have a strong sense of justice. The playwright of the adaptation of *Matilda* believes that children “have a keen sense of when something is not right and have a need to make it right again” (“Making *Matilda*, Episode 1”).

The complex material in the script and score is the perfect launching pad for assessing how literature can play a role in promoting literacy for today’s youth and evaluate their growth through the rehearsal and performance process. *Matilda* was a Tony Award-winning Broadway musical that comes with all the complexities of mounting a mega musical. According to original director, Matthew Warchus, the music and choreography is demanding for even the most seasoned professional performer, and this production was not afforded an equal budget, time constraints, or access to talent as the original Broadway version (Lunden). This is where careful planning, thoughtful instruction and clever stagecraft was employed to ensure a satisfying production that stayed true to the author’s original intent.

The creators of the piece, Dennis Kelly and Tim Minchin have effectively adapted the book into a theatrical production through its integration of music while keeping the
spirit of Roald Dahl carefully stitched in the music, lyrics, and libretto. This thesis examines the educational benefits and merits of student’s exposure to theatrical adaptations of literature. The musical maintains Dahl’s initial aesthetic of the experience and the enjoyment of reading. Minchin’s particular love of wordplay resonates with Dahl’s vision of a world that embraces literature and imagination. The power of stories is used as a weapon for change. The character’s view about literacy inform their moral values. The protagonist loves reading. Matilda’s parents, who deny her books, are ignorant and criminal (Palkovich).

Matilda allows for a wide age range of participants. Young children play the students in Miss Honey’s classroom, including the title role. The upper year students of Crunchem Hall also provide quality acting opportunities for high school students. The adults can be played by actual adults, or senior level high school students. These three age spectrums allow participants to learn from one another and provide unique perspectives. The production aligns with the values of the company: to provide a safe, nurturing environment for young people to take risks and gain exposure to the arts. The show encourages young people to stand up for what they believe in. The students were confronted with characters who challenge their identity, which prompted them to consider issues of inequality. The students were capable of tackling multifaceted and complex characters put under difficult circumstances beyond their control. The dark elements of the story made it appealing to the older students who portrayed adults and upper year students. By mounting a production of Matilda, both younger and older students were able to work operatively together on a performance that would prove both exciting and challenging for all.
The research for this thesis attempted to answer the following questions: In what ways does *Matilda the Musical* advocate for young people? How can literature play a role in enhancing the text and develop the young artist?

**Significance of Study**

The significance of this study is far-reaching to both theatre practitioners working with youth and advocates of children’s literature. In recent years, several children’s books have been adapted for the stage. *The Secret Garden*, based on Frances Hodgson Burnett’s classic story, has enjoyed a Tony Award-winning run on Broadway and countless subsequent productions. Louisa May Alcott’s beloved, timeless novel, *Little Women*, was adapted into a Broadway musical in 2005 and has enjoyed countless student productions in high schools throughout North America. In 2010, acclaimed composers, Benj Pasek and Justin Paul, adapted Roald Dahl’s first novel, *James & the Giant Peach*, into a stage musical (Wright).

In taking Dahl’s work from page to stage, the adaptation makes the story more of a shared experience. The challenge for the adapter is to convey the enjoyment and experience of reading in a theatrical way. Dahl’s story of *Matilda* promotes a youth’s perspective. Dahl is unafraid to portray authority figures in unappealing, but perhaps truthful, ways. This production helps to provoke a discussion between parents and children.

*Matilda* maintains the primary aesthetic purpose of Dahl’s original, often dark, writing. The text must transform into a new, creative adaptation while still keeping the original authenticity of Dahl’s story. Most of this is attributed to Kelly’s clever dialogue, Tim Minchin’s wordplay in the musical score, and the evident transformation of the
characters. Dahl advocates for modesty and kindness, courage and agency, curiosity, imagination and intelligence (Palkovich).

Despite being a show for children, Matilda is more of a production about children. The adaptor captured the musicality that readers find in the narrator’s voice from the original novel. Theatre is an inherently visual medium and bringing this piece to life certainly helps illuminate a story that appeals to a child’s various sensory experiences. Presenting an adaptation of any novel can provide further engagement and a deeper understanding of the characters’ emotions. A novel, through description and details, offers dense character development. A musical is afforded this opportunity as well, through music. A musical allows characters to voice their inner most thoughts through solos and direct address with an audience. Matilda the Musical embraces this opportunity to use musical numbers to its advantage to deepen the growth and development of a brilliant, young girl. Matilda the Musical is not only a musical about a miraculous child, but an audience is afforded the opportunity to bear witness to an actual child experiencing and discovering her own wonderful mind alive on stage and in real time.

There is a lack of research concerning benefits and opportunities for young people that explores adaptations of books written exclusively for them. How is material where young people are asked to play their similar age with similar conflicts in an authentic manner approached? Little is also found on how children’s literature and theatrical production can work in tandem in a youth theatre context. Particularly, there is limited response from the children themselves and much of the commentary about literature for children is created by adults. Often times, adults play the roles of children in adaptations
of children’s books in professional theatre for young audiences companies (“TYA—Theatre for Young Audiences”). This research looks at a child’s interpretation of the juvenile characters created by adults and provides insight on how young people can approach material that is written for them, exclusively. The celebration of literature and the transforming power of the imagination underlines the entire play. Like Matilda, the viewer can learn to control, and be the author of, their own story.

Dahl wrote *Matilda* more than thirty years ago, but the story is well suited to the present with its themes of fighting back against oppression, girl power, and the triumph of “substance, intellect and decency over brash vapidity” (Schmidt). In contemporary times, educators of young people need to advocate for all students to stand up for what they believe in.

**Review of Literature**

The research for creating an understanding of the aforementioned elements was divided into three categories: musical theatre education and directing; Roald Dahl’s original novel *Matilda*; and the musical adaptation of *Matilda*.

The musical theatre text offers insight specifically related to musical theatre taught to young people. Therefore, a greater emphasis is put on the process, as opposed to the final product of the production. These texts, with a variety of staging techniques, assisted in bringing Dahl’s world to life. Referring to his original text assisted in creating a fully realized production that represented his thoughts and opinions filtered through his characters and situations.
Musical Theatre Education

Musical theatre provides opportunities for students to advance their performance skills in acting, singing, and dancing in a simultaneous experience. Most musical theatre texts are intended for adult performers with hopes of engaging in a professional career. Many of the available books on the topic focus on history or audition technique, but little is available on the actual experience in the rehearsal room, particularly anchored for adolescents. Limited information exists that suggests how to provide clear insight on cultivating students as performers and how this growth can benefit their social development. The resources that do exist are rather advanced and can be difficult to directly transmit to students who do not have the equivalent training or life experience as a professional or emerging artist. Since this section examines student growth through a new lens that focuses on the young people, theatre education resources were chosen as they best outline the advantages of developing young people as performers and individuals.

The text, Directing in Musical Theatre: an Essential Guide, by Joe Deer, which coincidentally features a production photograph from Matilda on the cover, served as the primary text for anchor effective directorial techniques for musical theatre. This book provided a framework that honoured for both directing professionals and students. Deer suggests that students are instructed with respect to their abilities and instruction, which is differentiated based on their particular needs and background. This text, with a focus on cultivating a positive environment for crafting a musical, served as an excellent backbone for this research.
Roald Dahl is the author of the children’s novel, *Matilda*, the main source material for the musical. The students participating in the production were asked to read the novel in advance of the rehearsal process so that they would have a more meaningful experience. The book is both mutually praised by adults and children, as Dahl uses a fairy tale world to allow for easy access and an initial draw. The stories, however, are uniquely contemporary and favor the strength of young people. The anonymous narrator sides with the needs of the children in the story. By spinning a fairy tale trope on its side, the reader is afforded a more realistic depiction of characters and how they endure their present circumstances and overcome obstacles.

*Dahl’s work has been adapted into many films and musicals, both for screen and stage. Playwright, David Wood, has written four non-musical adaptations of Dahl’s work including The BFG, The Witches, and Fantastic Mr. Fox. There is also a Broadway musical adaptation of Charlie & the Chocolate Factory and a licensable version of James & the Giant Peach by prominent musical composers, Benj Pasek and Justin Paul.*

The stage version of *Matilda the Musical* maintains the intent of Dahl’s writing, and therefore, the original 1988 book by Dahl was studied extensively. The access to this original text provides rich insight on the structure, symbolism, themes, metaphors, and messages that Dahl wished to convey. This adaptation of *Matilda* adds more magic to the original story and fleshes out the stories of several of the characters. The novel is a fast two-two-hundred pages. The creators of the musical needed to flesh out the story to fit the two and a half hour running time favored by Broadway audiences. Fortunately, the
additions do not feel overly saturated. The musical adaptation fills in the gaps of original source and transforms it into another medium. The original spirit, including the dark tendencies of Dahl’s writing, were embraced by the adaptors.

In the world of *Matilda the Musical*, books serve as the outlet for Matilda, and the set design in this production mirrored this idea. Books and stories make up Matilda’s world, and in many ways, are her savior against the injustices that surround her. The library aesthetic featured hidden elements of play, as if it was designed by a child. This included a hidden bookshelf, a slide, a swing, a four-square pattern, a hopscotch, and monkey bars, so the audience could look beyond the surface of a standard library to see other possibilities.

**Methodology**

This production of *Matilda the Musical* featured students as performers, with paid professional staff on the production and design team. Research was conducted with the cast members, particularly the youngest ones playing the students of Crunchem Hall. First, the participant’s skills were assessed at auditions with a rubric (see Appendix B), and the study continued throughout the rehearsal and performance process.

Students were enrolled in a tuition-based program known as Original Kids Theatre Company. Founded in 1991, the company grew through organizing programs for young artists. This program is open to elementary and high school students by invitation only. The class enrolled twenty-five participants, and all of the students had participated in previous productions at Original Kids prior to *Matilda the Musical*. Some of them have an interest in pursuing theatre in university or professionally upon graduation.
In the rehearsal process, students were encouraged to have a dialogue regarding the status and potential growth as musical theatre performers. The role that literature served in enhancing the rehearsal process was examined, and research conducted with the parents of the cast members, both with the cast member present and other sessions where it is only the parent, was analyzed. Questions included: Are parents pleased to see a character like Matilda behaving badly yet still winning and achieving good? Does Matilda display qualities of being a hero? How is Matilda not a hero? Are Matilda’s naughty tricks justifiable? It was key to document how a parent perceives the role of the parents and authority figures in the play as well as their lack of empathy or encouragement for literature.

The design of this production of Matilda the Musical was meant to reflect Matilda’s love of literacy. Since the design employed a library with a playground hybrid aesthetic, games and elements of play were implemented into the rehearsal process. The hope was that the older actors were able to tap into the experience of being a child as this ability to “play” often fades with age. Above all, this thesis is meant to celebrate the child and keep the wonder and gifts of childhood, as reflected at the heart of Dahl’s Matilda the Musical.
CHAPTER II

DRAMATURGICAL PROTOCOL

First Responses

Production Context

This production of Matilda the Musical was the centerpiece production in a season of twelve plays running from March to late August at the Original Kids Theatre Company. The cast of twenty-seven members included elementary school children as the students of Crunchem Hall, high school pupils as the upper year students at the school, and recent alumni members as the adults and parents. The actors rehearsed three times a week, four hours at a time, from April to the last two weeks of June. The show ran for two weeks, totaling twelve performances. The impetus for producing this play was building young people’s confidence and interpersonal skills through mounting a mega musical production.

Pluses

1. The musical’s advocacy for the voice of young people mirrors the value structure of the theatre company. This message is particularly relevant to the students of today.

2. The title role offers an incredible opportunity for a young actress. This role is said to be the most challenging role for a young girl since Annie (Matilda & Me).

3. Music Theatre International classifies the actors as an “ensemble cast” and the cast size as “large,” comprised of twenty-one and up, with opportunities for
further expansion (*Matilda—Music*). The original Broadway cast was twenty-seven, with fifteen as purely ensemble members (*Matilda—Broadway*). The cast could be smaller, yet the ensemble track actors would be quite busy.

4. The ensemble is given a great deal of responsibility, as there are many production numbers. There is an opportunity for actors to create fully-formed characters with backstories and relationships. Many of the roles feature doubling and, therefore, the actors are challenged with the ability to play more than one part.

5. There is excitement any time a theatrical licensing house releases a new acquisition. The students immediately buy into what is “new.” *Matilda the Musical* is undoubtedly within the pop culture, zeitgeist, considering the popularity of the Roald Dahl’s original book, the 1996 film adaptation, and this new musical.

6. The content is perfect for a youth theatre company. The message of empowering young people to stand for what they believe in resonates with the theatre company’s culture and values. The story, based on Dahl’s novel, is very popular with students and schools, which helps market the show to the general populace.

7. Magic effects help drive the story and keep the audience engaged, and can be achieved on an elaborate, high budget scale or with equally effective low-tech options.

8. The music is demanding and particularly “wordy.” It splits into multiple parts for most of the show. The “wordiness” of the lyrics assists students in focusing on diction and articulation.
9. Despite being based on a children’s novel, the adaptation is not afraid to dive deep into the darker tonal qualities of Dahl’s original story. The musical explores themes of relationships between children and adults, personal agency, and justice. These mature subjects keep senior students engaged and ensure that the show is not written off as a “kid’s show.”

10. There are many opportunities for the use of imaginative staging and solutions.

11. The role of Miss Trunchbull is written in the pantaomime tradition, and is more comic than scary.

**Minuses**

1. The play is based on a cherished novel and a nostalgic 1996 film; therefore, the audience is already arriving with set expectations and high standards.

2. The main role of Matilda is an incredibly demanding one for a young person. Matilda must sing, dance, act, and also carry four massive monologues. The audience must fall in love with the character. There are many references in the script about how small she is, so it is essential for her to be portrayed by a young child.

3. Although the show offers many opportunities for young actors, it is also rooted in them. The cast of kids handle a large portion of the singing, dancing, and storytelling in the show.

4. The kids appearing in the show need to play their roles as authentic, real kids in their performances, not “stage kids.”

5. The darker tones of the music and storytelling could be frightening to audience members and potential cast members.
6. The tracking of roles is incredibly demanding for young actors.

7. The music is deceptively tricky. The vocal ranges reach a high register, most of the songs contain split harmony, and many feature vocalized backup sounds. This has proven to be difficult for young people to retain.

8. The musical is written for an eleven-piece orchestra (keyboard I, keyboard II/conductor, bass, cello, guitar, reed I, reed II, trombone, trumpet I, trumpet II, and percussion). A theatre company on a limited budget may not be able to accommodate the full orchestra. This production was limited to an orchestra of seven musicians.

9. The magic effects and props take time to perfect and are needed in rehearsal for the actors to become comfortable with them. Examples include a disappearing cake, a girl thrown around by her pigtails, a boy’s ears are stretched, and a piece of chalk magically writes a message on a chalkboard.

10. A chocolate cake must have slices disappear throughout the musical number, “Bruce,” suggesting the passage of time.

Questions

1. What time period or era does Matilda take place?

2. Where in England does Matilda take place?

3. Are the other students at Crunchem Hall as interested in reading as Matilda is?

4. Why do the students of Crunchem Hall not report Miss Trunchbull’s destructive behaviour to the authorities?

5. Why do the actions of Miss Trunchbull in the past cripple Miss Honey?

6. How is Matilda able to move things with her mind?
7. Must Miss Trunchbull be played a man as it was in the original production? Or is it acceptable for a woman to play the role?

Clues
1. With Dahl’s work, if one strays too far to sentimentality, the message becomes lost. His signature is that you do not trust the adult world.
2. The opening night mirrors Dahl’s opening essay in the book that rants about parents believing their child is capable of anything and can do no wrong.
3. The audience must believe in the capabilities and intelligence of a small, young girl.
4. Reading is symbolic in the show.
5. The relationship of the parents and kids against one another creates tension between the characters.

Imagery
1. The use of wordplay is evident in the dialogue and the sharp musical lyrics.
2. Home is a reoccurring image.
3. Books are a central metaphor for knowledge.
4. Crunchem Hall resembles a prison.
5. Small moments of trickery, such as gluing Mr. Wormwood’s hat to his head or the newt in Miss Trunchbull’s nickers, represent small victories for Matilda.

Concretes
1. The director must cast children to properly respect the vision of Roald Dahl.
2. Matilda has grown up with an unsuitable family and feels trapped inside their world.
3. Miss Honey feels trapped by her obligation and contractual agreement to Miss Trunchbull.

4. Miss Trunchbull is a character incapable of changing her dictatorial reign over the school.

5. Magic is real, and a little girl is capable of moving objects with her eyes.

Supplements to the Play Script/
Areas of Inquiry

Source Studies

Matilda the Musical features a libretto by Dennis Kelly, with music and lyrics by Tim Minchin. The musical is adaptation based on a children’s novel by Roald Dahl, which was his last major novel. Despite being hailed as a success, the novel came under scrutiny for its depiction of adults. The play premiered at the Royal Shakespeare Company in Stratford-upon-Avon in 2010, transferred to the West End in 2011 and finally, onto Broadway in 2013. Although many of Dahl’s stories have been adapted for stage, Matilda the Musical is first adaptation of the book developed for the stage (“The Matilda the Musical Story”).

Glossary

All page numbers below refer to the libretto of Matilda the Musical, by Dennis Kelly, and published by Music Theatre International in 2018. Since the show was created in England by a British playwright, many of the terms that required research were British slang. All definitions are from www.dictionary.com.

umbilical cord (1): a cord or funicle connecting the embryo or fetus with the placenta of the mother and transporting nourishment from the mother and wastes from the fetus
*de-rigeur* (2): to the fullest extent; literally

*unmiraculous* (2): performed by or involving a supernatural power or agency

“go figueur!” (2): phase to express the speaker's belief that something is amazing or incredible

*barrelina* (2): a corpulent or obese ballet dancer; typically used as a derogatory term

*empirical* (4): depending upon experience or observation alone, without using scientific method or theory, especially as in medicine

*ballroom dancing* (4): any of a variety of social or recreational dances performed by couples, as in a ballroom

*supple* (4): bending readily without breaking or becoming deformed; pliant; flexible

*bloody hell* (5): an interjection of either amazed awe or sudden anger/despondency

*undercarriage* (7): slang for crotch

*tarantella* (7): a group of various folk dances characterized by a fast upbeat tempo, usually in time, accompanied by tambourines

“*qui mon fella italiano*” (7): Italian for “with my Italian guy”

*runners* (9): British slang for automobile

*escapologist* (10): the method or skill of extricating oneself from handcuffs, chains, etc., as of a magician or other performer

“*bleach my roots*” (10): color the starting part of the hair

“*knackered old bangers*” (10): British slang for exhausted, very tired automobiles

*headmistress* (10): a woman in charge of a private school

*bookworm* (11): a person devoted to reading or studying

*naughty* (12): disobedient; mischievous (used especially in speaking to or about children)
peroxide (12): a bleaching agent

hair tonic (12): an "old school" hair styling product. It makes the hair look glossier, something which many people viewed as a sign of healthy hair

bananas (14): slang for crazy

loo (14): British informal for toilet

compact (14): small and economical make-up pocket mirror

feats (17): a specialized skill; a profession

heaps (19): a great quantity or number; multitude

gaol (19): British for jail

Bambinatum est maggitum (26): pseudo-Latin for “Children are maggots.”
squib (27): British slang for something which fails on all accounts

jot (28): British slang for a “very small amount”

Circulum magitum magitum (28): pseudo-Latin for “Circle, maggots.”
squits (29): British informal for a small or insignificant person


“Circulum est deus! Deus!” (29): pseudo-Latin for “Circle is God! God!”

flaming (30): used as an intensifier

treacle (32): molasses, especially that which is drained from the vats used in sugar refining

The Chokey (32): “a very tall but narrow cupboard. The floor is only ten inches square so you can’t sit down or squat in it. You have to stand. And three of the walls are made of cement with bits of broken glass sticking out all over, so you can’t lean
against them. You have to stand more for less at attention all the time when you get locked up in there. It’s terrible” (Dahl 83)

*suppurating* (34): to produce or discharge pus, as a wound

*spleen* (34): the corresponding organ in other animals

*ciao* (37): Italian for “Hello.”


*quaint* (38): having an old-fashioned attractiveness or charm; oddly picturesque

*rhumba* (40): a dance, Cuban in origin and complex in rhythm

*spangly* (42): a small, thin, often circular piece of glittering metal or other materila, used especially for decorating garments

*carbuncle* (45): a painful circumscribed inflammation of the subcutaneous tissue, resulting in suppuration and sloughing, and having a tendency to spread somewhat like a boil, but more serious in it effect

*mafia* (45): a hierarchically structured secret organization allegedly engaged in smuggling, racketeering, trafficking in narcotics, and other criminal activities in the United States, Italy, and elsewhere

*fiend* (46): a diabolically cruel or wicked person

*consign* (46): to hand over or deliver formally or officially; commit (often followed by to)

*Tardis* (48): The TARDIS is a fictional time machine and spacecraft that appears in the British science fiction television series Doctor Who and its various spin-offs

*caboose* (49): slang for the buttock

*verrucas* (52): a wart
reservoirs (52): a large or extra supply or stock; reserve:

muffin (52): slang for brains

sweets (55): British slang for candy

knackered (61): British slang for exhausted; very tired

nocturnal (61): active at nighttime

sullied (64): to soil, stain, or tarnish

britches (66): Also called knee breeches. knee-length trousers, often having ornamental buckles or elaborate decoration at or near the bottoms, commonly worn by men and boys in the 17th, 18th, and early 19th centuries

abetting (66): to encourage, support, or countenance by aid or approval, usually in wrongdoing

insubordination (66): the quality or condition of being insubordinate, or of being disobedient to authority; defiance

mutiny (66): rebellion against any authority

insurgence (66): an act of rebellion; insurrection; revolt

coup (67): a highly successful, unexpected stroke, act, or move; a clever action or accomplishment

rigidity (68): inflexible, strict, or severe

piteous (69): evoking or deserving pity; pathetic

pong (69): an unpleasant smell; stink

newt (69): any of various small semiaquatic urodele amphibians, having a long slender body and tail and short feeble legs

vile (71): repulsive or disgusting; unpleasant
hedgerows (74): a row of bushes or trees forming a hedge

glades (74): an open space in a forest

klaxon (79): a loud electric horn, formerly used on automobiles, trucks, etc., and now often used as a warning signal

gawping (88): to stare with the mouth open in wonder or astonishment; gape

nit (88): British slang for a slow-witted, stupid, or foolish person

**Geographical References and Place Names**

In Dahl’s novel, the town is only referred to as “the village” (Dahl 5). It is assumed, based on Dahl’s heritage, literary references, and the strict, regimented schooling system, that the story takes place somewhere in Britain. In Britain, “high street” is a metonym for the concept (and frequently the street name) of the primary business street of towns or cities. One clue is when Miss Honey states that she attended a teachers’ training college in Reading which is “only forty minutes’ bus-ride away from here” (166).

In the original novel, when Miss Honey and Matilda leave for her cottage, Dahl refers to the English village as High Street (145). Dahl had an affinity for the quaint, pastoral, simple pleasures of the countryside, as also represented in his other novel, *Danny the Champion of the World* (*The Marvelous World*). Miss Honey’s cottage is inspired by literature:

It was like an illustration in Grimm or Hans Andersen . . . It was the house where the poor woodcutter lived with Hansel and Gretel and where Red Riding Hood’s grandmother lived and it was also the house of The Seven Dwarfs and The Three Bears and all the rest of them. It was straight out of a fairy-tale. (153)

Crunchem Hall represents literacy, wisdom and education, but the school is also portrayed as a dark and difficult place, suggesting that the road to success is not always
easy. The hall is transformed through Matilda’s victories, and Miss Honey is rightfully rewarded as the new Headmistress. The new school is a safe, but also a challenging environment where students can advance, grow, and learn.

In the adaptation, Dennis Kelly effectively shifts between three primary locations: the Wormwood house, the library and the school. The Wormwood home is a space of conflict, the library is a space of refuge, and the school is a confining prison. Each of the locations is specifically aimed at representing a particular character. For instance, Crunchem Hall is a large, imposing, and stark building, reflective of Miss Trunchbull, who runs it. The same is true for Miss Honey’s cottage; it is small, modest, and cozy, a physical manifestation of her reserved and thoughtful personality. This juxtaposition by at the author can “shape the events on stage in a way that Matilda’s struggle with her parents run concurrently with the battle against Headmistress Trunchbull and her growing friendship with Miss Honey” (Palkovich).

Specific Geographic References

MRS. WORMWOOD. “I’m competing in the bi-annual international amateur Salsa and Ballroom Dancing Championships in Paris” (4).

MR. WORMWOOD. “Don’t stand there gawping, we’re going to Spain” (88)!

Pronunciations

Each word below is designated by page number. Unless otherwise noted, IPA pronunciations are from *Merriam-Webster*.

*Roald Dahl*: Roo-al Dall

*Nigel* (1): nahy-juh l

*ballerina* (1): bal-uh-ree-nuh

*umbilical* (3): uhm-bil-i-kuh l

*empirical* (4): em-pir-i-kuhl

*Wormwood* (4): wurm-woo d

*tarantella* (7): tar-uh n-tel-uh

*qui mon fella italiano* (7): kwi mmon fella italjano

*Matilda* (9): Muh-ti-duh

*escapologist* (10): ih-skey-pol-uh-jee, es-key-

*peroxide* (14): puh-rok-sahyd

*Phelps* (15): felps

*Tolstoy* (16): tuhl-stoi

*gaol* (19): jeyl

*Lavender* (23): LAV-uh n-der

*Hortensia* (23): or-TEN-sya

*D’Urbervilles* (24): Der-ber-vills

*Stig* (24): St-EE-g

*Bambinatum est maggitum* (26): bomb bee nat um est mag ee tum

*Circulum magitum magitum* (28): kir i kyoo luhm mag ee tum mag ee tum
Gloria magitum (29): glaw ree uh mag ee tum

Circulum est deus! (29): kir i kyoo luhm

knackered (30): nak-erd

Julius Rottwinkle (32): jool-yuh s raw tl wing-kuh l

Chokey (32): chohk ee

spleen (34): spleen

Rudolpho (37): roo-dolf’o

Ciao (37): chah-aw


quaint (38): kweynt

derrière (39): der-ee-air

carbuncle (45): kahr-buhnh-kuh l

Bogtrotter (46): bawg-trot-er

Satan (47): seyt-n

caboose (49): kuh-boos

maggots (51): mag-uh t

garrantorically (52): garr ann tawr ick ale ee

varrucas (52): vuh-roo-uh

Brontë (54): bron-tee

McEwan (54): MUH kyoo uhn

newt (55): noot

nocturnal (61): nok-tur-nl

olfactory (66): ol-fak-tuh-ree
mutiny (66): myoot-n-ee

coup (67): koo

fibre (68): fahy-ber

muzzle (72): muhz-uhl

horde (85): hawrd

solicitor (87): suh-lis-i-ter

Sergi (90): SER-jee

Literary Allusions

Considering Dahl’s love and endorsement of literature, Matilda the Musical features several allusions to prominent works of literature. Many relate to the fact that Matilda is intelligent and well-read.

“It was the best of times, it was the worst of times, it was the age of wisdom . . .” (9): the opening lines to A Tale of Two Cities from Charles Dickens’ 1859 novel (“A Tale of Two Cities”).

“Jack and Jill went up the hill . . .” (11): a traditional English nursery rhyme. The Roud Folk Song Index classifies this tune and its variations as number 10266. The rhyme dates back at least to the eighteenth century and exists with different numbers of verses each with a number of variations (“Jack and Jill—nursery rhyme”).

Romeo & Juliet (12): Matilda compares the enviable fate of William Shakespeare’s tragic star-crossed lovers (“Romeo and Juliet”).

“And good luck with the Tolstoy” (16): a reference to the Russian author, best known for War & Peace (“War and Peace”).
Nicholas Nickleby (24): Charles Dicken’s third novel centres on the life and adventures of Nicholas Nickleby, a young man who must support his mother and sister after his father dies (“Nicholas Nickleby”).

Oliver Twist (24): Charles Dickens’s second novel centres on orphan Oliver Twist, born in a workhouse and sold into apprenticeship with an undertaker. After escaping, Oliver travels to London, where he meets “The Artful Dodger,” a member of a gang of juvenile pickpockets led by the elderly criminal, Fagin (“Oliver Twist”).

Tess of the D’Urbervilles (24): a novel by Thomas Hardy, first published serially in bowdlerized form in the Graphic (July—December 1891) and in its entirety in book form (three volumes) the same year. It was subitled “A Pure Woman Faithfully Presented” because Hardy felt that its heroine was a virtuous victim of a rigid Victorian moral code. Now considered Hardy’s masterwork, it departed from conventional Victorian fiction in its focus on the rural lower class and in its open treatment of sexuality and religion (“Tess of the D’Urbervilles”).

Lord of the Rings (24): an epic high fantasy novel written by English author and scholar J. R. R. Tolkien. The story began as a sequel to Tolkien's 1937 fantasy novel The Hobbit, but eventually developed into a much larger work. Written in stages between 1937 and 1949, The Lord of the Rings is one of the best-selling novels ever written, with over 150 million copies sold (“Lord of the Rings”).

Kim (24): a novel by Nobel Prize-winning English author Rudyard Kipling. The story unfolds against the backdrop of The Great Game, the political conflict between Russia and Britain in Central Asia. The novel made the term “Great Game”
popular and introduced the theme of great power rivalry and intrigue ("Kim—novel").

*The Invisible Man* (24): a science fiction novel by H.G. Wells. *The Invisible Man* of the title is Griffin, a scientist who has devoted himself to research into optics and invents a way to change a body's refractive index to that of air so that it neither absorbs nor reflects light and thus, becomes invisible. He successfully carries out this procedure on himself, but fails in his attempt to reverse it. An enthusiast of random and irresponsible violence, Griffin has become an iconic character in horror fiction ("The Invisible Man").

*The Secret Garden* (24): a novel by Frances Hodgson Burnett first published in book form in 1911 following the publication in 1910 of a serial version in a US magazine. Set in England, it is one of Burnett's most popular novels and is considered a classic of English children's literature. Several stage and film adaptations have been made ("The Secret Garden").

*Crime and Punishment* (24): a novel by the Russian author Fyodor Dostoevsky. *Crime and Punishment* focuses on the mental anguish and moral dilemmas of Rodion Raskolnikov, an impoverished ex-student in Saint Petersburg who formulates a plan to kill an unscrupulous pawnbroker for her money. Before the killing, Raskolnikov believes that with the money he could liberate himself from poverty and go on to perform great deeds; but afterwards he finds himself racked with confusion, paranoia, and disgust for what he has done. His moral justifications disintegrate completely as he struggles with guilt and horror, and confronts the real-world consequences of his deed ("Crime and Punishment").


*Mary Shelley* (54): 1797–1851, English author, known for *Frankenstein* (“Mary Shelley”).

*Charlotte Brontë* (54): English novelist and poet, the eldest of the three Brontë sisters who survived into adulthood and whose novels became classics of English literature. Brontë is best known for writing *Jane Eyre* (“Charlotte Brontë”).

*Jane Austen* (54): an English novelist known primarily for her six major novels, which interpret, critique and comment upon the British landed gentry at the end of the 18th century. With the publications of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer (“Jane Austen”).

*James Joyce* (54): an Irish novelist, short story writer, poet, teacher, and literary critic. He contributed to the modernist avant-garde and is regarded as one of the most
influential and important authors of the twentieth century. Joyce is best known for *Ulysses* (1922), a landmark work in which the episodes of Homer's *Odyssey* are paralleled in a variety of literary styles, most famously stream of consciousness ("James Joyce").

*Ian McEwan* (54): an English novelist and screenwriter best known for Gothic short stories such as *The Cement Garden* and *The Comfort of Strangers* ("Ian McEwan").

*William Shakespeare* (54): an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist ("William Shakespeare").

*Moby Dick* (54): an 1851 novel by American writer Herman Melville. The book is sailor Ishmael's narrative of the obsessive quest of Ahab, captain of the whaling ship *Pequod*, for revenge on Moby Dick, the white whale that on the ship's previous voyage bit off Ahab's leg at the knee ("Moby-Dick").

MRS. PHELPS. “So the story does have a happy ending, after all” (59).

MATILDA. “These stories delivered to me fully written” (72).

MATILDA. “Like the sound of a page being turned in a book” (73).

MRS. PHELPS. “And I wish so much that I could tell you that the story has a happy ending” (88).

MRS. PHELPS. “But perhaps the truth is not all stories have happy endings” (88).

*Dostoyevsky* (90): a Russian novelist, short story writer, essayist, journalist and philosopher. His most acclaimed works include *Crime and Punishment* (1866), *The Idiot* (1869), *Demons* (1872) and *The Brothers Karamazov* (1880).
Dostoevsky's oeuvre consists of 11 novels, three novellas, seventeen short stories and numerous other works. Many literary critics rate him as one of the greatest psychologists in world literature ("Fyodor Dostoevsky").

**References to the Natural World**

ALL GIRLS. “Mum says I’m an angel sent down from the sky” (1).

DAD 1. “Take another picture of our angel from this angle over here” (2).

DOCTOR. “A child, the most precious gift that the natural world can bestow upon us has been handed to you” (5).

DOCTOR. “Every life I bring into this world restores my faith in humankind” (5).

DOCTOR. “Each newborn life a canvas yet unpainted” (6).

DOCTOR. “Every life is unbelievably unlikely. The chances of existence—almost infinitely small. The most common thing in life is life” (6).

MR. WORMWOOD. “All I can say is thank heavens Michael has inherited his old man’s brains, eh son” (10)?

MATILDA. “’Twas written in the stars before they even met” (12).

MATILDA. “A storm can begin with a flag of a wing” (12).

MRS. WORMWOOD. “What on earth did you do that for” (14)?

MATILDA. “They moved into a beautiful, old house on the edge of town and in the evenings they would walk and take the air” (16).

MISS TRUNCHBULL. “See how my trophies gleam in the sunlight” (27)?

MR. WORMWOOD. “Looks like rain” (37).

BRUCE. “... as a huge cloud of chocolaty gas wafted from my mouth and drifted...” (46).
LAVENDER. “What I do is I volunteer to get the Trunchbull a jug of water” (55).

LAVENDER. “A newt is like a really ugly lizard that lives in water, so I pick it up and—No” (55).

BRUCE. “I will be tall enough to reach the branches that I need to reach to climb the trees you get to climb when you’re grown up” (55).

AMANDA, ERIC, TOMMY & BRUCE. “And I will wake up when the sun comes up” (56).

ALL KIDS. “And I will spend all day just lying in the sun” (56).

MATILDA. “So hard that he felt that she would hug all of the air out of him” (58).

MATILDA. “And suddenly the flames are covered din foam before they can both be blown to pieces” (59).

MATILDA. “That was badgers, it was a programme about badgers” (61).

MISS TRUNCHBULL. “There is an age for reading and an age for being a filthy little toad. These . . . are toads” (65).

MISS TRUNCHBULL. “Only Bogtrotter here is now a good toad” (65).

MISS TRUNCHBULL. “Where is my jug of water?” (65).

MISS TRUNCHBULL. “Just like a rotten egg floats to the top of a bucket of water” (66).

MISS TRUNCHBULL. “Before a weed becomes too big and greedy, you really need to nip it in the bud” (67).

MISS TRUNCHBULL. “Before the worm starts to turn . . .” (67).

MISS TRUNCHBULL. “You must scrape off the dirt and rip from the mud” (67).

MISS TRUNCHBULL. “The peace and the quiet, a burbling stream” (68).

MISS TRUNCHBULL. “Don’t let them steal your horses” (69).
LAVENDER. “Look, the newt! Can you see? It’s the newt! I’ve got the Newt, this is the newt” (69)!

MISS TRUNCHBULL. “You are wet. You are weak” (70).

TOMMY. “Oh, it’s disgusting! It’s a snake” (70)!

MATILDA. “And this burning inside me would usually fade. But it isn’t today, And the heat and the shouting” (72).

MATILDA. “Like the sound of a page being turned in a book, or a pause in a walk in the woods” (73).

MATILDA. “And it is quiet. And I warm. Like I’ve sailed into the eye of the storm” (73).

MISS HONEY. “This roof keeps me dry when the rain falls. This door helps to keep the cold at bay” (76).

MISS HONEY. “On this pillow I can dream my nights away” (76).

MISS HONEY. “Through this window I can watch the seasons change” (77).

MISS HONEY. “And when it’s cold outside I feel no fear. Even in the winter storms I am warmed by a small but stubborn fire” (77).

MISS HONEY. “And when it’s cold and bleak, I feel no fear. Even in the fiercest storm. I am warmed by this small but stubborn fire, even when outside it’s freezing” (77).

MISS TRUNCHBULL. “These little specks of dust can’t be this clever, they are worms” (80)!
References to the Social/Political/Cultural/Ideological Worlds of the Play

Social

ERIC. “My mummy says I’m a miracle” (1)!

TOMMY. “My daddy says I’m his special little guy” (1)!

ALL GIRLS. “Mum says I’m an angel sent down from the sky” (1).

MR. WORMWOOD. “I don’t suppose we could exchange it for a boy, could we” (7)?

MRS. WORMWOOD. “I mean it’s not normal for a girl to be all thinking . . .” (10).

MRS. WORMWOOD. “I’ve got a whole house to look after” (10).

MR. WORMWOOD. “But I’m going to make us rich” (10)!

MR. WORMWOOD. “Fair does not get you anywhere, you thick-headed twit brain” (10)!

MR. WORMWOOD. “Well, I shall take the money when you earn it. And I will spend it” (11).

MR. WORMWOOD. “In business, son, a man’s hair is his greatest asset. Good hair means a good brain” (13).

MATILDA. “But I think it’s good for grownups to have their own space” (15).

MATILDA. “And as time passed they grew quite old and still they had no child” (17).

LAVENDER. “School is really fun according to my mum” (20).

MRS. WORMWOOD. “Oh, don’t tell me we’re not rich . . .” (29).

MRS. WORMWOOD. “She’s got no respect, that one. It’s all books and stories” (30).

BIG KID. “Once Agatha Trunchbull decides you’re guilty you are squashed” (32).

MRS. WORMWOOD. “Well stop her reading then. Lord knows we’ve tried” (38).
MRS. WORMWOOD. “What you know matters less than the volume with which what you don’t know’s expressed” (39).

MRS. WORMWOOD. “Content has never been less important so you got to be loud” (39).

MISS HONEY. “You are a teacher, just go back to school” (41).

MISS HONEY. “And what sort of teacher would I be if I let this little girl fall” (42).

MRS. PHELPS. “It’s just that they want that child so very much” (44).

MISS TRUNCHBULL. “Do you think I would allow myself to be drafted by these maggots” (51)?

MR. WORMWOOD. “It is not normal for kids to behave in this fashion” (52).

MR. WORMWOOD. “All I learnt from telly what to think and what to buy” (53).

BRUCE & TOMMY. “And 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” (55).

MR. WORMWOOD. “I want my family to share of my triumph” (61).

MRS. WORMWOOD. “What have we done to deserve a child like you” (62)?

MISS TRUNCHBULL. “You believe in kindness and fluffiness and books and stories. That is not teaching! To teach the child, we must first break the child” (65).

MISS TRUNCHBULL. “This school, of late, has started reeking . . .” (65).

MISS HONEY. “I completely fell in love with it” (75).

ERIC. “Miss Honey’s taught us. She’s very good at teaching” (80).

MISS HONEY. “I’ve taught them, that’s all. With kindness and patience and respect” (80).
Political

DAD 3. “We’ll have to change his school, the teacher’s clearly falling short” (3).

MATILDA. “In the slip of a bolt, there’s a tiny revolt. The seeds of a war in the creak of a floorboard” (12).

MATILDA. “Kings, Queens, Celebrities and Astronauts” (16).

BIG KIDS. “Cos your life as you know it is ancient history” (19).

MISS TRUNCHBULL. “If you want to throw the hammer for your country, you have to stay instead the circle all the time” (27).

MATILDA. “Or off to prison you both shall go” (43)!

MISS TRUNCHBULL. “This clot, this foul carbuncle is none other than a disgusting criminal, a denizen of the underworld, a member of the mafia” (45)!

MISS TRUNCHBULL. “Well this crime took place before school started. Therefore she is guilty” (45)!

MISS TRUNCHBULL. “He should’ve thought of that before he made a pact with Satan and decided to steal my cake” (47)!

KIDS. “You’ll never again be subject to abuse for your immense caboose” (50).

MRS. PHELPS. “Let’s call the police” (60)!

MR. WORMWOOD. “Ten minutes later the Russians show up” (61).

MRS. WORMWOOD. “Russians are nocturnal, I saw it on a programme last night” (61).

MISS TRUNCHBULL. “The waft of anarchy in progress” (67).

MISS TRUNCHBULL. “This anarchistic mischiefin’” (68).

MISS TRUNCHBULL. “You ought to be in prison, in the deepest, dankest, darkest prison” (72)!

MISS TRUNCHBULL. “No punishment I shall not inflict” (73)!

MATILDA. “Let’s go to the police” (78)!

BRUCE. “Never again will she take away my freedom” (84).

BRUCE. “And we won’t forget the day we fought” (84).

ALL KIDS. “Never again will be live behind bars” (85).

ALL KIDS. “It’s not insulting, we’re revolting” (85)!

MR. WORMWOOD. “I didn’t know they were the flaming Russians” (88)!

Cultural

MRS. WORMWOOD. “I’m competing in the bi-annual international amateur Salsa and Ballroom Dancing Championships in Paris” (4).

MRS. WORMWOOD. “I should be dancing the tarantella qui mon fella italiano” (7).

MRS. WORMWOOD. “Look at this, she’s reading a book. That’s not normal for a five year old. I think she might be an idiot” (9).

MR. WORMWOOD. “You’re off to school in a few days time and you won’t be getting ‘right’ there” (11).

MATILDA. “I love books. Last week I read quite a few” (24).

MISS TRUNCHBULL. “What do you think it took to become English hammer-throwing champion 1969” (27)?

MR. WORMWOOD. “So, telly, if you bothered to look, is like the equivalent of, like, lots of books” (53).

MISS TRUNCHBULL. “In this world, children, there are two types of human beings. The winners and losers” (79).
Ideological

The ideologies of Miss Honey and the Wormwoods are in contrast. The Wormwoods believe success comes in money and beauty, whereas clever people are looked down upon. Throughout the play, the Wormwoods frequently associate vanity with femininity and intelligence with arrogance (Petronick). Children are name-called as “nerds” or “bookworms.” Mrs. Wormwood finds success by marrying a successful husband and looking beautiful, rather than studying to achieve success independently. Dahl advocates that cleverness and intelligence are valued qualities and that clever people have the ability to change the world.

Mr. and Mrs. Wormwood are far from dumb. They are ‘street smart’ as opposed to being ‘book smart.’ Mr. Wormwood finds ways to successfully dupe people into buying broken down old cars. Matilda, herself, is of both worlds: she is book smart in her gifted intellect but has also been conditioned by her parents to be street smart. She is able to survive her household and intends to make things right through small acts of trickery.

CHILDREN’S ENTERTAINER. “Specialness is de-rigeur above average is average, go figueur” (2).

CHILDREN’S ENTERTAINER. “Is it some modern miracle of calculus that such frequent miracles don’t render each one unmiraculous” (2)?

DOCTOR. “A child, the most precious gift that the natural world can bestow upon us has been handed to you! A brand-new human being, a life, a person, a wonderful new person is about to come into your life to bring love and magic and happiness and wonder” (5)!

DOCTOR. “Every life I bring into this world restores my faith in humankind” (5).
DOCTOR. “Each newborn life a canvas yet unpainted” (5).

MATILDA. “But that’s not fair” (10)!

MATILDA. “What? But I didn’t do anything! That’s not right” (11)!

MATILDA. “Sometimes you have to be a little bit naughty” (12).

MATILDA. “But time is the one thing no-one is master of” (17).

MISS TRUNCHBULL. “Do you think in that moment when my big moment came that I treated the rules with causal disdain” (27)?

MISS TRUNCHBULL. “If you want to throw the hammer for your country, you have to stay instead the circle all the time” (27).

The Author and Their World

Matilda the Musical was adapted for the stage by Dennis Kelly, with a musical score by Tim Minchin. This collaboration between the two results in the musical version of Roald Dahl’s famous novel.

Roald Dahl

Dahl was born in Wales to Norwegian immigrant parents, who enrolled him in Cathedral School in Llandaff (“About Roald Dahl”). This boarding school had a similar strict tone as Crunchem Hall in Dahl’s future book, Matilda. At the age of eight, Dahl and four of his friends were caned by the headmaster after putting a dead mouse in a jar of gobstoppers at the local sweet shop to frighten the shop owner (The Marvelous World). This began Dahl’s long-time antagonistic relationship with authority.

At his time at Repton School in Derbyshire, at age thirteen, “the savagery of older pupils to younger ones, and the coldness of masters to boys, almost drove him to suicide” (The Marvelous World). Dahl felt an immediate isolation in the confines of the school.
None of the teachers offered any assistance and he felt completely alone. In time, he would use books as a retaliation against authority, where often times bullying the vulnerable attracts ruthless retribution (Lewis).

After graduating, Dahl was interested in finding a career that would take him to exotic places. To achieve this goal, he served in the Royal Air Force during the Second World War. In September 1940, he survived a horrible crash, smashing his nose and leaving him temporarily blind. He managed to drag himself away from the wreckage. Because of this, he was in chronic pain for his entire life; however, it was said that this traumatizing event sparked the beginning of his writing. The sense of magic and escape that came in flying high above the earth sparked an interest in imaginative writing (The Marvelous World).

Dahl wrote children’s books because he had children, and he used to tell them stories each night. His nightly improvised bedtime stories would expand into full length novels, including Fantastic Mr. Fox, Danny, the Champion of the World, and The BFG (“Roald Dahl titles”). His first marriage, which lasted thirty years, was to American actress, Patricia Neal; they had five children (“About Roald Dahl”). Children became his target audience and his protagonist. Dahl saw the inner child without condescending eyes. His books are a reminder to adults of what life was like through a child’s innocence, yet his writing is not meant to be didactic, but moral bearing. According to Lucy Dahl, one of his daughters, his “compassion for children and the underdog” is a necessary quality in anyone adapting her father’s work (Collins-Hughes). Dahl’s first children’s story, James and the Giant Peach, was published in 1961 and was a huge hit. In his writing process,
Dahl could only write about five hundred words a day. After that, he could no longer hear the voices of the imaginations of the characters (“Theatre Talk”).

Following the success of *James and the Giant Peach* came many immediate successes in literature and film: *Charlie and the Chocolate Factory*, *Danny the Champion of the World*, *My Uncle Oswald*, and the screenplay for the James Bond hit, *You Only Live Twice* and *Chitty Chitty Bang Bang* (“About Roald Dahl”). Dahl had the miraculous ability to vividly recall his childhood. Survival is often the main motivation of his characters and enemies are likely to come from within family as from outside of it. Charlie Bucket’s soulmate in *Charlie and the Chocolate Factory* is not his mother, father or sibling, but rather, his grandfather. James in *James and the Giant Peach* finds salvation in his nonhuman friends of bugs. Dahl allows the child to find resolution through unfamiliar contexts. For his last major novel, the enemy was the parents from hell, whose conniving, vulgar imbeciles try to crush a child’s love of reading (Sturrock 41).

Dahl was confronted with many personal challenges in his lifetime. His wife, Patricia Neal, an Oscar-winning actress, suffered from three strokes in her lifetime (“About Roald Dahl”). Consequently, Dahl struggled with writing *Matilda*. Many who read a draft of it thought he had gone off the rails (Schulman). The initial draft concluded with a race course with Matilda “using her telekinetic powers to manipulate the result of a horse race and therefore help her favorite teacher solve her financial problems. She died in doing so” (Sturrock 541). His editors also found the initial draft far too aggressive and even shocking. The process of constantly revisiting and revising the book was exhausting for Dahl and made him even wonder whether he could even continue with the writing
process. For the first time, Dahl would ultimately rewrite every single word of the novel for a fresh interpretation and ultimately, the lead character would be refashioned to a more underdog narrative (Schulman). The final version advocated for young people and vilified parents and teachers. Dahl hoped that children would celebrate after reading it, and shout: “Hooray, here at last is a grown-up who understands what it is like to be one of us” (Sturrock 547).

*Matilda* was released 1988 and won the Children’s Book Award shortly after it was published; it has continued to delight readers ever since. The musical captures Dahl’s metatextual essence of character-as-author devices, allowing the characters to serve as the mouthpiece for Dahl’s perspectives on children and adults and the ever-evolving moral universe: “Dahl knew how to shock . . . how to scare . . . how to keep his reads on the edge of their seats. His books are a kind of imaginative survival manual for children” (Sturrock 42). The authors of the musical expand upon Dahl’s narratives with new themes and concerns.

Roald Dahl died on November 23, 1990, at the age of seventy-four. He is buried in the parish church of St. Peter and St. Paul in Great Missenden. Located in this village is The Roald Dahl Museum and Story Centre that continues to inspire, amaze, and thrill generations of readers (“About Roald”). Dahl produced one of the most celebrated canons of children’s literature and is regarded as “one of the greatest storytellers for children of the 20th century” (Lewis).

*Dennis Kelly*

Dennis Kelly was born in 1970, and left school at the age of sixteen before working many alternate jobs. He attended Goldsmiths College on the degree of Drama
and Theatre Arts. Kelly admittedly like to write about contemporary themes and topics. ("Playwrights Encyclopedia"). Kelly was approached by the Royal Shakespeare Company in 2006 to write the musical version of *Matilda* (Cavendish). He knew of Roald Dahl, but never of *Matilda*. He was surprised, considering he had never written a musical before and knew little about them, but proceeded regardless because he felt there many moments in the story that would lend themselves well to a musical score. He felt that *Matilda* was not initially ripe for a stage adaptation. He remarked, “If you’re too respectful, then you end up just doing exactly the same as Dahl did, and things which work brilliantly in the book just wouldn’t feel right on stage” (Apter). Kelly was attracted to Matilda’s strong sense of justice as he had observed this quality in contemporary children. He believed that the youth in his day had a strong sense of when something is not right and the need to want to make it right again ("Making Matilda, Episode 1").

In the development of the piece, Kelly made a clear distinction between the adults and children. He identified a tension between the two groups that run throughout Dahl’s body of work. In *Matilda*, the central child character acts more grown up than the actual adults in the story. Therefore, the decision was to use the exact same voice throughout the entire book. To Kelly, “Dahl creates two tribes of people—the small people and the grown-ups. And some of the adults can be honorary kids” ("Matilda The Musical—Interview"). Kelly identified the clear distinction between the world of the children and the adults created by Dahl and executed it through the writing in his adaptation.

Dennis Kelly writes with a self of relish (*Matilda & Me*). To Kelly, “Dahl is in your D.N.A. the voice is so strong and therefore, became easy to access. In any given moment, Dahl is about fun and is probably having more fun than the reader” ("Theatre
Talk”). Kelly’s goal in writing the piece was that “everyone should be able to watch this show as a child would . . . It should never be ‘child-ish’ but rather ‘child-like’” (“Making Matilda, Episode 1”).

Tim Minchin

Tim Minchin is a multi-discipline artist, spanning comedian, playwright, songwriter, and performer. Although Minchin declares he is a proud Australian, he was actually born in the United Kingdom in 1975, while his father, a surgeon, was on secondment at the Royal College of General Practitioners in Northampton. Within a year, the family had moved to Perth, where Minchin’s upbringing sounds ideally Australian. Early efforts at formalized piano when Minchin was about twelve; instead, the family had a decrepit piano on which Minchin taught himself to play. Despite piano being his primary instrument, Minchin has never received any formal training (Lambont 36).

Minchin and attended Christ Church Grammar School, the University of Western Australia, and The WA Academy of Performing Arts. Tim spent his twenties writing songs, playing in bands, acting in plays, composing for theatre, and writing tongue-in-cheek beat poems (“About Tim”).

Minchin found his fame as a comedian-musician, writing and performing solo shows composed of silly and often foul comic acts at the piano. Minchin put everything he had together into one singular show to demonstrate his role as a “stage magician” (Matilda & Me). He had no fear in discussing religion, gender, politics, race, and other taboo subjects in his act. He even gained the support of a record label to produce his first album, “Sit” in 2001 (“About Tim”). To Minchin, comedy is one of the most subversive and inventive ways to seduce an audience to understand the world (Matilda & Me). His
big break came in 2005 with his solo show as part of the Edinburgh Fringe Festival. After winning Best Newcomer at the festival, Minchin scored himself an agent, a DVD deal, and best, a few years’ relevance with British audience (Lambont 36).

In the next several years, Minchin toured the United Kingdom and Australia as a solo performer and gained more fans and awards. His act took influence from Minchin’s favourite four philosophers: Richard Dawkins, Christopher Hitchens, Sam Harris, and Daniel Dennett (Schulman). He combined his comedy with symphony orchestras and sold out some of the world’s most prominent venues, including The Royal Albert Hall and the O2 Arena. Five of his comedy specials were recorded and released, including, So F**king Rock, Ready for This?, and Tim Minchin and the Heritage Orchestra Live at the Royal Albert Hall (“About Tim”).

Minchin knew that writing for the central character of Matilda would be tricky, especially since the score was not cute nor innocent. In the novel, Dahl paints Matilda as “undemonstrative and unemotional as a character . . . in the first two workshops, she didn’t have a song at all” (Taylor 212). He wanted to make sure her supreme intelligence was represented. Once he wrote, “Naughty,” Matilda’s anthem for actively standing up for what she believes in, the character began to develop naturally and Matilda’s musical voice rapidly evolved (“Making Matilda, Episode 3”). “Naughty” would create a sense of agency that each person is responsible for changing their own story. The emotion Minchin wanted to inspire in audience, and especially children, was a feeling of invigoration and defiance; that they could instigate change and act independently (Taylor 212).
In a presentation, Minchin introduced the song, “When I Grow Up.” He explained how he enjoys beginning the writing process with the top of the second act. He believes this provides guidance for knowing where one is coming from and where one is driving to. He had the idea that the kids in the show should sing a song about being kids and what they aspire to be. While the song was particularly touching, the producers observed it had no particular relevance to the overall narrative (Matilda & Me).

Minchin had a real respect for Dahl, but at the same time, did not want to stay too literal in the interpretation because it might be too rigid and not allow the piece to inspire an entire, imaginary world. According to Minchin, to just put Matilda the book on stage would be “short, strange and wouldn’t be what it could be” (“Matilda, A Musical: What”). The song won over the producers and it became one of the musical’s most prominent. The final seal of approval came from the Dahl estate. Roald’s daughter, Lucy, believed Minchin to be “young at heart and playful in their souls . . . like Dad, appreciates the dark side of life” (Collins-Hughes).

Minchin knew writing music for Matilda would be a tricky task to get right. He believes that writers are “constantly overcoming hurdles . . . tenacity is more important . . . trying to give yourself shivers as a writer and make yourself feel teary and if you can get that, you’ll give everyone else shivers” (Matilda & Me). He knew he wanted to mirror the magic of Dahl’s original book in his music.

Minchin wrote music that suited the tone of Kelly’s Dahl-inspired script. Minchin’s approach to writing ensures that “each musical number need to have a complete imaginary world in which the songs hive the character something extra that they do not have on the page” (Taylor 211). The virtuosity, momentum, and ability to get
a point across with limited dialogue originally employed by Dahl, must be reflected in the
lyrics of the music (*Matilda & Me*). In the development of the musical, Kelly and
Minchin used the term “angular” to bring Dahl’s spirit into the music and dialogue
(“*Matilda, A Musical: What*”). Both writers were also influenced by the grotesque
characters and the strange angularity and spikiness of Quentin Blake’s original
illustrations in the novel. This inspired Minchin’s broken and unexpected rhythms and
intervals. Dahl’s language and Blake’s drawings offer a stylistic theatricality that
Minchin followed to maintain a cartoon or unreal quality. The writing team believed that
the music and the dialogue needed this grotesque tone as well (Taylor 212).

The musical is almost entirely underscored. The continued presence of music in
the score means there is less of a jolt when a character breaks into song. The overall style,
while not in one singular musical genre, maintains a sense of coherence and thematic
unity. The score is not only just a series of songs, but the musical underscoring serves as
an essential and inseparable element in the dramaturgy (Taylor 213).

Each of the songs are meant to be a reflection of the character’s personalities.
Miss Honey’s tentative and quiet nature is inherent in her solos. For instance, in
“Pathetic,” Miss Honey attempts to boost her self-confidence by knocking on the
Headmistress’ door: “Look at you hesitating / Hands shaking. / You should be
embarrassed. / You’re not a little girl. It’s just pathetic. Knock on the door, Jenny” (Kelly
24). Other examples of quiet, reserved, and calm songs are “My House” and “This Little
Girl.” The large, boisterous and low accompaniment mirrors the internal depth of Miss
Trunchbull in songs such as “The Hammer” or “The Smell of Rebellion.” The inner
thoughts of Miss Trunchbull are not revealed in much of the dialogue in the novel. In the
musical, the authors explore her dominant drive for being a “winner.” Her background is being an Olympic hammer thrower. Her motivation for the entire play is driven by staying within the rules.

The “School Song” cleverly incorporates the alphabet into the lyrics in hidden ways. By playing with the alphabet, Matilda’s love of reading and books is musically reinforced. Minchin employs repetition throughout the show to provide continuity and re-emphasize driving motifs and values. By continually playing with variation, a theme is reinforced or builds in intensity. For instance, the “Miracle” theme is returned throughout the show and “Naughty” suggests Matilda as a source of strength throughout the play. It is repeated with variations as the kids begin to define who they are and grow. When a song is repeated, it helps convey growth of the characters and forward the plot.

Minchin was also clever in finding parallels and contrasts within the music. A tension exists thematically between the adults and the children. This is reflected with contrasting numbers, such as Mrs. Wormwood’s “Loud” and Matilda’s “Quiet.” To Minchin, the song, “When I Grow Up” is exactly the same structurally as “Naughty,” but with a different tune and lyrics. Likewise, Matilda’s act two song, “Quiet,” reflects a deliberate echo of the act one songs, “The Hammer” and “Bruce” (Collins-Hughes). In “Quiet,” Matilda is shuffling through what she knows about relative perception. What she’s trying to say is ‘I think I might be different’” (Schulman 34). As the music escalates, so does Matilda’s cognitive maelstrom, until she is able to tip over a cup of water with her mind.
World of the Play

Connections

The world of Roald Dahl has been able to cross generations to both adults and children. The canon of his stories is defined by its extreme, sometimes grotesque style. It is as though all of his characters could occupy the same universe. Roald Dahl has translated into various mediums, including film, television, and stage. With each medium, the story takes on a fresh, new, and exciting interpretation.

*Matilda the Musical* perfectly captures the essence of Dahl’s work. The quirky, disjointed texture of the music sounds like Dahl wrote it himself. The book expands the storylines and character’s backstory to make for long evening of theatre, without the narrative feeling overstuffed. The songs deepen the character’s intentions and emotional content.

There is a recognition of self when young people see themselves represented on stage. They are not watching adults work through problems; they are watching characters similar to them discover and learn about the world around them. The child is portrayed as the protagonist and often “the underdog who triumphs through adversity” (Evans). David Wood, adaptor of play adaptations of *James & the Giant Peach* and *Fantastic Mr. Fox*, speaks to the importance of young people represented on stage and attending the theatre:

There is still this slight stigma about creating work for children, which is ironic, really, because children are the future—and one would think the theatre profession in general would appreciate the importance of children’s theatre. (Evans)

Matilda’s journey to have her voice heard and to stand up for what she believes in resonates with any teacher or student. The play enforces that teachers should be treasured and appreciated creates an affirming message for any educator. This reminds theatre
teachers of watching students yearning to have their voice heard in the rehearsal process and allow for their authentic voice to be represented on stage. As Matilda finds a family by the end of the play, the actors in the musical embark on a similar journey. The actors begin the process not knowing each other very well. Throughout the process, they find family and create bonds they may not have expected from the first day. This is why the rehearsal process can be so powerful for young people.

**Relevance for a Contemporary Audience**

Although *Matilda the Musical* is a new musical, the source material is thirty years old. The messages by Roald Dahl remain as timely today as they were when the book was first written. The messages of his work remain relevant today, particularly with children, including themes of standing up for what you believe in, control and agency, and the relationship between children and adults.

Matilda embodies that “even if you’re little, you can do a lot” (Kelly 12). Despite size or age, each person’s voice deserves to be heard. Sometimes the smallest voices can have the loudest impact. Size means nothing: everyone, no matter how big or small, is capable of making a big difference.

*Matilda the Musical* flips the traditional roles of adults. Typically, adults are portrayed as calmer, rational and wiser, while kids are louder and less intelligent. In *Matilda the Musical*, she is always calm, collected and her intelligence surpasses any adult in the story. The adults are portrayed as less mature, rude, uneducated, and easily irritable. Parents often encourage their children to read, whereas the Wormwood’s do the exact opposite: they sit glued to the television and demand that Matilda does the same. If
the Wormwood’s represent what a parent should not be, Dahl advocates for a parent who is caring, attentive, warm, conscientious and a mentor in the best and worst of times.

Dahl provides insightful contemporary on the relationship between children and adults. Dahl portrays children as neither heroes nor villains, but rather a subversive combination of both. He empowers the child to take hold of their own destiny, invoke radical change, and reject the confines of the adult world. His heroes are not helpless victims or damsels in distress found in traditional fairy tales. Instead, the characters must aggressively retaliate, without the confines of adult rules or law to protect them.

Standing up for what you believe in, control and agency, and the relationship between kids and adults, important lessons revenant to all people and amplified by the characters and situations in the play. The creators of *Matilda the Musical* have effectively weaved these themes throughout the story, leading to a satisfying conclusion.

**Production Updates**

The musical requires no updates to the setting or the time-period. The locations are left intentionally ambiguous to reflect a timeless, almost fairytale style. The locations are integral to the storyline and should not be changed. The musical or the original novel do not indicate a specific time-period. Part of the joy of keeping the time-period ambiguous is to allow Dahl’s themes to resonate at any time.

The world of *Matilda the Musical* blends reality with fantasy. The exact location is ambiguous, but enough to suggest somewhere in Roald Dahl’s native country of England. This world is fantastical where telekinesis is possible. The relationship between children and adults defines the world. Dahl establishes a hierarchy with adults painted with arrogance and children with modesty and sincere intelligence. Adults can get away
with absolutely cruel and abusive behavior towards children. With Miss Honey and Miss Phelps as the exception, the adults are drawn cruelly by Dahl as wicked, unintelligible and devoid of compassion. Dahl represents children as our best selves and writes his stories as a cautionary tale of what we could grow up to be unless the innocence and purity of childhood is preserved through our lifetime.

Other Explorations

Beyond Dahl’s original novel, his canon of work is worth exploring because of the continuity of writing style and similar characterizations. His most popular books, *Charlie and the Chocolate Factory* and *James & the Giant Peach*, are worth examining for similar writing style. Many of Dahl’s books have been adapted into film and stage adaptations and can inform how Dahl’s world can be brought to life. Recent film adaptations include *Fantastic Mr. Fox*, *The BFG*, *Willy Wonka and the Chocolate Factory*, *Charlie and the Chocolate Factory*, *Matilda*, and *James and the Giant Peach*. A musical adaptation of *James & the Giant Peach* by the acclaimed songwriting team, Benj Pasek and Justin Paul, was written around the same time as *Matilda the Musical* and reinforced Dahl’s transferability to musical theatre. A musical adaptation of *Charlie and the Chocolate Factory* from the creators of *Hairspray* premiered in the West End and transferred to Broadway for a short run.

Production History

Dahl’s novel for young readers, *Matilda*, was released in 1988. According to his daughter, Lucy, *Matilda* represents the joys, and the struggles, of her father’s writing. Roald Dahl had a genuine fear that books were going to be abolished and thought the best way to curb this fear was to write about it. Miss Trunchbull is inspired by some of Dahl’s
meanest teachers and the bullies he encountered when at school. To write about bullies was a way of standing up against them. Dahl did this without hesitation, mocking, and even making fun of them (Matilda & Me).

A film adaptation of the novel, directed by and starring Danny DeVito, was released in 1996. The film was, for the most part, very true to Dahl’s original book. The filmmakers of the film version have preserved the caricature and animated depiction of the parents and adults as well as the “mischievous wit and straight-faced absurdism” from Dahl’s original vision (Leydon). DeVito utilized many fisheye lenses and extreme close-ups to create the impression of intimidating and subversive adult figures. The film’s setting shifts from “a sleepy village in England to the blaring strip-mall brightness of suburban America” (Eorio). The final defeat of Miss Trunchbull is depicted as a joint effort with all the students in the school, as opposed to only Matilda as it is in the book. In the film and musical versions, Matilda plays fewer tricks on her parents. The one where Matilda sticks a parrot up the chimney to make it seem like there is a ghost in the Wormwood house does not appear in either the film or the musical.

The idea of creating a musical about Matilda came about in 2008. Dahl’s use of language and rhymes was ideal for a great musical, as his work was previously successfully translated into a variety of mediums, including television shows, movies, and theatre. The book already existed in a heightened world of adult characters filtered through the child’s perspective. For the producers of a potential Matilda musical, they believed Dahl never wrote for the mainstream. He was more offbeat, brutal and dark. The creative team never wanted to betray the Dahl spirit or alienate the audience. Like Dahl’s
work, it was necessary for the prospective creative team to break the rules and not to do the obvious ("Making Matilda, Episode 3").

The Royal Shakespeare Company (RSC) commissioned the project in Stratford-upon-Avon. The plot revolves around storytelling, writing, and genius; all of which are subjects quite appropriate to the mandate of the RSC (Taylor 208). RSC Director, Matthew Warchus, was initially asked if he wanted to direct the musical. He responded with, “I don’t think I like musicals,” yet the RSC still thought it was a good idea for their prospective subject. Although familiar with the work of Dahl, Warchus was not familiar with the book (Cavendish). He ultimately agreed to direct the production.

Playwright, Dennis Kelly, had been developing a script for an adaptation of the Dahl novel, Matilda, that included the placement of songs and some lyrics. Kelly was an interesting choice to take on the childish material of Matilda, as Kelly tends to write “nasty, gritty little things” ("Theatre Talk") and never anticipated having a piece run on the West End or Broadway. Matilda is his first musical.

It was difficult to find the correct person to write the score because Warchus was very intent on conveying the unconventionality of Dahl’s writing through song. Tim Minchin was not an apparent choice to author the music for the score until Warchus went to one of his shows in London and was impressed by his clever and funny material. Warchus was initially concerned about the lack of emotion conveyed in Minchin’s comical writing. The director had not yet heard the subtlety of emotion that would be necessary to capture the essence of Dahl’s knotted and unsentimental children’s book (Lambont 36). However, Minchin performed an encore with his emotionally stirring ballad, a self-proclaimed atheist Christmas carol entitled, “White Wine in the Sun,” that
had the entire audience in tears. Minchin wrote comedy, but his work was also immensely touching, and the emotional payoff helped bring Dahl’s colourful world to life. Warchus reflected on the evening, believing that “you tend to think of satire as a substitute for emotion, but [Minchin] manages to intertwine them” (Schulman). To Warchus, Minchin ticked all the boxes with ingenuity, mischief, and anarchy (Cavendish).

In December 2008, Warchus approached Minchin, the wildcard musician and comedian, about writing the music and lyrics for the stage adaptation. In elementary school, Minchin received a copy of Dahl’s *The BFG* for Christmas, and his sister received a copy of *Matilda*, which created an affinity for Dahl. Minchin and Dahl carried strikingly similar sensibilities: “What Dahl and I have in common is I don’t want to stop questioning stuff. . . . I’m not talking about being an anarchist, but instead, intellectually critical of the stuff I receive” (*Matilda & Me*). Minchin has no formal music training, and only took piano lessons until about age twelve; yet instead of studying for school, he tinkered and played around on the piano. Like Matilda, Minchin attended a private school growing up, and understood that an act of rebellion “felt really good” (*Matilda & Me*).

Strangely enough, at age twenty-five, while living in his hometown of Perth, Minchin wrote to the Dahl estate about gaining permission to write a *Matilda* musical. The estate wrote back asking for a sample of the score. Since Minchin could not read or write music, he did not move on or pursue the Dahl request (*Matilda & Me*). To Minchin, “the best musicals are the stories that don’t seem to be musicals” (Collins-Hughes). Minchin thought that Matilda’s story was unusual, but also that it was ripe for the stage. After being approached by Warchus, Minchin was surprised to be given the chance to
finally write the musical: “You can understand my surprise, then, when a decade later I was summoned to the offices of the RSC [and] asked if I knew the story Matilda and whether I’d be interested in helping to create a stage musical adaptation” (Minchin). Also surprising was that the producers of Matilda the Musical were confident in taking a risk on two unknown writers who had never created a musical.

With the two collaborators in place now developing their first musical, Matilda the Musical began to take shape. For Dennis Kelly, “there are a number of things you're absolutely supposed to have at certain times in a musical . . . like an "I want" song at one point or a duet at a certain moment” (Apter). Kelly, a rookie to musical theatre, did not know these conventions. But director Warchus was clever enough not to share these rules with the new musical team. In accordance with Matilda’s rebellious spirit, the creators wanted to find their own path and break the rules in the interest of their own voice (Allott).

A developmental workshop took place in London in September 2009. The RSC provided the piece a longer gestation period than most RSC holiday productions because there was already a sense of a further life (Taylor 208). Interestingly, Kelly’s script adaptation had already been completed, and it was time for Minchin to insert the songs (“Liner Notes”). Traditionally with a musical, the book and music are created simultaneously (Kenrick). The workshop presentation was performed with only a few microphones and music stands. The creative team tried a variety of conceptual ideas, including adults playing all of the parts and only Matilda being played by a child. They even tried Matilda as a puppet! The significant discovery came with the idea of young kids being played by children and the older kids being played by adults. It was affirmed
that children must be seen on stage (Cavendish). Appropriately, the workshop was performed for school children to gauge their reaction to the material (“Matilda, A Musical: The Workshops”).

The only significant drawback of having ten real children in the cast meant needing thirty children working in cycles because of the theatre labor laws in England. Although this pose a large logistical undertaking, the creative team believed this was the correct vision to properly tell Dahl’s story (Taylor 210).

A significant restructuring, followed by a short period of rewriting, led to a second workshop in November 2009. The final workshop production took place at the end of June and rehearsals began in September 2010 (“The Matilda the Musical Story”). This two-week workshop included a four-piece band consisting of piano, keyboards, drum kit, and guitar. The limitations of no visual spectacle available since the actors merely read or performed with scripts with limited rehearsal time allowed for the development of the piece to focus on the story. It was clear a faint workshop that the material was fantastic and held up despite limited production values. Many of the early songs in this final workshop had not changed very much from Tim Minchin’s early demos (Taylor 211).

The Royal Shakespeare Company’s original production of Matilda the Musical opened on December 9, 2010, to an enthusiastic audience at the Courtyard Theatre in Stratford-Upon-Avon. The show was intended to be the company’s annual family-orientated holiday production. The production sold out over Christmas and concluded its run on January 30, 2011. Reviews, including Mark Shenton of The Stage, were positive from the play’s original inception:
A big, crowd-pleasing family show . . . has bite, bile, and some brilliance . . . [Matilda] brings a quivering vulnerability to the role, but also a survivor’s attack to a character who find herself cast aside in her own family and finds refuge in books and storytelling. (Shenton)

Charles Spencer of The Daily Telegraph declared that *Matilda the Musical* is “the best new British musical since Billy Elliott!” and that predicted the show would be “the toast of the West End once its run in Stratford is over” (Spencer). Both a critical and audience success, it was no surprise that Spencer’s prediction became a reality. The production transferred to London’s West End at the Cambridge Theatre and opened on November 24, 2011. Each time the show was moved to a new theatre, it gave more flexibility and time for ideas to be nurtured as each workshop process was followed by thinking and revising time that allowed the team to continue with other work (Taylor 210).

Advanced tickets were initially slow and according to executive producer, Andre Ptaszynski, “most of London hasn’t heard of it” (Catton). Producers speculated whether the sophistication and sensibilities of Matilda would translate to an American audience the way the show had in Britain. It was only as performances began, word of mouth spread, and positive reviews exploded *Matilda* into one of the West End’s hottest tickets.

A cast recording of the original West End company was recorded earlier in May 2011 and released on Roald Dahl Day, September 13, 2011. This way, the music was already available to audiences before it even opened for its large, commercial run (Collins-Hughes).

While some critics have found Minchin’s score to be “neither catchy nor memorable,” Minchin captures the Dahl spirit through the lyrics that are “razor-sharp [and] a perfect match for the subversive and weird source material” (Schmidt). On March
15, 2012, the Olivier Award nominations were announced with *Matilda the Musical* receiving ten nominations, the maximum possible for a musical. The musical came away with seven Olivier awards, a record haul for a single show, including Best New Musical, Set Design, Sound Design, Director, Choreographer, Actor, and Actress ("The *Matilda the Musical Story*").

According to Dahl’s daughter, Lucy, *Matilda the Musical* is one of the few adaptations of Dahl’s work that actually works (*Matilda & Me*). The final product is the perfect example of collaboration: eight people working at a passionate level focused on telling a story for the sake of the story ("Theatre Talk").

It was not too long before discussions of a Broadway transfer began to surface, and *Matilda the Musical* opened on Broadway on April 11, 2013, at the Shubert Theatre. The musical opened at a time when musicals with children were at the forefront. Two other musicals, *Rodgers & Hammerstein’s Cinderella* and a revival of *Annie*, both featured “plucky girls preserving against greedy adults and grim circumstances” (Healy). The arrival of *Matilda* in North America had just followed previous family-friendly seasons including as *Chitty Chitty Bang Bang, Mary Poppins* and *Billy Elliott: The Musical*. With women buying more than half of the tickets to Broadway shows and nearly sixty-five percent of Broadway is female, the producers of *Matilda* were targeting the inner girl as much as they are targeting actual girls, tweens and teenagers.

The show was a critical hit, as it was in England. New York Times critic, Ben Brantley, hailed, “Rejoice, my theatregoing comrades . . . the children’s revolution has arrived on these shores and it is even more glorious than were we were promised. Rush now, barricade-stormers of culture, to the Shubert Theatre” (Brantley). The Broadway
production received four Tony Awards, including Best Book of a Musical, Best Featured Actor for Gabriel Ebert, Best Lighting Design, and Best Scenic Design. The Broadway production closed on January 1, 2017, after 1554 performances (*Matilda the Musical—Broadway Musical—Original IBDB*). The West End production continues to play at the Cambridge Theatre.

In a rare instance, a cast recording was created for both the West End company and the Broadway cast. The Broadway version eliminates all of the British slang (with the notable exception of “telly”), and also includes Matilda’s storytelling moments about the acrobat and escapologist as additional tracks.

In 2013, the producers announced that a film adaption of the musical was being planned. Kelly is on board to adapt his libretto for the movie’s script, Minchin will pen additional music, and Warchus will return to direct. Warchus is determined to retain the dark and mischievous tone of the musical while expanding on the action and transforming the story for a new medium. The film production aimed for a 2019 screen debut, but at this point, that timeline seems unlikely. At the time of this writing, there have been no further announcements about the progress of the project (Hetrick).

In August 2015, a production in Minchin’s home country of Australia opened in Sydney. He commented that “the Australian sense of humour gels so well with [Dahl’s] dark, iconoclastic tone.” Subsequent productions continued in Melbourne, Brisbane, Perth, and Adelaide. (“The Matilda the Musical Story”). The Canadian premiere, a replica of the Broadway and West End production, premiered at the Ed Mirvish Theatre on July 5, 2016. The cast was made up of a mixture of Canadian and American actors.
The three young actresses sharing the role of Matilda were all Canadian. The production closed on January 7, 2017 (Pyo).

Since *Matilda the Musical*’s success, Minchin and Warchus reunited for a musical adaptation of the 1993 Harold Ramos and Bill Murray film, *Groundhog Day*, in 2016. The musical version of the popular comedy opened at The Old Globe in London, England, and later, Broadway. The adaptation was well-received, citing Minchin’s continued clever wordplay, however, it received a relatively short Broadway run (“Groundhog Day The Musical”).

*Subsequent Productions*

The first regional production of *Matilda the Musical* in Canada, outside of the professional American tour, is a co-production with the Royal Manitoba Theatre Centre, Edmonton’s Citadel Theatre and Vancouver’s Arts Club. The production was hailed as the kind of “charmer Manitobans need on a cold January night . . . [but] . . . it struggles, though under the musical’s indulgent and over-stuffed running time” (Schmidt).

Amateur and community licensing was released for *Matilda the Musical* by Music Theatre International on November 29, 2018. President and CEO of Music Theatre International declared that “the appetite for *Matilda* around the world has been tremendous for many years and it is not just a pleasure but truly a relief to finally have the show available for licensing (Culwell-Block). Floyd Central High School presented the first high school production. In 2017, a Broadway Junior version was workshopped and piloted to several youth theatre companies around the United States, notably the Pixie Dust Players, but has not been released for licensing. One notable revision for the Broadway Junior version is the character of Mrs. Phelps is eliminated (Filichia).
Problems—Perceived and Otherwise

Problematic Moments or Scenes

1. The play is based on a cherished novel and a nostalgic 1996 film; therefore, the audience is already arriving with set expectations and high standards.

2. A boy must consume an entire cake on stage by himself.

3. A little girl is picked up by her pigtails and swung around the playground. She is then tossed to the ground.

4. A newt finds itself inside the knickers of Miss Trunchbull.

5. The opening of the song “Revolting Children” is a loud, high belt, difficult for a young boy.

Problematic Actions

1. A “burp” must “drift across the class [and] Miss Trunchbull is hit by the burp” (46). This section is open to interpretation as to how to physicalize a “burp” in the air.

2. The students of Crunchem Hall must behave and move like students at a rigid preparatory school.

3. The entire number, “The Smell of Rebellion” demands all of the students in Miss Honey’s class participate in physical education. Since it is led by Miss Trunchbull, the number must be intentionally rigorous as the students’ rebellion will reveal itself when it “comes out in the sweat” (66).

4. A glass must spin on its edge and collapse in time with musical underscoring.
Problems Character Interpretations

The characters must be larger-than-life to suit the Dahl sensibilities, but must also be grounded in truth to ensure for an emotional payoff. All of the characters are driven by their given circumstances and are in pursuit of their goals.

Particular attention must be paid to Matilda herself. She must be childish, but not cute. She is smart, generous, and kind. Miss Honey characterizes her as a “childish adult.” Matilda must be represented as youthful and intelligent. She learns to stand on her own two feet.

Michael Wormwood, Matilda’s grossly unintelligent older brother, often speaks one word at a time and often repeats what he has heard. In some reviews, critics have commented that Michael “comes across as profoundly retarded, sitting as he does watching telly all day and repeating random words he hears from the screen or from his father” (Zoren). This must be tastefully played for a contemporary audience.

Miss Trunchbull, portrayed by a man in the original production, is performed in the pantomime tradition. When the musical was being developed, it was an experiment to try a man having played the role. At one point, an adult played the role of Matilda. Minchin wrote many of the songs with a man in mind, considering the masculine, bulky physique of the famous Quentin Blake illustrations (“Theatre Talk”). The hope is that this will allow her to appear less threatening as she commits brutal acts throughout the play. This allows the character to enhance their masculine appearance and her persona of “a most formidable female” (Dahl 76). However, Matilda the Musical is different from the traditional form of pantomime because of the strength and agency of the title character,
“who, as heroine, saves not only herself but the other children and even Miss. Honey” (Taylor 208).

**Problematic Character Interpretations Caused by Actors Who Have Done This Role**

With a film adaptation, it is common for young actors to copy what they see in movies. The film version is ingrained on celluloid forever, as a theatrical performance only exists in the memories of those who witnessed it. It is vital for the young actors to find their unique interpretation of their characters. Mara Wilson’s version of *Matilda* in the 1996 film is ingrained in people’s minds. The original Broadway cast recording can instinctually influence an actor’s performance by prompting inflections and similar acting choices. The recording is only meant as a reference, and the students should be encouraged to create their own interpretations. In duplicate productions in Toronto, Australia, and all over the world, Bertie Carvel’s original portrayal of Miss Trunchbull is widely duplicated. It is also up for debate of the particular production as to whether Miss Trunchbull should be portrayed by a man in drag or by a woman.

**Problems Posed by Casting Difficulties**

While the production offers many opportunities for teenage and adult actors, some may believe that the production is deemed for little kids, which may restrict their involvement or recruitment for the production.

The cast is equally made up of both adults and children, and in many of the circumstances of the play, pits them against each other. This tension must be dealt with carefully, as to not spill over into the rehearsal process and only exist in the make-believe world of the play. (“Making *Matilda*, Episode 3”).
The adult characters (Mr. Wormwood, Mrs. Wormwood and Miss Honey) should be portrayed by actors of a similar age. Miss Trunchbull is open to interpretation based upon the director’s vision.

The actor portraying Matilda must be able to “sing amazingly, hold the stage and go through a real journey” (Matilda & Me). Each actor cast in this prominent role will be faced with different challenges based on their background. In this pivotal role, Matilda needs to be able to do it all.

**Problematic Representations of Race, Gender, Religion**

There are no roles that are explicitly restricted to a particular race, gender or religion. Miss. Trunchbull was originally portrayed by a man in a tribute to a pantomime tradition, allowing the character to appear less threatening. However, this is open to interpretation and there is no reason a woman could play Miss Trunchbull.

The role of Miss Phelps, the librarian, has been traditionally played by an African-American woman in major productions, however, the script makes no reference to a particular ethnicity.

**Problems Posed by the Thematic of the Text**

Some adults may question how children are treated in the show. Children may be frightened by the actions of Miss Trunchbull or the Wormwood’s neglect. For instance, Miss Trunchbull picks up a student and flings her around by her pigtails. It is important that Miss Trunchbull is portrayed villainous as opposed to abusive.

Adults may also take issue with how parents are represented in the show. They might be concerned that students may mirror the revolting behavior reflected in the production.
Problems Posed by Genres

*Matilda the Musical* mixes elements of fairy tale, dark comedy, and melodrama. The play is written for a wide audience, to be enjoyed by both children and adults. There are some darker moments in the show that may not typically be encountered in a children’s musical. For example, it is revealed that Miss Trunchbull is a murderer.

Problems Posed by the Status of the Text

The current edition of the script is the licensed version of the script provided by Music Theatre International. Rented copies were distributed to cast members. Since the play is relatively new, there are no elements in the script that could be perceived as dated. There should be no complications as there is only one version of the script.

Problems Posed by Dialects

All of the characters have British accents. It is cryptic as to precisely where in Britain the play takes place, however, a standard English accent from the United Kingdom will suit the tone and anchor the location for the audience. For young actors to maintain dialects is difficult, in addition to ensuring proper diction and enunciation of dialogue and musical lyrics.

The final scene includes an invasion by the Russian mafia. The characters must be able to speak in Russian, complete with an authentic dialect, including Matilda.

Problems Posed by Pronunciation

Most pronunciation questions are solved by the dialect. There are some Latin phrases that have been constructed by the authors of the musical. The end of the play concludes with some dialogue between Matilda and Russian gangsters. It is important for the actors to pronounce these Russian phrases authentically.
Upon ending a phone-call with the Russians, Mr. Wormwood says "Do svi-'doo-da,'" a bastardized pronunciation of the Russian phrase "do svidaniya," meaning “good-bye. ("Matilda (Theatre)").

**Problems Posed by Need for Adaptation**

As previously mentioned, the current version of the script is licensed by Music Theatre International as a new release, so no other adaptations exist. The libretto has been recently released and features no dated humour or references.

**Problems Posed by Unusual Linguistic or Rhetorical Styles**

There are no problems posed by unusual linguistic or rhetorical styles in the play. The play is written in contemporary prose and should be easily accessible for the actors to understand the language and sentence structure.

The libretto concludes with a moment of narration at the end of the play, as if to sum up what will happen to the characters. The fourth wall is broken, highlighting the storytelling nature of the play. The audience is leered into believing Matilda is about to receive a solemn ending, until her family interrupts the moment and the possibility for a happy ending is offered.

**Problems Posed by Music or Need for Musical Score**

The licensing of Matilda the Musical includes a comprehensive musical score that has been well maintained since the Broadway production. The musical is written for an eleven-piece orchestra: keyboard I, keyboard II/conductor, bass, cello, guitar, reed I, reed II, trombone, trumpet I, trumpet II, and percussion.

This medium-sized orchestra could pose an issue to productions with limited access to musicians, musician compensation, and space for musicians. The thesis
production had eight musicians. A Musical Director could take advantage of additional licensing resources, such as OrchEXTRA, a computer program that fills out any missing orchestra parts.

Problems Posed by Scenic Requirements

Theatre is an inherently visual medium and bringing this piece to life certainly appeals to the child’s various sensory experiences. The play is written very fluidly, meaning the scenes morph in and out of one another. One simple set piece, such as a tacky couch for the Wormwood house, can help suggest an entire location. This allows for the show to move at a rapid pace. The entire overall aesthetic should mirror the perception of a brilliant young girl.

The play shifts mainly between three locations: The Wormwood house, Crunchem Hall, and the library. Each location carries a different tone for Matilda. The Wormwood house suggests a location where she does not belong and must survive on her own. Crunchem Hall is tall, dark, and imposing. The library, along with Miss Honey’s classroom and her cottage, is Matilda’s place of solace.

1. A birthday party full of children and their parents (Kelly 1).
2. A doctor’s office (4).
3. The Wormwood’s living room (9).
4. The Wormwood family bathroom (13).
5. The library (16).
6. The students must create the giant school gates of Crunchem Hall (18).
7. Miss Honey’s classroom (22).
8. Miss Trunchbull’s office (26).

10. Wormwood Motors (36).

11. Miss Honey’s cottage (75).

Problems Posed by Special Effects

Magic is an element that weaves itself throughout Dahl’s work. His adaptations on stage require magic to occur in front of the audience’s eyes to provoke a sense of wonder and amazement.

1. Matilda mixes her father’s hair tonic with her mother’s hair dye, containing peroxide. Mr. Wormwood must “bend over, head in the sink, backside in the air. He massages away with great satisfaction . . . He straightens up. His hair is bright green” (Kelly 14).

2. One of Matilda’s library books must be ripped and torn up on stage at each performance by Mr. Wormwood (30).

3. Miss Trunchbull must lift Amanda Tripp off of the floor. Then Trunchbull starts to swing the Amanda around, slowly at first, by the pigtails, but gaining more and more momentum leaning back against her weight like a hammer thrower, until Amanda is a blur. Miss Trunchbull lets go. The school students watch Amanda sail off into the distance (35).

4. Mr. Wormwood goes to take his hat off, but finds it stuck to his head, pulls at it again and again (37).

5. Trunchbull summons the chocolate cake. The audience sees the cake with one slice missing. Bruce must continue to eat the entire cast so we see the cake slowly dissipate piece by piece, until it is all gone (47).
6. Miss Trunchbull yanks Eric by the ears and pulls them widely in different directions (71).

7. Matilda’s newly discovered telekinesis controls Miss Trunchbull’s glass of water. The glass of water must tip over and the newt inside needs to land on Miss Trunchbull (73).

8. Matilda demonstrates her newly found power by tipping the glass over again for Miss Honey (74).

9. A piece of chalk floats in the air by the chalkboard and writes a message: “Agatha this is Magnus! Give my Jenny back her house then leave or I will get you like you got me” (82)!

**Problems Posed by the World of the Play**

The world of *Matilda the Musical* blends reality with fantasy. The exact location is ambiguous, but enough information in the book and libretto suggests somewhere in Roald Dahl’s native country of England.

This world is fantastical where telekinesis is possible. The relationship between children and adults defines the world of the play. Dahl establishes a hierarchy with adults painted with arrogance and children with modesty and sincere intelligence. Adults can get away with absolutely cruel and abusive behavior towards children. With Miss Honey and Miss Phelps as the exception, the adults are drawn cruelly by Dahl as wicked, unintelligible and devoid of compassion. Dahl represents children as the version of our best selves and writes his stories as a cautionary tale of what adults could grow up to be unless the innocence and purity of childhood is preserved through our lifetime.
Applications

Technical Preparation: Limitations and Advantages of the Venue

This production of *Matilda the Musical* was mounted in the Spriet Family Theatre inside the Covent Garden Market in London, Ontario, Canada. The space has a fixed stage and tiered seating with seven rows of fourteen chairs.

The original production was not intended for the Broadway stage; rather, the creators sought to adapt the Matilda story as a small holiday show at the Royal Shakespeare Company. Tim Minchin believes in the intimacy that the Royal Shakespeare Company stage brought to the show. The original design was for a small theatre space where the children in the audience were very close to the stage, and the most important thing was to tell the story rather than to think how to please a diverse audience in a grand theatre (Taylor 209). By performing this production in the intimate Spriet Family Theatre, it seemed as though it was returning to the creator’s original intent.

The theatre is owned and used exclusively by the Original Kids Theatre Company. Although the backstage area is limited, thorough organization and planning ensured for a proper working environment. The best solution to staging the musical in this space was to develop a conceptual unit set with small pieces that could easily be moved on and off of the stage. A unit set allowed the audience to feel engulfed in Matilda’s world.

The orchestra of seven musicians were placed on an upper level that was fixed onto the stage. There was a small line of playing space between the orchestra and the balcony railing for minimal stage action.
The Set

Figure 3. Set photo: Set initial design sketch. Sketch by Laura Sepulvada.
Figure 4. Set photo: Set picture. Photo by Bryan Nelson.

Figure 5. Set photo: Set ground plan. Sketch by Laura Sepulvada.
The script of *Matilda the Musical* moves between a few central locations. Due to the limitations of space, offstage wing space, and no fly system, the set designer decided on a unit space that would encompass the entire stage action. The idea of setting the show
primarily in a library was a clear idea. Books served as a symbol of Matilda’s ability to escape from the trials of her everyday life. She finds solace in visiting the village’s local library, and the world of the play should emphasize this. The set should reflect the world seen from the eyes of a child.

The set designer and the director wished to ensure that the library did not become too stogy, scholastic, or academic; it should be as if a child designed the library. Therefore, the set design evolved into a library-classroom hybrid, almost like a secret playground was living inside of the library. Therefore, the architecture of the library began to be structured around kid-friendly activity equipment, including monkey bars, a slide, a four square, and a hopscotch board. Big ladders, similar to an old-fashioned library ladder, created levels and could also be used in the circus and playground sequences.

With the limited backstage space, it was decided that all of the main props would live on stage. Props lived in letter cubes and hidden behind books on shelves. By keeping props hidden amongst books, the props could magically appear when they needed to. Therefore, when Matilda went to collect the hair tonic or super glue, she needed to climb up to receive them.
Miss Honey’s house was intentionally created with a piece of sheared fabric as the roof when spread between two library carts. The makeshift house was meant to suggest that she was so poor and could not even afford shelter. The cubes aligned perfectly to spell “home.” Sunflowers appeared in various items substituting as vases and tea kettles, as the sunflower was meant to reflect Miss Honey’s sunny disposition.

The idea of using cubes as the desk and as other set pieces worked well as they allowed for a variety of levels and acting spaces. The various formations of letter cubes, in Quentin Blake’s inky font, created a logistical challenge for stage management and actors to ensure that the letters on the cubes were tracked so that words were spelled correctly. The letter cubes support the novel’s embrace of reading and conveyed Dahl’s adoration for the figure of the reader: “books and stories, and their incalculable worth as weapons of defense, attack and survival . . . it’s about turning the alphabet into magic, and using it to rule the world” (Brantley). The set design literally forced the audience to read!
The Lighting

Lighting is an effective tool to jump quickly from location to location. Kelly wrote the libretto with the intent that scenes would fade in and out with almost no blackouts or strict divisions. Most of the scenes are only one to two pages long, and some overlap and dissolve from one scene to another. Small pools of light allowed one character to be talking on the telephone or reading a book downstage while a scene was being set up in darkness upstage.

Lighting was an important characteristic in reflecting the characters’ individual emotional states. For instance, arriving at Crunchem Hall demands stark shadows, almost reminiscent of German expressionism. The dark, angular design contrasted the celebration when Miss Trunchbull is defeated, bringing bright illuminating and colorful lighting to life on stage.

Intel and moving lights assisted in creating the multiple ‘chokeys’ created by Miss Trunchbull, accompanied by a laser sound effect. The moving lights also added to the bombastic ballroom dancing sequence in “Loud” and the celebratory defeat over the Trunchbull in “Revolting Children.” These two songs were written with a modern sensibility, but within a musical theatre aesthetic rather than a contemporary pop style with an anti-establishment message (Taylor 212). This anti-establishment style, often found in punk rock concerts, should be reflected in the lighting design.
Figure 10. Lighting photo: Intel moving lights for multiple Chokeys. Photo by Bryan Nelson.

Figure 11. Lighting photo: Intel moving lights for “Loud” musical number. Photo by Bryan Nelson.
Lights were sometimes used to highlight a particular location or function. For instance, an actor mimed pulling a switch to turn on the lights in the bathroom. Lighting opened up possibilities for solutions to create some of the magical moments in the show. A stark white light on the tipping glass created an omnipresent and eerie effect. A purple and green travelling circular light with a hard edge created Bruce’s burp as it “drifted across the class . . . past Lavender . . . past Alice . . . past Matilda . . . [and] . . . wafted full into the face of the Trunchbull” (Kelly 46).
Figure 13. Lighting photo: Bruce’s chocolatey burp. Photo by Bryan Nelson.

There were also moments in the show when Matilda controlled the light change, through clapping or moving her eyes. This dynamic switch demonstrated Matilda’s telekinetic control over her environment. The use of lighting and cueing indicated Matilda’s magical abilities and power throughout the play, signaling that she is becoming more and more in control of her destiny.

The preshow speech is presented by Lavender, Matilda’s best friend on her scooter. She also gives a short speech at the top of the second act, directly to the audience. Lavender proudly declares that she was supposed to conduct the musical herself, and then a group of kids run on to play classroom instruments, imitating the live orchestra. Noted in the score, composer Tim Minchin suggests the opening bars of the music should be played “badly, grade 1-ish” (Kelly 1). The parents of the children join them on stage and applaud their out-of-tune efforts. Only one child, her nose in a book and her face concealed, is left alone without a supportive parent. Of course, this child is the little heroine, Matilda Wormwood. This is meant to foreshadow the upcoming opening number, “Miracle” where no matter what their bratty children do, their parents
will praise them for being little miracles. After the preshow speech, the lights dim, taking the audience directly into the action, without a traditional house to half or blackout.

![Image: Lighting photo: preshow speech. Photo by Bryan Nelson.](image)

**The Costumes**

The costumes were heavily influenced by Roald Dahl’s original book and Quentin Blake’s ink and watercolor illustrations. The costumer managed, with a limited budget, to pull from stock, purchase, and build to accommodate all of the needs of the production. The decision was made to costume the show intentionally ambiguous of a specific time period to create a timeless feel. The parents, particularly the Wormwood’s, were costumed in 1970’s fashion. The costumer chose garish and bold colors to suggest Mrs. Wormwood’s “loud” lifestyle, as they believed this brought out the tasteless, almost grotesque world of the adults to reinforce that the parents are dummies who “don’t have the sense to know they have an extraordinary little girl” (Filichia). Miss Trunchbull’s dress was influenced by Nazi stormtroopers to suggest her tyrannical influence over the school.
Each student in the production had three looks: birthday party dress for the opening number, the school uniform, and a gymnasium outfit. The birthday party look was meant to be very colorful but also suggest that the children came from affluent family households. To achieve consistency in the uniforms for the students of Crunchem Hall, matching blazers were ordered, shorts or skirts were constructed and white collared shirts and matching ties completed the look. School crests with a Crunchem Hall logo helped sell the blazers as school uniforms that were intentionally chosen to be grey. This colour choice suggests the school is devoid of any colour or expression. The gymnasium look, primarily for the number, “The Smell of Rebellion,” was created by printing the Crunchem Hall logo on varsity T-shirts and adding white shorts. Students provided their own white shoes and knee-high socks. In keeping with the aesthetic for the school uniforms, black and white varsity shirts ensured the strict, lifeless environment of Crunchem Hall.

![Costume photo: birthday party look. Photo by Bryan Nelson.](image-url)
Figure 16. Costume photo: school uniform look. Photo by Bryan Nelson.

Figure 17. Costume photo: gymnasium look. Photo by Bryan Nelson.
The Makeup

Makeup decisions were made individually for each character. The students wore basic, foundational makeup in order to be seen by the stage lights. Given the proximity of actors to the audience in the small venue, makeup was kept minimal. Miss Trunchbull wore a wig with a bun that was styled with stark shadows, dark eyeliner, and moles to create an eerie effect. Mrs. Wormwood wore over-the-top colorful makeup to suggest the ‘loud’ lifestyle she leads.

Figure 18. Makeup photo: Miss Trunchbull’s makeup. Photo by Bryan Nelson.

The Props

Matilda the Musical requires a large number of props. In keeping with the 1970s aesthetic, particularly for the Wormwood house, 1970’s props were collected, which included a vintage 1970’s television, remote control, lamp, and bright yellow couch.
The chocolate cake consumed by Bruce at the end of act one required the actor to deposit small foam slices into a letter cube. This was a tricky moment for the actor who had to ensure the slices’ disappearance through a descending mechanism at precise musical moments. Bruce used a wooden spoon to pretend to scrape chocolate icing off the top of the cake. A small cup of pudding was hidden on the tray to allow the actor to smear chocolate all over their face throughout the song.

The books read by Matilda in the show, including *Jack and Jill, A Tale of Two Cities*, and *Romeo and Juliet*, were intentionally built oversized to allow the actress playing Matilda to appear smaller.
The Sound

This production utilized one handheld and twelve wireless microphones for solos in “Revolting Children,” which were a necessity in order for actors to be heard over a seven-piece orchestra and loud sound effects. Although the production could not afford microphones for every actor, the primary actors who had to sing over the orchestra were adequately amplified.

Some of the sound effects were also performed live by the actors. For instance, in the rambunctious birthday party sequence, opposed to the orchestra making these sounds, the actors used bike horns, deflating and popping balloons, and noise makers to help build the chaotic environment.

Built-in sound effects such as a rusty school bell, crows flocking in the distance, crickets at dusk, bellowing automobile mufflers, thunder, and fireworks helped established location and mood of the scenes. Thunder effects were used frequently to
ensure the dark undertones of the piece and reflect the character’s inner conflicts. As Amanda Thripp was thrown around by her pigtails, a ‘whipping sound’ assisted in making this moment cartoonish and outlandish. A slide whistle helped convince the audience that she was tumbling from the sky. Rumbles from Bruce’s belly added to the cartoon-like sequence where Miss Trunchbull sniffs out Bruce’s burp. Laser beam sounds created the multiple chokeys revealed by Miss Trunchbull.

Soundscapes were also used as a visceral tool to help the audience slip inside Matilda’s miraculous head. For instance, a rumbling earthquake sound played when Matilda was angered by her parents or her environment to suggest her bottled up inner strength on the brink of an explosion. Anytime Matilda could not remember the next part of her story, the sound of a high-pitched water glass played. Maniacal laughs from the parents were prerecorded, and additional echo filters were added to create an atmospheric sound of the parent’s laughter rattling around in Matilda’s head.

**Special Effects**

One of the most significant challenges of *Matilda the Musical* is creating the special effects. These were achieved through simple stagecraft.

When Matilda mixes her father’s hair tonic with her mother’s hair dye, his hair must turn green. The actor entered with a towel around their head. Mr. Wormwood pretended to wash his hair inside a cube, blocked to the audience by his son, Michael, peering in. The actor removed the towel to reveal a stringy green wig.

Amanda Thripp must be spun around by her pigtails. With busy blocking, the actor playing Amanda is quickly exchanged for an identical dummy. The lighting switched to a strobe effect to ensure that the face of the dummy was unrecognizable. The
dummy was thrown off on one side of the stage, then the remaining actors pretended to see Amanda in the distance toward the audience. A second dummy was then thrown down on the opposite side of the stage. In the chaos, the dummy is quickly exchanged for the actor playing Amanda Thripp, and she emerges triumphantly. This is a particularly over-the-top, ridiculous section of the show that should be embraced in the comical style it is presented. However, the actors must play the situation with the upmost seriousness and allow the audience to find the humour in it.

A chocolate cake had to be consumed over an entire musical number by Bruce Bogtrotter. The cake was made with foam in four pieces. Choreography masked the actors pressing a lever in their cube desk and the piece of the cake falling into the bottom of the cube. A shuttle system between the cake tray and the cube helped create the illusion of a silver platter.

When Eric’s ears are pulled, the actor playing Miss Trunchbull’s simply cupped his ears and the two played as if they were being stretched, complete with a high-pitched scream.

A magnet at the bottom of a glass connected to another magnet controlled by a stagehand under a plywood platform created the ability for a glass to move on its own, as if controlled by Matilda’s eyes. The newt never actually attached itself to Miss Trunchbull and instead was insinuated, and the attack on Miss Trunchbull was played by the actor.

A piece of chalk must float and write a message. The actor playing Miss Trunchbull placed a piece on a chalkboard’s edge. A hidden video projector projected a video created by an animator with a piece of chalk spelling the cryptic message.
The Budget

*Matilda the Musical* was considered one of the higher budgeted shows of the theatre’s season. The budget, not including staff contracts or royalties, was $4000. Some items could be repurposed from Original Kids Theatre Company stock, but some needed to be purchased or constructed. Since this was one of the first amateur productions of
Matilda the Musical, there were minimal opportunities for renting from other theatre companies that have previously produced the show.

For the costume budget, $1200 was allotted, knowing that there were twenty-nine cast members to dress as multiple characters, and that many pieces would have to be custom-built. There was a need for both adult and children sizes of clothes. The theatre also did not have any school uniforms, and therefore, this look would need to be constructed. Blazers were ordered, crests were sewn, and shorts or skirts were created from scratch. Ties were imported from an inexpensive tie depot.

The set budget was $1200 as well. The theatre came with a “fixed” set of stairs and an upper balcony unit. The set needed to define specific locations clearly, and relied on the central unit of a library to help assist the flow of action and create new worlds, almost instantaneously in front of an audience’s eyes. A large portion of the set budget was spent on constructing specific letter cubes that would not be too heavy and could be carried by young actors. The design team used old bookshelves and recycled platforms from previous productions.

The props budget was $500. Many of the props could be found in the theatre’s stock and were altered accordingly. Much of the props budget went into constructing the special effect pieces, such as the chocolate cake and thirteen illuminating cupcakes for each child in the birthday party sequence. A large portion was spent importing authentic British leather backpacks for each of the classroom pupils. The small items, such as balloons, noisemakers, British flags, artificial money, dolls, and chalk quickly added up. Many of the books that filled the stage were borrowed from local second-hand bookstores and libraries at no cost.
The lighting budget was $1000. The theatre came equipped with a basic house plot with several LED lights and fixtures in addition to gobos, mirror balls, and source four lighting fixtures. The lighting budget was spent on renting two moving lights to build the “loud” aesthetic, create the floating burp and Miss Trunchbull’s “whole array of chokeys” (Kelly 82).

Auditions

Auditions were held approximately two months before the first rehearsal. The students were instructed to access to the full script, score, and cast recording two months prior. The early preparation time allowed cast members to spend sufficient time with the material before rehearsals began. All of the eight girls were requested to prepare Matilda’s first acrobat monologue and the entire song, “Quiet.” The acrobat monologue assisted in showcasing which actresses could get their mouth around the difficult words Matilda speaks in the show. The monologue also taught the audition panel who could sustain a character for an extended period of time. Matilda speaks six monologues in the show and must convey a central story arch to the audience as clearly as possible. The song, “Quiet,” is easily the most difficult song Matilda has to sing, as it is full of words, emotional content, and constant musical modulations. The actors were accompanied on the piano by the Musical Director. These challenging song selections were an early test to see who could handle this demanding role and informed the creative team how to slot the remaining roles.

All of the six boys prepared a section of “Revolting Children.” Since none of the male characters have monologues in the show, the creative team provided the boys with a monologue from a play adaptation of James & the Giant Peach, as another Dahl story
seemed to be an appropriate choice. The monologue assisted in informing the audition panel who could speak clearly with proper diction, enunciation, and projection. The selection, “Revolting Children,” allowed the panel to see which boys could bring the angst and energy required for several of the male musical solos in the show.

The audition material served as an assessment of the level of acting, singing, and dancing ability that each student was arriving with at the first rehearsal. The assessment informed the creative team which areas could be developed for each particular student throughout the process.

The audition panel were able to wheedle down the callback list to four girls for Matilda, and three girls for the role of Matilda’s best friend, Lavender. Matilda’s callback included the ending section of “Naughty,” as well as some additional acrobat stories. Lavender’s callback was a short monologue from the top of act two, where she speaks directly to the audience. The actors also read a Matilda and Lavender scene so the auditors could test the chemistry between these two best friends. It was preferred that Lavender be one of the older girls so Matilda would appear even younger and smaller.

The students also participated in a dance audition, which served primarily as a diagnostic of the student’s dancing abilities. A small section of “Revolting Children” that would be later integrated into the final production’s choreography was used as the audition piece. The students conveyed enthusiasm and delight in learning this high energy choreography. The evening concluded with a series of callbacks. First, potential Matildas prepared another small section of “Naughty.” The audition panel was looking for the girls to bring an element of fun and exploration to the piece.
Three girls prepared Lavender’s monologue at the top of act two, and some portrayed Lavender as a sassy teenager, which made for easy choices and ineffective acting. When potential Lavenders and Matildas were paired up, the audition panel could see which candidates could effectively portray two best friends.

The panel also had the opportunity to see some of the boys. Two candidates for Nigel participated in an acting exercise where they needed to run on and hide from Miss Trunchbull and convey a sense of fear. A series of Bruce callbacks presented a monologue to the audience, direct from the play. Following the boys’ callbacks, it was clear who should be cast as both Nigel and Bruce.

The remaining Matildas also performed a bit more of the acrobat monologue. The audition panel felt that they did not gain much more from the second reading. The most effective exercise was asking the Matilda’s to re-sing “Quiet,” however, the candidates were instructed that they could not move their body or make gestures. The actresses were told to remain completely still, and that all of the acting work must be internalized, without any gestures or movements. They would need to demonstrate the demands of the role and embody the character. They were told to only focus on conveying Matilda’s thought process and inner conflict. This exercise made it definitively clear who Matilda was going to be.
Before to the first official rehearsal, the creative team hosted a family orientation that explained the schedule, background on the book and musical adaptation’s inception, the overall aesthetic of the show, an exploration of the themes in the play, a design presentation, the rehearsal expectations, and a full outline with expectations through to the end of the process. This onboarding session was meant to mirror a design presentation that would occur in a professional theatre process. Students were encouraged to share their general observations and questions. Many of the questions revolved around the special effects and technical aspects for the production. The students left the session particularly excited for rehearsals.
Week 1 - 3: April 8 - 24

The first part of the rehearsal process began with the large group numbers that only included the young company. The first month was scheduled for three times a week and would only focus on the younger company members. Since they encompass the bulk of the show, and considering the demanding content of their numbers, giving them a month ahead of the adult actors made sense. The numbers that were tackled in advance of adding the adult actors included “Bruce,” “Revolting Children,” “The Smell of Rebellion,” and “When I Grow Up.” Very early on in the process, the production team learned that the music score was complicated and intricate. Although the music is to be performed by children, the complexity level is beyond most children’s abilities.

The first number staged was “When I Grow Up,” was chosen because the song speaks to the heart of the material and the great mysterious of transforming from a child to an adult. The irony of having Miss Honey singing the ending of the song reflects the child inside everyone, no matter how old one gets and how much one grows. The number is the only thematically based song in the show, whereas most of the other songs are narrative-driven.

The production team was not interested in copying the Broadway production that utilized playground swings, outside of the fact that it would create a logistical challenge for the theatre space. An early idea that surfaced was using kites to reflect the childrens’ hopes and dreams. Research on kites and playgrounds was conducted; mainly how kites have been represented in musical theatre before (“Let’s Go Fly A Kite” from Mary Poppins, “The Kite” from You’re a Good Man, Charlie Brown, and “The Kite” from A Year with Frog & Toad). It had also occurred to the team that much of Matilda takes
place in interior locations. By setting the number outside, the song would help celebrate the natural world.

The number, “When I Grow Up,” encompasses the central theme of the show: wishing and hoping about what a child could become and grow up to be. Before learning this number, the students created, with coloured markers, an image of: “when I grow up, I want to be . . . .” The answer did not necessarily need to be a job or occupation, but rather, the person that they wanted to become. Some results included an actor, a doctor, a lawyer, a music teacher, a sports analyst, “a happy, healthy human being,” and “to make the world a better place.” The actors were allowed to use writing or drawings to articulate their answer. The displays were posted in the rehearsal hall as a reminder throughout the process. The students also participated in a discussion as to what it means to be a “grown-up.” The hope was that this work would give their performances greater depth.

Figure 24. Rehearsal photo: When I Grow Up activity. Photo by Julia McCarthy.
Figure 25. Rehearsal photo: When I Grow Up activity 1.

Figure 26. Rehearsal photo: When I Grow Up activity 2.
Rehearsals continued, primarily with choreography. Although the students did struggle with some of the difficult combinations at first, the choreographer firmly believed that the challenge would be worth it, and with repetition over time, the students mastered the choreography perfectly. “Bruce” was a primarily difficult number because of how musically complicated it is. The movements are off of the beat, whereas in most musical numbers that these students were used to, the movements are on the beat. “The Smell of Rebellion” was equally difficult because, to create a high-energy gymnasium class, the students needed to produce a high level of cardio. The number is about Miss Trunchbull literally sweating the rebellion out of the Crunchem Hall students.

To ensure musical numbers were remembered properly, videos of the final run of each were recorded and sent to the young company via e-mail. That way, the young company members could access and recall the current state of each musical number. The students were encouraged to review these videos routinely at home.
An observation discovered at the end of this rehearsal block was how many times Matilda’s applause moments in the music are interrupted. Only in “Naughty” does she receive applause, but nowhere else. It is almost as if the playwright is not allowing her to receive recognition, mirroring the way her parents treat her. Matilda will really earn her recognition by taking the final bow in the curtain call!

In creating the rehearsal schedule, the production team consciously never scheduled more than ninety minutes of any given activity, as focus was often lost after ninety minutes, and it was better to change gears to a different scene, dance or song. When the young company returned to material, the songs and dances had time to steep after the cast practiced at home. Therefore, the cast members were more alert in adding onto what had already been created. The goal by the end of this month was to have all four of the major young company numbers sketched out. There would need to be time for polishing, but a first draft of each of these numbers was completed in the time allotted.

**Week 4: April 28 – May 1**

This next rehearsal block began with the entire company joining rehearsal. In the interest of building cast solidarity and ensuring that everyone feels included and involved, the production team thought it was important to begin with a full company rehearsal. The intention was to work on a moment in the show when everyone is involved. There is only one of those moments in this show—the curtain call—where the cast are all on stage together. Luckily, this is a very active curtain call, with singing, which lends itself well to choreography and stage business. The evening was full of laughs as the company got to know each other. It was comforting to watch the adult cast members connect with the young cast members.
The production team noted a significant difference in the rehearsal attitude from the young company. With adult cast members in the room, the attention, focus, and care of the younger actors rose exponentially. There was a moment when the young company were practicing all of their numbers in the corner independently, without prompting, while the adult cast members were learning their material.

This week began with the most difficult full company section. Although this sequence never calls for all cast members to be on stage together, the musical number does encompass everyone at one point or another. The show opens with an eleven-minute sequence (“Miracle”) that jumps locations, time, and mixes scenes and music with intricate choreography. The song features traffic running in and out, and requires continually manipulating and working with partners. The song combines both scenes and music to tell a story. The number was broken down by specific bars and sections to ensure maximizing time, then at the end of the week, it was stitched together into one intricate sequence. The song captures the opening chapter of Dahl’s book by conveying his distaste for parents who believe that, despite whatever their child does, they are a little miracle. Setting Dahl’s original rant at an affluent birthday party is pure genius by the show’s creators. The great irony is that the one child who is ignored through the entire number is, in fact, a miracle.

*Week 5: May 3 – 8*

With the largest and most intricate musical number complete, this next rehearsal week would focus on secondary musical numbers. The rehearsal time was split into two locations to maximize rehearsal time. The choreographer took the adult actors to focus on the musical number, “Loud,” while the young company continued staging “When I Grow
Up.” Fairly intricate choreography was prepared that would build on the choreography vocabulary. The student’s drawings about what they wanted to be when they grew up were studied and integrated into the sequence’s movements. With more polishing, this became a very unique and creative interpretation of the song, inspired by the student’s input.

Two numbers involving upper and lower year students were staged rather quickly. Despite the number being under a minute, a great amount of detail is required for “The Chokey Chant.” The production team decided to have the upper years enact what it would be like to be locked in one of Miss Trunchbull’s chokeys. “The Hammer” was a delight to stage. The choice was made to stage it as a flashback to Miss Trunchbull’s glory days at the Olympics in 1969. Two small students played Miss Trunchbull’s competitors. There was also time this week to discuss intimate scenes between Miss Honey and Matilda and to explore their relationship. Although the scene did not get on its feet, the young company explored the subtext that eventually aided their performance when the scene was staged more formally.

This week the choreographer began to stage “School Song.” They began by teaching a “string” of choreography that would be repeated throughout the staging of the number. This number took a lot of time to perfect, as the entire sequence involves revealing letters spelled out in the song. The end of the week concluded by working through the first twenty-four pages of the script, which allowed cast members to understand the flow of the first few sections of the show. It was a relief to have such large production numbers completed early so there would be time for repetition and polishing.
Week 6: May 12 – 15

Week six began with finishing the major musical numbers. The creative team revisited the curtain call, which was conceived as a joyful celebration of youth, as if the entire cast, regardless of age, were all children. The curtain call was also meant to be a celebration of books and literacy. Throughout the show, books are Matilda’s escape. The entire curtain call number was conceived to be a celebration of reading and literature, and of the entire ensemble coming together.

Work continued on staging “School Song,” the most challenging piece to stage in the show. Each cube had up to seven letters on it which are revealed, interestingly, each time the Upper Year students spell the alphabet. There would be no real way to plan this in advance, and therefore, it took a lot longer to set than a traditional number. It was difficult and unusual to work on the fly, as opposed to having every moment planned out in advance. The number needed to be constructed in the moment and the other cast members were needed as resources to create the number. The rest of the evening was spent polishing the student numbers, “When I Grow Up,” and “Revolting Children,” alongside the Dance Captain who applied new layers and focus on character. When the students had a solid grasp of the staging and music, they could begin to act and bring expression and emotion to what they were singing.

This week the team also had time to divide and conquer moments with the adult actors by finishing the choreography for “Loud,” and with the young company by completing significant blocking moments in the classroom with Miss Trunchbull, including the climactic moment where Matilda makes the chalk spell a message with her eyes.
The last rehearsal of the week began with a work-through of the acrobat stories. These moments are very special in the show and offer solid opportunities for creative storytelling. The actors’ input was used to tell the stories convincingly and interestingly. The final activity was “piecing” together the middle third of act one; the portion with several moving parts. The goal of reaching the end of the act did not happen; however, it was more productive to take the time to do be thorough with what was already staged instead of rushing through to finish it.

Week 7: May 19 – 22

The first rehearsal of this week involved the adult actors piecing together the extensive acrobat sequence at the end, where the Father rescues Matilda. The company loved the creative movement that had been developed through the use of books. Books became doors, debris, and swirling chaos. While the adult actors focused on these sequences, the Dance Captain led rehearsals polishing dances, transitions, and accent work with the young company. There was also time to rehearse Miss Honey’s home sequence, which is a fair number of pages, in comparison to how brief the other scenes are in the play.

Much of the time this week was also focused on continuing “School Song.” The company enjoyed putting this number together with collaborative energy. They spelled the alphabet with bodies, letters, books, and cubes. The last half of the rehearsal was spent blocking the final closing sequence of the show. It is always important that the final image be one that will ingrain itself into the audience’s minds. The original Broadway production had Mis. Honey and Matilda cartwheel off into the distance. This production
chose a celebration of books; therefore, Miss Honey and Matilda sharing a final book together seemed more appropriate.

Figure 28. Final moment of the play. Photo by Bryan Nelson.

The end of the week was met with piecing together two significant sequences—“The Chokey Chant” with Amanda Thripp’s hair throwing sequence. Both sequences exist in the same scene; however, when run together, they seem awfully disjointed. By working through it this evening, the young company began to see it as one long sequence. The remainder of the time was spent piecing together the end of the first act. The musical number, “Bruce,” is complex and difficult in many ways, particularly vocally. Since the sequence takes place in the classroom, it would be difficult to add in more cast members to the sequence to strengthen it. Additional backstage singers were added to enhance the onstage action with the nine classroom kids.
This week was focused primarily on cleaning choreography. Now that the cast members know the scene transitions from the work-through rehearsals, they did not seem like transitions anymore, but rather a continuation of a story. A scene transition provides an opportunity to fill in story moments perhaps not included in the libretto. The production team also took the opportunity to polish “Miracle.” A fair amount of time had passed since the creative team had touched it and, because the song is eleven minutes and encompasses everyone, it is a very complicated number to put together. The rest of the time was allotted for the choreographer to work through the musical number, “Loud,” the biggest dance number of the show. All in all, everything was in good shape.

This week also came with a run of the first act. How wonderful it was to see the act come together in one continuation. The work-through rehearsals assisted in ensuring that the transitions were not too clunky, but they still required eventual polish. The expectation was that a work-through would be off-book. Since the scenes are quite short and the cast had many opportunities to run them in initial blocking rehearsals, this did not pose a problem. The young company was encouraged to perform the act as if it were an actual performance, without stopping. Any problems would be addressed in notes or future cleaning rehearsals. A short debrief with the actors helped in assessing current successes and where the company could grow in the time remaining.

The following rehearsal involved work-through sections in the second act, particularly focusing on moments that had not been touched in a while. This work-through involved stopping and starting the sequence of events to perfect scene work, choreography, transitions, and solidifying harmonies and lines. This rehearsal was like
one long review session that allowed the actors to step forward with greater confidence. With each step forward, characterizations began to blossom, and the actors became more and more present with the current action on the stage. The work-through was scheduled to ensure the promise of a smooth run of the second act which was to happen next week. Although the rehearsals were long and some of the cast members were quite young, no one ever complained about the commitment level or the demands of the rehearsal process, as each was invested in the show’s success.

\textit{Week 9: June 2 – 5}

Week nine began with another divided rehearsal. The young company polished scene work with the assistant director and the adult actors rehearsed a large portion at the top of the second act. The final acrobat story offered many opportunities to feature the adult actors in telling the story of the Father coming to save his daughter.

The week continued with a continuation of the “School Song,” which proved to be difficult to stage, but it was worth the effort. The number was staged almost in the dark, which was fitting to the gloomy environment of Crunchem Hall. The upper year students manipulated a handheld flashlight to light up the letters on the cubes sending focus to the letter, which worked very well. The cast also participated in a transition work-through to ensure that all of the moving pieces were thoroughly understood before the first run through of the show.

This week included another run through of the first act. After investing time in cleaning tricky bits in the act earlier in the week, the first act ran much smoother this time. The rehearsal week concluded with a complete run through of the second act. Surprisingly, there were more stops than expected. Although less complicated, the second
act had not been rehearsed as thoroughly as the first. These runs assisted in gauging what demanded attention in the remaining time. A more significant introduction to dialect work allowed the actors to integrate accents. Often, students were reluctant to introduce the dialect, but the safety of the rehearsal environment encouraged them to take the risk.

*Week 10: June 9 – 12*

The week began with working through some of the sections that required the most attention, which included “When I Grow Up,” the acrobat stories, Miss Honey’s cottage scene, and finishing the minor choreography in “Telly.” The second day of the week was the first run through of the show, and since both acts had been thoroughly polished, it went very well. The actors were attentive and watched quietly when offstage, which allowed the actors to understand the flow of the show. This rehearsal was also the last one in the offsite space before moving to the theatre.

The latter half of the week included a spacing rehearsal in the theatre. Much attention was needed to orchestrating the show and orientating the actors into the new theatre space. The actors had trouble understanding the entrances and exits, and needed to be extra attentive offstage and focused on the work occurring onstage. Much of the spacing needed to be tweaked, and the actors had to work on their feet, often revising blocking and changing moments due to the new constraints of the theatre. The final day of the week included a run through in the theatre for the lighting designer.

*Sitzprobe, Cue-to-Cue, Technical & Dress Rehearsals: June 15 – 19*

The performance week had arrived very quickly! This week began with a long eight-hour day, with a sitzprobe with the orchestra in the morning, and the third run through in the afternoon. The sitzprobe allowed the actors to sit and sing through the
score with the orchestra to integrate both elements. Sitzprobe day is always an exciting rehearsal day, and a real cornerstone of the process from becoming something imagined and into something real. The following day, the actors participated in a fourth run through in costume.

The show was now in production week with a cue-to-cue rehearsal on the first evening, followed by technical rehearsal, and then a dress rehearsal. The cue-to-cue allowed the director to clean spacing and adjust movement based upon the lighting design. Although the rehearsal was tedious, often stopping and adjusting spacing with lighting, the actors were not required to sing or perform at full voice, as the rehearsal was intended to ensure proper logistics and safety in the theatre space.

Dress rehearsals went smoothly as the layering process along the way helped build confidence in the new environment. In the space with less lighting than usual, some safety elements needed to be worked out. A few actors were hit unintentionally in the head with cubes, so readjusting some traffic patterns to ensure safety was a top priority.

On June 21, the cast received their newest element: the audience! This performance was only a preview, and the intent was to work out small moments and allow the actors to experience performing with an audience and gauge where laughter and applause may occur. Notes were given up until this performance. Early in the process, the notes were very specific, yet closer to showtime, they became much more general and focused on performance energy.
Figure 29. Rehearsal photograph. Photos by Bryan Nelson.

Figure 30. Rehearsal photograph. Photos by Bryan Nelson.
Performances

June 21 – 23, 25 – 30

This production ran for twelve performances over ten days, which is an incredibly taxing run for a young cast, but they were up to the challenge. Since the theatre only holds ninety-eight patrons per performance, the administration wanted the show to be seen by as many audience members as possible. Fortunately, the run was entirely sold out before opening night. Each performance began with a vocal warmup led by the music director that included exercises on pitch, vocal hygiene, breath support, and relaxation. The music director always ran the full company curtain call material to conclude the warmup.

While the opening night was filled with an audience of well-wishers, the opening performance was probably the weakest. The excitement of the evening got the better of the cast with lines missed, special effects not operating properly, and the young company racing through moments. Fortunately, the remaining performances were very consistent
in energy level, despite the challenging material. The following day’s performance, the first matinee performance where there tends to see a dip in energy following a long week and the buzz of opening night, was met with tremendous energy and was one of the best performances of the entire run. The actor’s confidence had grown after receiving positive accolades following the opening. Characters were fully invested, music fell into place, and the dance numbers received extra energy driven by internalized intention. After opening night, only notes were given by the stage manager. These were not artistically based, but only notes dealing with the consistency of the material. The cast needed to experience a professional approach where the show becomes frozen after opening night with no more notes given by the director.

At the Saturday evening performance, one actor took a dive on stage and hit her head. While she continued with the run, she suffered a concussion and could not attend the Sunday afternoon performance. Quick arrangements were made with the cast to cover the actor’s stage business. It was amazing how the company came together to ensure the show went on; and it was a wonderful performance. The actress used the two-day break from the show to recover and came back to the run on the following Tuesday.

The second week proceeded well, with each performance growing from the previous. Although the actors were tired, they believed in the betterment of the production and always put their best self forward. They began to find a routine in the performance, and the true element of “play” became evident in this phase. The connection between the ensemble was becoming increasingly evident and assisted in elevating everyone’s level of performance.
The show concluded on a Sunday afternoon. Following this performance, the company participated in cleaning out their personal items and helping to restore the theatre. Since this was a large set for this theatre, the strike took several days to bring the theatre back to normal. Although the process of mounting *Matilda the Musical* was a huge undertaking, the students took pride in their work and could stand by the show as one to remember forever.

Figure 32. Performance photo: preshow warmup on stage. Photo by Bryan Nelson.
Visual and Textual Responses to the Playscript

Non-Literal

Figure 33. Performance photo: preshow cast circle ritual. Photo by Bryan Nelson.


Figure 41. The original set design as the show was performed at the Royal Shakespeare Company in Stratford-upon-avon. “Roald Dahl’s Matilda the Musical.” AZ Codes, 2019, azcodes.com a2V2aW4gYWRhbXMgbGlnaHRpbmcgZGVzaWduZXI. Accessed 19 February 2019.

CHAPTER III
PROMPTBOOK

Given Circumstances

Environment Facts

Geographical Location

Although the exact location is never specified in the libretto or in Dahl’s original novel, evidence suggests that the play is set in “a small village” in Dahl’s native country of England (Dahl 5). British slang and cultural references are threaded through the piece. The play navigates to various locations throughout this unnamed village including the Wormwood house, Crunchem Hall, the town library, and Miss Honey’s cottage.

Date: Year/Season/Time of Day

The season the play is set in is at the beginning of the school term in early autumn. There are no specific references to time or year in the script. The novel, released in 1985, features illustrations that harken a 1970’s fashion style. The Original Kids Theatre Company production embraced this 1970’s aesthetic in all elements of dress to suggest a specific time period.

Economic Environment

In the world of Matilda, the accumulation of wealth plays an important role. Social mobility is vital to Mr. Wormwood. The first scene introduces Mr. Wormwood on the phone “trying to pull of the biggest business deal of [his] life” (Kelly 10). The novel suggests he came from working-class origins and has successfully climbed the social and
economic ladder to a petty bourgeois lifestyle (Beauvais). The Wormwood family live a middle-class lifestyle, capable of providing a comfortable living which only benefits their son, Michael. Matilda is only given mere scraps of clothing and nothing that she enjoys. However, Mr. Wormwood is driven by the desire of increasing his wealth and climbing to the upper classes he idolizes.

Money plays an important role in the life of Miss Honey. Her profession as a schoolteacher pays little, as she continues to pay off her wicked aunt for raising her. When Miss Honey’s father died, her aunt became her legal guardian. Once she received a job as a teacher, she was sent a bill for the aunt’s years of guardianship and was forced to sign a contract to pay the aunt back every penny. The debt has continued to cripple Miss Honey for much of her adult life (Kelly 76). Ultimately, her good nature is rewarded, and she is promoted to headmistress of Crunchem Hall, the contract is destroyed, and she is afforded a healthy economic lifestyle.

**Political Environment**

One thread that is part of the musical and not the novel is Mr. Wormwood’s dealing with the Russian mafia. Mr. Wormwood has sold worn-out cars to wealthy Russians by using an electric drill to wind back the odometer, believing these customers can be easily fooled for being “very, very stupid” (Kelly 10). At the end of the play, he flees to Spain because the Russians involved with the car dealings are mafia who are displeased with being sold worn out automobiles. The head of the Russian mafia is impressed by Matilda’s intelligence and agrees not to harm the Wormwoods, provided he does not have to see Mr. Wormwood ever again.
Social Environment

The social environment deals primarily with the relationship between children and adults. The story of *Matilda* confronts the experience of being both a child in an adult-dominated world and a girl in a patriarchal society; the intersection of two different forms of discrimination. *Matilda* flips the traditional roles of adults. Typically, adults are portrayed as calmer, rational and wiser, while kids are louder and less intelligent. In *Matilda*, our heroine is always calm, collected and her intelligence surpasses any adult in the story. The adults portrayed in the story are less mature, rude, uneducated, and easily irritable. Parents often encourage their children to read whereas the Wormwood’s do the exact opposite: they sit glued to the television and demand that Matilda does the same. If the Wormwood’s represent what a parent should not be, Dahl advocates for a parent who is caring, attentive, warm, conscientious and a mentor in the best and worst of times.

Matilda is seen in vast contrast with her family. She is honest and innocent while her parents are corrupt and immoral. This contrast suggests that Matilda has never felt like she belongs. Her abandonment highlights the theme that adults are not necessarily more moral or rational than children, and age does not always lead to wisdom.

Dahl effectively establishes the moral spectrum with adults placed as the negative end, described as ignorant, dishonest and abusive of authority (Palkovich). Matilda sits at the opposite end as kind, decent, open-minded and intelligent. Dahl never wishes to be condescending towards young people. He wrote grown-up books for kids. The musical is intended to be a grown-up musical that adults might bring their kids to because we all have a kid inside of us (“Theatre Talk”).
The battle at Crunchem Hall is about more than just the students verse Miss Trunchbull; it is a battle of youth verse age, and kids verse adults. Miss Trunchbull is an “adult” in the negative sense of the word children ascribe to it: she is rude, cruel and abuses the power she has over the children, forgetting what it once felt like to be a child. Like Matilda’s parents, she serves as a physical manifestation of Dahl’s message that adults are not always wiser or smarter than children. Matilda and her classmates, in turn, are representative of all children who feel oppressed by the adults in their lives.

Dahl received criticism from adults who feared his intentions and were worried that “their children would be corrupted by the devilish retribution that Matilda takes upon unpleasant adults” (Pope and Round 3). The characters in Dahl’s books are forgiven for their little crimes because of the fairy tale framing that they are contained within.

Matilda contends that Dahl’s work offers cathartic positions, which allows child readers a safe space to explore their personal and social anxieties, and to vent, in their imagination and unconsciously, their feelings of anger and resentment towards the adults who control their world (Pope and Round 4).

In the original novel, Dahl spent a lot of time establishing Matilda’s natural intelligence. Matilda can solve complex math problems and evaluate literature, though she has never formally learned how to. She learned to read on her own accord and reads books far beyond her years. But despite this, Matilda’s desire to attend school and the way she thrives once she does, makes it clear that even for the smartest child, school is important. Education develops a person’s natural ability and creates an important social environment for them to blossom into well-rounded people. Though she is already so smart, a solid education will help Matilda grow even more.
In the classroom scene, Miss Trunchbull’s and Miss Honey’s preferred teaching methods are sharply contrasted. Miss Honey teaches through the promise of reward, showering her students with warmth and praise when they master a lesson. She displays compassion, patience and earns respect and admiration of her students. Miss Trunchbull, on the other hand, teaches through punishment, insisting that deterrence is the only successful means by which a teacher can ensure her students learn. Miss Trunchbull does not earn the student’s respect; only their fear. Miss Honey makes it is clear which method Dahl believes is more effective. Miss Honey’s students all love her and listen to her, while Miss Trunchbull only succeeds in creating fear.

**Religious Environment**

Religion is never directly alluded to in the script. Mr. and Mrs. Wormwood are married and despite continual arguments, stay together and share a unified distaste for their daughter.

*Previous Actions*

The play begins with dramatizing the opening chapter of the book where Dahl opens with a lecture about the relationship between children and their parents: “Even when their own child is the most disgusting little blister you could ever imagine, they still think he or she is wonderful” (Dahl 1). The authors of the musical cleverly frame this through a spoiled birthday party with the musical number “Miracle.” Dahl writes that parents “become so blinded by adoration they manage to convince themselves their child has the qualities of genius” (1). In this play, the audience sees a true demonstration of genius. The show begins by contrasting the heroine’s evident genius with those in her immediate environment. The authors use the number to cut time from Matilda’s birth to
the present action of the play where she is five-years-old. The opening is a sly comment on how supremely, almost superhumanly, gifted most parents think their children are.

*Polar Attitudes*

**Matilda Wormwood**

Matilda Wormwood begins the musical with a family; but not a family that loves her or recognizes her brilliant abilities. She grows up in the Wormwood household, believing that children are foolish and do not know anything. In the opening song, contrary to how other parents treat their children, Matilda declares her relationship with her parents, raised believing she is “a jumped-up little germ [and] that kids like me should be against the law” (Kelly 9). Matilda is caught in the confines of this world and spends the duration of the play breaking out of it.

An environment where children are oppressed by the nasty Miss Trunchbull forces Matilda to use her supreme intelligence to act upon this oppression. By reading literature, Matilda educates herself to learn to stand up against any injustices.

Matilda learns through the play that she does not need to be oppressed and must stand up for what she believes and what it right. After doing so, and by the end, she has “become tired of revenge and she is able to allow her dad to leave unhurt”, seize her destiny and find her true family with Miss Honey. Matilda is able to live a completely different life, a life it could be argued that she earns through her actions during the course of the story (Dennis Kelly—Personal interview).

**Miss Trunchbull**

At the beginning of the musical, Miss Trunchbull is the authoritarian headmistress of Crunchem Hall. Her motto is that “children are maggots” (Kelly 26). Matilda
challenges this attitude that children can match an adult’s abilities. The climate of the school changes when Matilda Wormwood becomes a new student in the school. By the end of her story in the musical, Miss Trunchbull flees Crunchem Hall and is never seen or heard of again.

**Miss Honey**

Miss Trunchbull and Miss Honey serve as polar opposites in every way. Miss Trunchbull is physically large and unattractive, whereas Miss Honey is small, delicate, and beautiful. Miss Trunchbull is short-tempered and mean, while Miss Honey is patient and kind. Miss Trunchbull’s deplorable qualities highlight the intense good in Miss Honey, but they also threaten Matilda’s well-being in a place outside of a home where she is supposed to be safe.

As a teacher, Miss Honey nurtures and cares for students the way she was not cared for herself. She can teach them and reward them with praise and affection, rather than shape them up with punishment the way her aunt did to her. Miss Honey strives to be the opposite of her aunt, Agatha Trunchbull because she knows better than anyone how terrible the headmistress is.

**Mr. Wormwood**

*Matilda the Musical* is primarily a father-daughter story. In many ways, Mr. Wormwood becomes jealous of Matilda’s innate abilities and cleverness, punishing her even more. At the end of the play, Mr. Wormwood is hesitant to allow Matilda to go live with Miss. Honey. At the final moment, as Matilda is about leave, this is the only moment Mr. Wormwood refers to Matilda as his daughter. Everything he does is played to please his wife. According to Dennis Kelly, “He’s also the meanest one to Matilda
(whereas Mrs. Wormwood seems hardly to notice her existence) so it felt right that there was some kind of conclusion to their relationship” (Dennis Kelly—Personal interview).

The end for Matilda and Mrs. Wormwood is not a happily ever after, but it does allow Matilda to move on experience her life with a clear conscience with his father’s blessing.

**Mrs. Wormwood**

In the original novel, Mrs. Wormwood is an obsessive bingo player. However, bingo playing does not make for exciting action on stage. In the musical, Kelly changes Mrs. Wormwood’s preoccupation from bingo to ballroom dancing. This gives her a more believable reason for neglecting her daughter because she is occupying every spare moment with dance lessons and training. It was important for Kelly to have Mrs. Wormwood be in love with something so she could completely neglect the upbringing of her little girl. This opens the opportunity for an additional dance number while emphasizing Mrs. Wormwood’s materialistic perspective on life (“Characters—Dennis Kelly”).

**Dialogue**

**Choices of Words**

The dialogue reflects the fantastical nature of the Roald Dahl world. Dahl was known for making up words and creating a vocabulary of his own. Throughout his writing career, Dahl invented more than five hundred new words and character names. He intended to reflect the joy that children display in making up words. In creating some of his vocabulary, Dahl began with a word that children knew and then changed the ending or blended it with another word to make something new and funny that children
could still understand. Dahl also loved to blend two or more words together to combine their meaning (Rennie).

The challenge for playwright, Dennis Kelly, was to bring this Dahlian language to life in a new and exciting way. Kelly understood early on that Dahl “writes with a sense of relish” and allowed this relish to underline the creation of the musical libretto, as if Dahl enjoyed “getting dirt under his fingernails when he writes” (“Interview with Dennis Kelly—Matilda The Musical”). Therefore, the adaptation needed a sense of joy and play conveyed through the libretto’s dialogue.

In the scenes with the adults, the adult characters only talk to other adults, as if they do not trust the opinions or thoughts of children. Much of the dialogue between the adults is self-congratulatory, celebrating their petty achievements. When an adult speaks to a child, with the exception of Miss Honey, the dialogue is intentionally demeaning, belittling, or insulting. The parents and teachers treat children as if they are stupid and insignificant.

Word choice aligns with a character’s intelligence and education. Matilda’s genius is conveyed by her knowledge of words well beyond her years. The Wormwood’s crude language, British slang, and incorrect grammar suggest their lack of intelligence. Miss Trunchbull, despite being a reckless villain, is smart in her word choice, establishing her as an intelligent advisory to Matilda, despite their polarizing attitudes.

*Choice of Phrases and Sentence Structure*

The selection of phrases and sentence structure are carefully used to elicit characterization. Matilda’s speech pattern is meant to reflect her incredible brilliance and intelligence. She is not afraid to articulate long phrases. For Matilda, difficult words are
carried with a sense of ease. When she is unafraid to stand up for what she believes in, she uses declarative sentences.

Miss Honey’s dialogue in the novel is often one or two short sentences, meant to characterize her meek and tentative tendencies. In the musical, Miss Honey is afforded several songs that allow her to reveal her inner thoughts and feelings directly to an audience. A song like “Pathetic” or “My House” expands small moments for the character to explore their inner motivations and feelings.

Choice of Images

While Matilda has the gift of great intelligence, Miss Trunchbull’s greatest sense is her sense of smell. She is capable of sniffing out the culprit who stole a piece of her chocolate cake. She can smell rebellion and believes physical education class will sweat it out of the students.

Books serve a prominent image in the play. For Matilda, books offer an escape from her difficult everyday life. When her neglectful family and their obsession with television becomes too much to bear, she can bury herself in a story to soar far away from them. Matilda learns what she needs on herself and literacy is vital for her well-being, “without it she’d go mad” (Dennis Kelly – Personal interview). Books are incredibly important objects in *Matilda*, fitting with the theme that relates literacy to intelligence, sound judgment, and kindness.

The white scarf that Matilda describes the escapologist in her story wearing is significant. When Miss Trunchbull hears of this white scarf, a revelation occurs that Matilda has been telling the story of Miss Honey’s life this entire time.
Choice of Peculiar Characteristics

The characters in the play make use of a British dialect. The story takes place in England, and the characters’ specific dialect is tied with class oppose to a region. For instance, the Wormwood family has a more cockney dialect, except Matilda, whose intelligence is conveyed in formal and educated speech.

The Sound of the Dialogue

In developing the dialogue for the play, Kelly believed that “when in doubt, just write a sentence that’s a bit odd” and to utilize dialogue that should excite the audience’s curiosity and make them want to find out more about the characters and their situation (“Dialogue—Dennis Kelly”).

Much of the invented words in Matilda come in the form of insults that Mr. Wormwood or Miss Trunchbull hurl at children. Mr. Wormwood refers to his daughter as a “thick-headed twitbrain” (Kelly 10).

Structure of Lines and Speeches

Much of the dialogue in Matilda is short, and the scenes are often brief and relatively short in length. Matilda herself has four prominent speeches in the play that allow Matilda to tell a fantastical story of an acrobat and escapologist to Mrs. Phelps. The characters are inspired by some remarks made by Mr. and Mrs. Wormwood in the opening scene. Matilda is building the story from the world around her.

Several small soliloquies exist in the script between character and audience. Miss Trunchbull barges into the classroom, demanding to know who stole a piece of her chocolate cake and instantly blames Matilda. The true culprit, Bruce Bogtrotter, has an intimate moment with the audience to confess his mistake. Lavender, Matilda’s best
friend, opens the second act by explaining the marvelous trick she is going to play on Miss Trunchbull by putting a newt in her water jug. Lavender provides context and teaches the audience about what a newt is. By doing this, the audience sides with Lavender and is an ally in the little trick being played on the antagonist.

**Dramatic Action**

The original book is written in three segments: Matilda and her parents, Matilda at school, and Matilda defeating Miss Trunchbull. The first two segments focus on developing character and Matilda’s environment. The final segment is more narrative-driven and shows how Matilda puts her incredible abilities to use and stands up for what she believes in.

Kelly believed this framing worked well for the book, but not for a dramatic representation. Kelly felt all three segments needed to blend together. The conflict between the Trunchbull and Matilda happened too late in the novel, and Kelly believed this tension needed to exist earlier in the adaptation. Kelly invented a new narrative thread of Matilda telling the story of an acrobat and an escapologist that would weave through the entire play to understand Miss Honey’s backstory concerning Miss Trunchbull (“Plot—Dennis Kelly”).

A slow reveal exists through Matilda’s ongoing story about an escapologist and his wife that she tells the librarian, Mrs. Phelps. Matilda not only loves books but in the musical adaptation, she takes on the voice of an active storyteller. The musical expands from not just a love of books, but instead, a love of stories and a storyteller herself (“Plot—Dennis Kelly”). She does not just love reading; she becomes an author. This allows Matilda’s powers to be saved to the very end, when she needs it most. The
storytelling thread is weaved throughout the musical’s libretto: “Turning Matilda into a storyteller communicates the essence of . . . Dahl’s ‘moral spectrum’ by translating the literary devices of meta-textual found in the novel into forms that make sense on a stage” (Palkovich). When Matilda’s powers are finally revealed, it suggests both her and Miss. Honey come from a world of her imagination and her mind (Dennis Kelly – Personal interview).

The audience can observe how Matilda imaginatively synthesizes and refashions words spoken in one scene into dialogue and plot in the next, to create this origin story. Mr. Wormwood’s angry declaration that he is not a “flaming escapologist” and Mrs. Wormwood’s retort that she must be “the world’s greatest acrobat” (Kelly 10) are fused together as material for the lovers in her story: “the two greatest circus performers in the world—an escapologist who could escape from any lock that was ever invented and an acrobat, who was so skilled it seemed as if she could actually fly” (16).

Matilda manipulates events in such a manner that her story fulfills the functions of an omniscient narrator, offering the audience emotional insights while forgoing a dramatic soliloquy. Dahl endorses reading in his novel, as seen in the power struggle between Matilda and her father, which ultimately leads to Mr. Wormwood tearing up Matilda’s book right in front of her in a jealous rage (Palkovich). Matilda’s invented story is cut into fragments and delivered to the audience in small pieces. In the novel, the true identity of the Trunchbull is revealed towards the end. Kelly believed that in a stage adaptation, saving the reveal towards the end would run the risk of being too seemingly convenient. By conveying this episodically through the adaptation, this plot twist is revealed to be part history and part prophecy. The device of the acrobat stories, with
thematic and motivic repetitions, help drive the narrative and link together the characters’ journeys giving them momentum towards the ultimate confrontation between Miss. Trunchbull and Matilda (Taylor 213).

In essence, Matilda is taking control of her own story. The audience learns at the end of the story that Matilda is telling Miss Honey’s true story and reveals Miss Trunchbull is her wicked aunt. Additionally, this reveal is more dramatic and meaningful to the audience and also the characters on stage. With Kelly adding Matilda telling stories, it paid off brilliantly with a plot-twist in the end (“Plot—Dennis Kelly”).

All page numbers below refer to the libretto of *Matilda the Musical*, by Dennis Kelly, and published by Music Theatre International in 2018.

*Units and Summary of Action*

1. Unit 1: “Miracle” (pages 1 – 9)
   a. The Kids: to be celebrated by their parents.
   b. The Parents: to ensure their child is the best.

2. Unit 2: “Wormwood Household” (pages 9 – 11)
   a. Matilda: to escape the confines of home through a book.
   b. Mr. Wormwood: to stop my child from reading.

3. Unit 3: “Naughty” (pages 11 – 13)
   a. Matilda: to make a wrong right.

4. Unit 4: “Green Hair” (pages 13 – 15)
   a. Mr. Wormwood: to prepare for a business transaction.
   b. Matilda: to relish in an act of trickery.
5. Unit 5: “Hear a Story” (pages 15 – 18)
   a. Matilda: to entertain Mrs. Phelps with an original story.

6. Unit 6: “School Song” (pages 19 – 22)
   a. The Upper Year Students: to warn the new students of Miss Trunchbull.
   b. The First Year Students: to survive the first day at Crunchem Hall.

7. Unit 7: “The First Day of School” (pages 22 – 24)
   a. Miss Honey: to ease the nerves of her students on the first day of school.
   b. Matilda: to succeed on the first day of school.

8. Unit 8: “Pathetic” (pages 24 – 26)
   a. Miss Honey: to muscle up the courage to knock on Miss Trunchbull’s door.

   a. Miss Honey: to place Matilda in the advanced class with the eleven-year-olds.
   b. Miss Trunchbull: to keep Miss Honey in her place.

    a. Miss Trunchbull: to teach Miss Honey to abide by the rules.

11. Unit 11: “Superglue” (pages 29 – 31)
    a. Matilda: to receive payback from having her book ripped up.
    b. Mr. Wormwood: to teach Matilda a lesson about the dangers of reading.

12. Unit 12: “Chokey Chant” (pages 32 – 33)
    a. Upper Year Students: to warn the first-year students about the Chokey.
   a. Matilda: to protect Nigel from being punished.
   b. Miss Trunchbull: to punish the student who poured treacle on her chair.

14. Unit 14: “Amanda Thrripp” (pages 35 – 36)
   a. Miss Trunchbull: to intimidate the students with her hammer throwing abilities.

15. Unit 15: “Miss Honey Visits the Wormwood’s” (pages 36 – 38)
   a. Miss Honey: to celebrate Matilda’s unique abilities with her parents.

16. Unit 16: “Loud” (pages 38 – 41)
   a. Mrs. Wormwood: to teach Miss Honey the importance of looks over books.

17. Unit 17: “This Little Girl” (pages 41 – 42)
   a. Miss Honey: to continue on her mission to fight for Matilda.

18. Unit 18: “Acrobat Story II” (pages 42 – 44)
   a. Matilda: to thrill Mrs. Phelps with the next chapter of her story.

19. Unit 19: “Burp Sequence” (pages 44 – 46)
   a. Miss Honey: to secretly enhance Matilda’s abilities.
   b. Miss Trunchbull: to find the culprit who stole a piece of chocolate cake.

20. Unit 20: “Bruce” (pages 46 – 51)
   a. Miss Trunchbull: to torture Bruce for eating a piece of her chocolate cake.
   b. Matilda: to encourage Bruce to finish the cake and spite Miss Trunchbull.

21. Unit 21: “All I Know” (pages 51 – 54)
   a. Mr. Wormwood: to endorse the wonder of television.
22. Unit 22: “When I Grow Up” (pages 54 – 57)
   a. Matilda: to grow to stand up in what she believes in.
   b. Miss Honey: to gain the strength to believe in herself.
   c. The Kids: to become what they want to be.

23. Unit 23: “Acrobat Story III” (pages 57 – 60)
   a. Matilda: to finish her story for Mrs. Phelps.

24. Unit 24: “I’m So Clever” (pages 60 – 62)
   a. Matilda: to force Mr. Wormwood to correct his wrongdoing.
   b. Mr. Wormwood: to be congratulated for his recent business dealing.

25. Unit 25: “Acrobat Story IV” (pages 62 – 64)
   a. Matilda: to find a safe place.
   b. The Escapologist: to undo the neglect of his daughter.

26. Unit 26: “The Smell of Rebellion” (pages 64 – 69)
   a. Miss Trunchbull: to sweat out the rebellion from the students.

27. Unit 27: “The Newt” (pages 69 – 71)
   a. Lavender: to plant the newt in Miss Trunchbull’s water glass.
   b. Miss Trunchbull: to punish a new victim.

28. Unit 28: “Quiet” (pages 71 – 73)
   a. Matilda: to control her frustration and anger.

29. Unit 29: “Glass Tipping” (pages 73 – 74)
   a. Matilda: to tip over Miss Trunchbull’s glass with her mind.
30. Unit 30: “Glass Tipping” (pages 74 – 75)
   a. Miss Honey: to understand Matilda’s extraordinary abilities.
   b. Matilda: to figure out her unique abilities.

31. Unit 31: “My House” (pages 75 – 77)
   a. Miss Honey: to share her humble existence with Matilda.

32. Unit 32: “The Trunchbull Revelation” (pages 78 – 79)
   a. Matilda: to solve the case of Miss Honey’s aunt.

33. Unit 33: “Chalk Writing” (pages 79 – 84)
   a. Miss Trunchbull: to ensure there are no acts of rebellion continue at the school.
   b. Matilda: to avenge Miss Honey’s father by punishing Miss Trunchbull.

34. Unit 34: “Revolting Children” (pages 84 – 87)
   a. The Kids: to prevent any adult from restricting them again.

35. Unit 35: “A Few Days Later” (pages 87 – 88)
   a. Miss Honey: to find a way to save Matilda.

36. Unit 36: “We’re Going to Spain” (pages 88 – 92)
   a. Sergei: to seek revenge on Mr. Wormwood.
   b. Mr. Wormwood: to escape to Spain.
   c. Miss Honey: to save Matilda.
   d. Matilda: to save her family.

37. Unit 37: “They Had Found Each Other [Finale]” (pages 92 – 93)
   a. Matilda: to start a wonderful, new life with Miss Honey.
Characters

In the world of Roald Dahl, a character’s demeanor is often reflected in their name. For instance, the villainous headmistress Miss Trunchbull’s surname suggests “a mixture of truncheon and bull or bully, so [her name] fits her perfectly” (Rennie). Dahl also has fun with alliteration to assist in making his character memorable, such as Bruce Bogtrotter.

When creating such extreme characters, playwright Dennis Kelly was always wary of not pushing the characters too far and become a caricature. Therefore, Kelly always tried to image each of Dahl’s fantastical characters as real human beings. To Kelly, “if the author doesn’t believe the characters to real, the audience won’t either” (“Characters—Dennis Kelly”).

Matilda Wormwood

1. Desire. Matilda wants to be part of a loving family that honours her for who she is and what she is capable of. She longed for parents who are “good and loving and understanding and honourable and intelligent” (Dahl 37). She is a hero set up with the odds already against her and can only rely on books and reading, along with her incredible brain, to stand up against oppression.

2. Will. Matilda lives in a world where adults opinions matter and children are degraded. She is a strong character that has built a respectful demeanor in contrast to her parents.

3. Moral Stance. Matilda’s moral imperative forces her to act, sometimes even questionable, within her conflict.
4. Decorum. Matilda may quickly come across as a quiet and initially reserved little girl, but the musical number, “Naughty” reveals her rebellious and clever tendencies. She wears only what her parents bother to dress her, often just scraps and hand-me-downs.

5. Summary Adjectives.
   a. Intelligent
   b. Respectful
   c. Resourceful
   d. Precocious
   e. Mischievous

6. Initial Character Mood Intensity.
   a. Heartbeat—strong and powerful
   b. Perspiration—light and easy
   c. Stomach—empty
   d. Muscles—strong
   e. Breathing—easy and shallow

Mr. Wormwood

1. Desire. Mr. Wormwood desires to climb the social ladder from the middle class to upper class. He wants to become rich and have loads at money, even if it requires being dishonest.

2. Will. Mr. Wormwood is a strong-willed businessman, intent on making any deal necessary to increase his income. He has no issue in manipulating and swindling others to increase his profits.
3. Moral Stance. Mr. Wormwood’s morality sense from his selfishness. He believes good hair is what can put a man ahead. He operates under the belief that a man is judged by his appearance.

4. Decorum. In the novel, Mr. Wormwood is described as “a small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache . . . He liked to wear jackets with large brightly coloured checks, and he sported ties that were usually yellow or pale green” (Dahl 15). Mr. Wormwood is the definition of a used cars salesman. He dresses to impress and distract potential customers from being duped.

5. Summary Adjectives.
   a. Crude
   b. Greedy
   c. Dishonest
   d. Arrogant
   e. Unscrupulous

6. Initial Character Mood Intensity.
   a. Heartbeat—strong and powerful
   b. Perspiration—heavy
   c. Stomach—full and gluttonous
   d. Muscles—weak
   e. Breathing—rapid and fast
Mrs. Wormwood

1. Desire. Mrs. Wormwood lives a passive lifestyle with her husband. She spends most of her days leisurely dreaming of being an international ballroom dancing champion.

2. Will. Mrs. Wormwood shows little ability or interest in being a mother. Family dinners are often reheated in the microwave and in front of the television.

3. Moral Stance. Mrs. Wormwood has a firm belief that early in her life, she chose “looks over books” (Kelly 38). Her attitude towards life is about embracing what one chooses to wear and how they dress.

4. Decorum. Mrs. Wormwood focuses much of her time on her appearance in what she dresses like and how she does her make-up. Her preoccupation with appearance blinds her from any substantial commitment in life, including caring for her daughter.

5. Summary Adjectives.
   a. Materialistic
   b. Superficial
   c. Neglectful
   d. Self-absorbed
   e. Conniving

6. Initial Character Mood Intensity.
   a. Heartbeat—to the beat of the music
   b. Perspiration—hot and sweaty
   c. Stomach—full and hungry
d. Muscles—flexed and strong

e. Breathing—rapid and gapping

**Miss Trunchbull**

1. Desire. Miss Trunchbull dreams of being the headmistress of a school that has “no children in it at all. One of these days I shall start up a school like that. I think it will be very successful” (Dahl 130).

2. Will. As a former Olympian, she takes her championship to an extreme. She always must be the best, and she still must have the last word. If she cannot punish one child, she will immediately take out her fury on another. There are no limits as to what she would do to gain power, money and respect. She always wants more. Trunchbull is obsessed with rules, control and power and has a greedy hunger for control so “she formulates brutal tactics to uphold it” (Cole).

3. Moral Stance. Through her background as an Olympic hammer thrower, Miss Trunchbull has a firm belief in the rules and that they must abide by. Throughout the play, Miss Trunchbull is continuously changing the rules to whatever suits her needs. Trunchbull, as her name suggests, is more animal than human; she lacks basic humanity and compassion and has little control over her temper.

4. Decorum. Miss Trunchbull is painted as a tyrannical, muscular gargoyle. She is “a fierce tyrannical monster who frightened the life out of the pupils and teachers alike” (Dahl 52). Her appearance is meant to intentionally intimidate students and prevent them from standing up for themselves or objecting to her behavior.
5. Summary Adjectives.
   a. Impulsive
   b. Tyrannical
   c. Cruel
   d. Fearsome
   e. Powerful

6. Initial Character Mood Intensity.
   a. Heartbeat—strong and defiant
   b. Perspiration—hot and heavy
   c. Stomach—full and strong
   d. Muscles—iron strong
   e. Breathing—heavy and deafening

Miss Honey

1. Desire. Miss Honey desires to bring out the best in her students. She strives to be
   the opposite of her Aunt Trunchbull because she knows how terrible the woman
   is. Miss Honey teaches her students with praise and affection, rather than
   punishment the way her aunt did to her.

2. Will. Miss Honey is crippled by her relationship with her wicked aunt, who has
   forced her to pay an enormous debt for her entire life. Miss Honey carries the
   weakness of her parents being killed and this has left her alone and pathetic. As a
   teacher, she can nurture and care for students the way she was not cared for
   herself. It is through Matilda that she learns to stand up for herself.
3. Moral Stance. Miss Honey believes in recognizing the best in children and celebrating their special abilities. She is the only character to recognize how brilliant Matilda is and, when she cannot get her moved to an advanced class, Miss Honey covertly provides her with books more at her level. She may not be able to protect Matilda or the other children from Miss Trunchbull’s despotic reign, but she does treat them to be good students.

4. Decorum. Miss Honey carries a meek decorum, unable to stand up for herself. She wears humble clothes because her wicked aunt’s contractual agreement impoverishes her. Dahl describes “Miss Jennifer Honey was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care” (Dahl 51).

5. Summary Adjectives.
   a. Kind
   b. Respectful
   c. Nurturing
   d. Shy
   e. Motherly
6. Initial Character Mood Intensity.
   a. Heartbeat—quiet and mild
   b. Perspiration—soft and gentle
   c. Stomach—uneasy and empty
   d. Muscles—weak and frail
   e. Breathing—soft and shallow

Idea

Literal Meaning of the Play’s Title

The title of the musical, Matilda the Musical, refers to the extraordinary little girl at the center of the story. The addition of “the musical” allows for instant recognition that this is a musicalized adaptation of Roald Dahl’s novel.

Symbolic Meaning of the Play’s Title

The title highlights the central character who is at the centre of the action and in which sets up a chain of events for change at the gloomy Crunchem Hall.

What is the Play Literally About?

Matilda Wormwood, a girl with extraordinary cognitive abilities, is born to a family that does not love or appreciate her many talents. Matilda is sent to a brutal school, Crunchem Hall, where she finds an advisory in the villainous headmistress, Miss Trunchbull. A small shed of hope in the school is Matilda’s teacher, Miss Honey, who honours Matilda for who she is and embraces her many gifts. After witnessing the terrible way Miss Trunchbull treats the students at the school, Matilda decides to stand up against injustice. Her thoughts start to pour out of her brain through the ability to move items with her mind. In an act of tricky, Matilda frightens Miss Trunchbull by making a piece
of chalk move with her mind. Miss Trunchbull runs away in fear to never be seen or heard of again. Miss Honey becomes the new headmistress of Crunchem Hall and adopts Matilda as her child.

What is the Moment of Climax in the Play?

The climactic moment of the musical is when Matilda, through telekinesis, controls a floating piece of chalk to write a message from Miss Honey’s deceased father, Magnus. The act is so surreal to Miss Trunchbull, she runs away in fear and is never seen of again.

According to playwright, Dennis Kelly, the floating chalk is significant because:

. . . it’s a ghost doing it. [Miss Trunchbull]’s not afraid of anything living . . . she proves pretty nasty to anything with a pulse. But this is something different—it’s a supernatural entity that she has caused to be dead. [The chalk] naturally terrifies her as she’s always known that she murdered this person and has lived with the idea that someday this will come back to haunt her—today is that day and it is happening in a very literal sense. (Dennis Kelly—Personal interview)

Why Do the Characters Make These Climatic Choices?

Matilda can no longer allow Miss Trunchbull to bully and intimidate the students of Crunchem Hall. In the previous scene, Matilda learns that Miss Trunchbull is the wicked aunt of Miss Honey, who has also appeared in her story. Matilda knows Miss Trunchbull is more than just a nasty headmistress, but also a murderer. Matilda has gained the support of her fellow classmates and Miss Honey as a leader. She knows Miss Trunchbull must be stopped.

What is the Result of the Climatic Choices on the Other Characters?

Matilda’s brave actions affect all of the characters in the story. With Miss Trunchbull gone, Miss Honey’s parents will mysteriously turns up and rewards her as the
new owner of “the beautiful old house which had up until that moment, been owned by the evil aunt, Agatha Trunchbull” (Kelly 87). A cultural shift occurs in Crunchem Hall as the Chokeys are immediately destroyed, Miss Honey becomes headmistress, and Crunchem Hall becomes “one of the best schools in all the land” (87).

   Although Matilda was able to move chalk with her eyes, her power dies following the act with Miss Trunchbull. Miss Honey suggests this is “because her mind was being challenged . . . and she no longer had a need for super powers” (87).

   Miss Honey recognizes an opportunity for Matilda and can help her from being stuck with parents who are mean and do not recognize her abilities. Just as when the Wormwood’s are about to flee to Spain, Miss Honey adopts Matilda, allowing her to live the full life that she dreams of.

**Moods**

   All page numbers below refer to the libretto of *Matilda the Musical*, by Dennis Kelly, and published by Music Theatre International in 2018.

**Mood Senses and Mood Image**

1. Unit 1: “Miracle” (pages 1 – 9)
   a. Sight—balloons being blown up.
   b. Sound—bratty children at play.
   c. Taste—birthday cake.
   d. Touch—crinkly wrapping paper.
   e. Smell—wafting treats.
   f. Image—a child being born and instantly forgotten.
2. Unit 2: “Wormwood House” (pages 9 – 11)
   a. Sight—the electric glow of light illuminating off the television.
   b. Sound—the ambient buzz from the television.
   c. Taste—damp air.
   d. Touch—the turning the pages of a book.
   e. Smell—exhaust from Mr. Wormwood’s car.
   f. Image—a lonely girl reads solitarily.

3. Unit 3: “Naughty” (pages 11 – 13)
   a. Sight—the dim lights of the hallway.
   b. Sound—the creak of the floorboards.
   c. Taste—running water.
   d. Touch—the plastic cap on the bottle of hair tonic.
   e. Smell—Mrs. Wormwood’s pungent hair dye.
   f. Image—mixing the hair dye and the hair tonic together.

4. Unit 4: “Green Hair” (pages 13 – 15)
   a. Sight—hair being washed.
   b. Sound—water pouring out of the facet.
   c. Taste—the mist of water in the bathroom.
   d. Touch—fingers scrubbing the hair.
   e. Smell—the pungent hair dye.
   f. Image—a man’s hair has been turned green.
5. Unit 5: “Hear a Story” (pages 15 – 18)
   b. Sound—pages being flipped.
   c. Taste—delicious excitement.
   d. Touch—old, hardcover books.
   e. Smell—the sweet, musky smell of old books.
   f. Image—the child becomes the storyteller.

6. Unit 6: “School Song” (pages 19 – 22)
   a. Sight—the school gates.
   b. Sound—the klaxon is blown.
   c. Taste—uncertain nerves.
   d. Touch—the gritty rust of the school gates.
   e. Smell—the sweat of nervousness.
   f. Image—students being trapped inside the school forever.

7. Unit 7: “The First Day of School” (pages 22 – 24)
   a. Sight—rows of desks perfectly aligned.
   b. Sound—the school bell.
   c. Taste—surprising delight.
   d. Touch—the chalk on the chalkboard.
   e. Smell—the dank classroom.
   f. Image—a spark of light in the dark school.
8. Unit 8: “Pathetic” (pages 22 – 24)
   a. Sight—tall door marked “Miss Trunchbull, Headmistress.”
   b. Sound—the pound at a wooden door.
   c. Taste—tentative intimidation.
   d. Touch—the mahogany wood of the door.
   e. Smell—dank air.
   f. Image—a small mouse outside the bull’s den.

   a. Sight—trophies are lining the shelves.
   b. Sound—the buzz of surveillance televisions.
   c. Taste—stale wallpaper.
   d. Touch—the wood of the desk.
   e. Smell—sweat from nerves.
   f. Image—the mouse enters the bull’s den.

   a. Sight—a hammer is thrown.
   b. Sound—the roar of the crowd at the Olympics.
   c. Taste—sweet victory.
   d. Touch—hands being chalked.
   e. Smell—the metallic hammer.
   f. Image—the hammer sails across the sky.
11. Unit 11: “Superglue” (pages 29 – 31)
   a. Sight—glue applied to the rim of a hat.
   c. Taste—sweet revenge.
   d. Touch—sticky superglue.
   e. Smell—the tangy smell of glue.
   f. Image—a hat stuck to a man’s head.

12. Unit 12: “Chokey Chant” (pages 32 – 33)
   a. Sight—a tiny room used for punishment.
   b. Sound—a busy playground full of students.
   c. Taste—deep fear.
   d. Touch—sharp bits of broken glass.
   e. Smell—panic and fear.
   f. Image—little insects being squashed.

   a. Sight—a pile of blazers.
   b. Sound—coats being removed and unbuttoned.
   c. Taste—the metal of a whistle being blown.
   d. Touch—the fabric of the blazers.
   e. Smell—panic.
   f. Image—a small mouse hiding.
14. Unit 14: “Amanda Thripp” (pages 35 – 36)
   a. Sight—a girl flying across the playground.
   b. Sound—a girl landing on the glass with a thump.
   c. Taste—sweet victory for the Trunchbull.
   d. Touch—Amanda’s fine, delicate pigtails.
   e. Smell—musk and dirt.
   f. Image—a hammer thrown across the field.

15. Unit 15: “Miss Honey Visits the Wormwood’s” (pages 36 – 38)
   a. Sight—the ornate décor of the Wormwood house.
   b. Sound—the front door is slammed.
   c. Taste—Mrs. Wormwood’s bubble gum.
   d. Touch—the silk of the ballroom dancing costumes.
   e. Smell—dinner wafting from the microwave.
   f. Image—books meet looks.

16. Unit 16: “Loud” (pages 38 – 41)
   a. Sight—an explosion of bright, flamboyant colour.
   b. Sound—blaring ballroom dancing music.
   c. Taste—victory at the championship.
   d. Touch—sweaty hands of a dancing partner.
   e. Smell—perfume.
   f. Image—flashy and loud.
17. Unit 17: “This Little Girl” (pages 41 – 42)

   a. Sight—the wet, damp sidewalk.
   b. Sound—the patter of rain on the rooftops.
   c. Taste—the rain.
   d. Touch—the gravel of the sidewalk.
   e. Smell—earthy smell of fresh rain.
   f. Image—a drenched mouse.

18. Unit 18: “Acrobat Story II” (pages 42 – 44)

   a. Sight—an acrobat and escapologist are preparing for an act.
   b. Sound—the musical fanfare.
   c. Taste—wonderful celebration.
   d. Touch—the rough edges of the paper contract.
   e. Smell—buttery popcorn.
   f. Image—two circus performers who become parents.

19. Unit 19: “Burp Sequence” (pages 44 – 46)

   a. Sight—an enormous burp is travelling across the room.
   b. Sound—Bruce’s belly is rumbling.
   c. Taste—spit and drool.
   d. Touch—the biggest hug in the world.
   e. Smell—a big beautiful chocolaty burp.
   f. Image—a smelly burp popped in the headmistress’s face.
20. Unit 20: “Bruce” (pages 46 – 51)
   a. Sight—a cake is slowly disappearing, slice by slice.
   b. Sound—Bruce consuming the cake.
   c. Taste—a dark chocolate cake.
   d. Touch—gooey chocolate and icing.
   e. Smell—a freshly baked cake.
   f. Image—tiny cake crumbs.

21. Unit 21: “All I Know” (pages 51 – 54)
   a. Sight—the flash of the television flipping from channel to channel.
   b. Sound—the ambient noise of the television screen.
   c. Taste—buttery popcorn.
   d. Touch—the buttons of the remote control.
   e. Smell—freshly popped popcorn.
   f. Image—viewers are turning into zombies around the television.

   a. Sight—swings on a swing set in motion.
   b. Sound—feet on the pavement doing hopscotch.
   c. Taste—sweets.
   d. Touch—the bark of a tree.
   e. Smell—freshly cut grass.
   f. Image—children reaching their full potential.
23. Unit 23: “Acrobat Story III” (pages 57 – 60)
   a. Sight—the acrobat is falling in slow motion.
   b. Sound—the scream of the acrobat falling.
   c. Taste—unnerving regret.
   d. Touch—the biggest hug in the world.
   e. Smell—the rich oaky smell of fire.
   f. Image—a couple being pulled apart.

24. Unit 24: “I’m So Clever” (pages 60 – 62)
   a. Sight—the speedometer moving backwards.
   b. Sound—an electric drill.
   c. Taste—unwavering deceit.
   d. Touch—wrinkly, used piles of money.
   e. Smell—the filthy ink smell of money.
   f. Image—Mr. Wormwood with wads of cash.

25. Unit 25: “Acrobat Story IV” (pages 62 – 64)
   a. Sight—the Escapologist lifting Matilda on his shoulders.
   b. Sound—the smash of the door to a dusty cellar.
   c. Taste—grief.
   d. Touch—tears rolling down her cheek.
   e. Smell—the musky, smelly cellar.
   f. Image—Matilda and the Escapologist apologizing for their mutual neglect.
26. Unit 26: “The Smell of Rebellion” (pages 64 – 64)
   a. Sight—a brutal physical education class.
   b. Sound—the rhythm of jumping jacks.
   c. Taste—sweat.
   d. Touch—the plush gymnasium mats.
   e. Smell—body odor.
   f. Image—an exhausted school class.

27. Unit 27: “The Newt” (pages 69 – 71)
   a. Sight—a newt crawling down Miss Trunchbull’s back.
   b. Sound—water is pouring from a jug.
   c. Taste—fresh water.
   d. Touch—the slimy and slippery skin of a newt.
   e. Smell—sweat from physical education class.
   f. Image—Eric’s ears are pulled.

28. Unit 28: “Quiet” (pages 71 – 73)
   a. Sight—the colour “red.”
   b. Sound—the voice inside Matilda’s head.
   c. Taste—water from a rainstorm.
   d. Touch—a pounding heart.
   e. Smell—a pin dropping.
   f. Image—a world where Matilda can have her own thoughts.
29. Unit 29: “Glass Tipping” (pages 73 – 74)
   a. Sight—a glass being tipped over by itself.
   b. Sound—the shrill of Miss Trunchbull’s scream.
   c. Taste—another victory.
   d. Touch—a newt in Miss Trunchbull’s knickers.
   e. Smell—the stale smell of the gymnasium.
   f. Image—a glass being tipped by itself.

30. Unit 30: “Walk to Miss Honey’s” (pages 74 – 75)
   a. Sight—a small shed off in the distance.
   b. Sound—the trickling of water from a stream.
   c. Taste—home sweet home.
   d. Touch—the rough rocks along the riverbend.
   e. Smell—the pollen from flowers.
   f. Image—walking home, rock by rock.

31. Unit 31: “My House” (pages 75 – 77)
   a. Sight—a wall hanging wonderful pictures.
   b. Sound—the crackling of wood in a fire.
   c. Taste—hot tea.
   d. Touch—the pages of an old book.
   e. Smell—firewood.
   f. Image—two lonely people connecting for the first time.
32. Unit 32: “The Trunchbull Revelation” (pages 78 – 79)
   a. Sight—Matilda’s discovery.
   b. Sound—a whispering conversation.
   c. Taste—tea getting cooler.
   d. Touch—the silk white scarf.
   e. Smell—firewood.
   f. Image—a moment of collision revealing who Miss Trunchbull is.

33. Unit 33: “Chalk Writing” (pages 79 – 84)
   a. Sight—a piece of chalk moves on its own.
   b. Sound—the klaxon sounds.
   c. Taste—exhaustion.
   d. Touch—the remote control for Chokey.
   e. Smell—the sweat rolling down the student’s back.
   f. Image—an array of Chokeys fill the classroom.

34. Unit 34: “Revolting Children” (pages 84 – 87)
   a. Sight—a paper airplane flies across the classroom.
   b. Sound—the class screams in celebration.
   c. Taste—victory over the Trunchbull.
   d. Touch—throwing off the student’s blazers.
   e. Smell—the sweat from celebration.
   f. Image—prisoners escape from prison.
35. Unit 35: “A Few Days Later” (pages 87 – 88)

a. Sight—Miss Honey receives her freedom.
b. Sound—the Chokeys being dismantled.
c. Taste—all being set right.
d. Touch—the contract folded in half and creased.
e. Smell—the sweat from celebration.
f. Image—Miss Honey set free from the clutches of Miss Trunchbull.

36. Unit 36: “We’re Going to Spain” (pages 88 – 92)

a. Sight—The Wormwood car pulling up.
b. Sound—the deep rumbling of the car’s muffler.
c. Taste—Sergei’s cherry lollipop.
d. Touch—a leather suitcase full of cash.
e. Smell—the exhaust from the Wormwood automobile.
f. Image—the Wormwood’s off in the distance, never to be seen again.

37. Unit 37: “They Had Found Each Other [Finale]” (pages 92 – 93)

a. Sight—the sun rising in the distance.
b. Sound—birds chirping in the background.
c. Taste—a fresh, new start.
d. Touch—Matilda jumping into Miss Honey’s arms and hugging her.
e. Smell—the flowers of a new day.
f. Image—Matilda and Miss Honey beginning a new life together.
**Tempos**

All page numbers below refer to the libretto of *Matilda the Musical*, by Dennis Kelly, and published by Music Theatre International in 2018.

**Tempo Charts and Descriptions**

1. **Unit 1: “Miracle” (pages 1 – 9)**

   ![Tempo Chart](image)

   a. 

   b. Starts with only a small group of children at a birthday party and then increases as more and more children arrive. Small dips occur in short scenes that cut through the opening number, where it is revealed that Mrs. Wormwood is pregnant. The number picks up with frenetic energy and all parents and kids sing together. The final resolution of the song is when Matilda Wormwood is presented for the first time. She sings alone as if she is the forgotten child when compared to the other children.

2. **Unit 2: “Wormwood House” (pages 9 – 11)**

   ![Tempo Chart](image)

   a. 

   b. 

   c. 

   d. 

   e. 

   f.
b. This unit is a typical day in the Wormwood household. Matilda is continually berated for reading books. The family argues, and Matilda is punished by being sentenced to her room.

3. Unit 3: “Naughty” (pages 11 – 13)

a.

b. This unit begins calm and restful as Matilda reads through books, coming to a variety of discoveries. She sneaks out of her room towards the bathroom. When she mixes the hair tonic with the hair dye, she celebrates victoriously. The tempo reflects her triumph. She will no longer allow herself to be complacent to bad behavior. She will stand up for what is right.

4. Unit 4: “Green Hair” (pages 13 – 15)

a.

b. The unit begins as a typical morning in the Wormwood household, with Mr. Wormwood teaching Michael how to be a successful businessman. When Mr. Wormwood discovers his hair has been turned green, the scene
picks up. At the scene’s ending, Matilda asks her mother is she would like to hear a story and Mrs. Wormwood berates her for it.

5. Unit 5: “Hear a Story” (pages 15 – 18)

a. The tempo begins slowly to reflect the calm and reflective atmosphere of the library. The tempo picks up as Matilda starts to tell her story to Mrs. Phelps, who shares in her excitement. The tempo decreases towards the end of the story when Matilda cannot figure out the next chapter of the story.

6. Unit 6: “School Song” (pages 19 – 22)

a. The scene opens in the eerie atmosphere outside of the gates of Crunchem Hall. Once the upper year students enter, the tempo rapidly picks up to an extreme as they warn the first-year students of Miss Trunchbull.
7. Unit 7: “The First Day of School” (pages 22 – 24)

a. 

b. The tempo is calm to reflect the atmosphere of Miss Honey’s classroom. The tempo remains fairly consistent but has some small peaks in the moments where Matilda demonstrates her incredible intelligence.

8. Unit 8: “Pathetic” (pages 22 – 24)

a. 

b. The tempo of this unit has four distinct surges to represent the moments when Miss Honey goes to knock on the door of the headmistress. Each time, she retreats and decides otherwise, still trying to muscle up the courage to knock on the door. Finally, at the end of the song, she knocks on the door and Miss Trunchbull summons her to enter.

b. The tempo of the scene has an underlining feeling of nerves from being in the Trunchbull office. The tempo has an increase towards the end of the scene where Miss Honey suggests Matilda is an exception to the rules. This is a large contradiction to Miss Trunchbull’s value system and it segues into a song where Miss Trunchbull expands further.


b. The tempo quickly accelerates as Miss Trunchbull reenacts her victory as an Olympic hammer-throwing champion. The students add backup vocals towards the end of the song as if they have all been brainwashed by the headmistress.
11. Unit 11: “Superglue” (pages 29 – 31)

   a. 

   b. The tempo rises earlier in the scene when Mr. Wormwood punishes Matilda by confiscating one of her library books and ripping it to pieces right in front of her. Surprisingly, Matilda remains calm for the rest of the scene as she discreetly applies superglue to the rim of her father’s hat in an act of revenge. The moderate tempo of the scene allows Matilda to seemingly get away with the act of tricky without Mr. Wormwood noticing.

12. Unit 12: “Chokey Chant” (pages 32 – 33)

   a. 

   b. The tempo of the scene is calm as Matilda makes a friend in Lavender on the playground. The tempo picks up when Nigel runs on, terrified of being the next prey to Miss Trunchbull. When Nigel mentions “The Chokey,” all of the upper year students deliver a huge warning of the Trunchbull’s torture device.

a. 

b. The tempo of the scene is somewhat consistent, as Matilda attempts to hide Nigel from the Trunchbull. Matilda’s plan and her calm demeanor fools Miss Trunchbull.

14. Unit 14: “Amanda Thripp” (pages 35 – 36)

a. 

b. When Miss Trunchbull is not victorious with Nigel; she must immediately turn to another victim. She cannot leave a situation without being the winner. The tempo picks up rapidly when she picks up Amanda Thripp by her pigtails and swings her across the playground.

15. Unit 15: “Miss Honey Visits the Wormwood’s” (pages 36 – 38)

a. 
b. The tempo of the scene is meant to reflect Mrs. Wormwood’s leisurely lifestyle. The scene has slight surges once Miss Honey arrives to plead with the Wormwood’s to provide Matilda with the education that she deserves.

16. Unit 16: “Loud” (pages 38 – 41)

a.

b. The tempo of this song is fast and loud to reflect the bombastic energy of a ballroom dancing competition.

17. Unit 17: “This Little Girl” (pages 41 – 42)

a.

b. The tempo of this unit is calm and consistent as Miss Honey grapples with the realities of both Matilda being an unloved child, but also her inability to stand up for herself.
18. Unit 18: “Acrobat Story II” (pages 42 – 44)

b. The second chapter of Matilda’s acrobat story is full of excitement and fast descriptions of the circus feat. The tempo dips suddenly when the acrobat reveals that she is pregnant. The tempo picks up again when the wicked aunt delivers a compromising contact. The tempo ends with a soft resolution when Matilda cannot figure out the next chapter of the story.

19. Unit 19: “Burp Sequence” (pages 44 – 46)

b. The tempo of the scene begins at a steady pace as Miss Honey promises to deliver Matilda some secret books. The tempo rises with the entrance of Miss Trunchbull. The tempo accelerates as Bruce Bogtrotter lets out an enormous burp. The tempo drops towards the end of the scene as Miss Trunchbull develops an unusually calm demeanor.
20. Unit 20: “Bruce” (pages 46 – 51)

b. The tempo begins softly until Miss Trunchbull demands that Bruce must eat the entire cake. The tempo plateaus when Bruce resolves he cannot eat anymore. The tempo increases with Matilda’s encouragement and Bruce begins eating faster and faster. Bruce is victorious and finishes the cake! The tempo increases as Miss Trunchbull ushers Bruce off to the Chokey and Matilda declares “that’s not right!” (Kelly 51).

21. Unit 21: “All I Know” (pages 51 – 54)

b. The tempo of this song is consistent as Mr. Wormwood celebrates television: “the pinnacle of our achievements as a species” (Kelly 52).

a.  

b. The beginning of the song is soft and calm as one little kid sings of what she dreams of being when she grows up. The tempo increases as more kids join this singular voice. The tempo decreases at the end of the song as Matilda and Miss Honey reflect on their lack of courage to stand up against Miss Trunchbull.

23. Unit 23: “Acrobat Story III” (pages 57 – 60)

a.  

b. This scene at the library starts calmly and quickly picks up as Matilda reenacts the next chapter of her story. This chapter entails the acrobat and the escapologist performing their fantastical circus feat. The tempo is fast as the act is performed and then slows down when the acrobat has an accident and falls to her death. The tempo ends on a somber note as Matilda leaves the library and returns home.
24. Unit 24: “I’m So Clever” (pages 60 – 62)

b. The scene begins with a steady tempo as Mr. Wormwood celebrates his recent acquisitions. When Matilda questions Mr. Wormwood’s dishonesty, the tempo increases as he berates and taunts her, throwing her in her room and slamming the door.

25. Unit 25: “Acrobat Story IV” (pages 62 – 64)

b. The tempo is consistent as Matilda continues her acrobat story. There is an increase as the Escapologist demands justice for the wicked aunt’s wrongdoings. A slight resolve suggests that the Escapologist could never save his daughter because he would never come home again.
26. Unit 26: “The Smell of Rebellion” (pages 64 – 64)

a. 

b. The tempo of this unit is meant to reflect a demanding physical education class. It increases when Miss Trunchbull instructs the students to “step it up, double time!” (Kelly 67). There is a slight dip in tempo when Miss Trunchbull speaks to the audience about her dream of a school with no children in it. She swiftly breaks out of this fantasy to end the physical education on a rigorous final note.

27. Unit 27: “The Newt” (pages 69 – 71)

a. 

b. The tempo of this unit starts solemnly then increases once Miss Trunchbull discovers a newt in her knickers. The tempo rises even more as Miss Trunchbull pulls Eric’s ears, and Matilda stands up to declare “leave him alone, you BIG FAT BULLY!!!” (Kelly 71).
28. Unit 28: “Quiet” (pages 71 – 73)

a. 

b. The tempo is meant to reflect Matilda’s thought process. Her thoughts build and build till she cannot control them, and they overwhelm her. The moment breaks, and she finds silence and solace.

29. Unit 29: “Glass Tipping” (pages 73 – 74)

a. 

b. Back to reality, Miss Trunchbull is hurling insults at Matilda for defying her. The tempo for the remainder of the scene is calm as Matilda grapples puzzlingly with her newfound abilities.

30. Unit 30: “Walk to Miss Honey’s” (pages 74 – 75)

a. 
b. The tempo of this unit is meant to reflect the calm, relaxed walk into the forest, away from the tyranny of Crunchem Hall, and towards Miss Honey’s cottage.

31. Unit 31: “My House” (pages 75 – 77)

a. 

b. The tempo is gentle, relaxed and calm as Miss Honey explains her worldview to Matilda.

32. Unit 32: “The Trunchbull Revelation” (pages 78 – 79)

a. 

b. The tempo of this unit builds towards the revelation of Miss Trunchbull’s true identity as both Miss Honey’s wicked aunt and as the murderer of Magnus.
33. Unit 33: “Chalk Writing” (pages 79 – 84)

a.

b. The opening tempo reflects the driving tension in the scene. The tempo increases as the students increasingly hurl incorrect spelling at Miss Trunchbull as an act of defiance. Miss Trunchbull does not back down and reveals a series of Chokeys, one for every student. When the chalk begins to mysteriously write by itself on the chalkboard, the tempo spikes as Miss Trunchbull runs out of the classroom, never to be seen of again.

34. Unit 34: “Revolting Children” (pages 84 – 87)

a.

b. One singular voice begins this unit in celebration of the student’s victory. More and more voices join in as the students celebrate their victory over the wicked Miss Trunchbull.
35. Unit 35: “A Few Days Later” (pages 87 – 88)

a.

b. In contrast to the previous unit, this tempo is consistent and calm, as the characters deliver exposition to the audience.

36. Unit 36: “We’re Going to Spain” (pages 88 – 92)

a.

b. The tempo increases when Mr. Wormwood arrives, ready to flee to Spain. Russian mobsters arrive and threaten Mr. Wormwood’s life. This level of danger increases the scene’s tempo towards the play’s conclusion.

37. Unit 37: “They Had Found Each Other [Finale]” (pages 92 – 93)

a.
b. The tempo at the end of the play is a relaxed, yet energized pace that celebrates the union of Miss Honey and Matilda and the promise of a beautiful life ahead of them.
CHAPTER IV

CONCLUSION

One goal of this endeavor at the Original Kids Theatre Company was to mirror a professional production. Many shows produced at Original Kids typically include young people playing roles well beyond their years, yet this experience was different, as students had the opportunity to play age-appropriate roles alongside adult actors. Most productions at the company rehearse from three to six months in smaller increments, yet this major musical was mount in less than three months. The hope was that students could develop skills with a more accelerated timeline, and the experiment was successful.

The young company of Matilda the Musical had significant backgrounds in musical theatre for performers their age, and many of them previously participated in musical theatre productions. However, this production was at a higher commitment level, including more rehearsal days per week, and for longer hours. The musical score was taught as it was written for Broadway performers, without simplification. Despite a wide range of experiences and abilities in musical theatre, most students reported that the material and the structure of rehearsal was challenging.

The production intended to enhance students’ literacy skills through participating in a musical theatre production. This study asked whether students could find a parallel between the words they learned during the production with the literary skills they developed with the script material. The goal of this study was to see whether students could increase literacy skills in a product-orientated environment. The hope was that
students would be able to improve their literacy skills by mirroring Matilda’s enthusiasm and passion for literature, as the script advocates for literacy and displays readers as honourable. The hope was also that the student actors’ participation in a fully staged production of *Matilda the Musical* would incentivize them to seek opportunities and appreciation for literature beyond a production setting. In addition, the expectation was that their growth through literature would provide an appreciation in the rehearsal process so that they would read more at their own leisure.

In a post-performance survey, students indicated that “the whole show is based around stories” and for Matilda, that books “build her confidence” and offer her “the only escape from the real world.” To her, books are her “happy things.” Students understood that books and literacy can also be agents of change and can “show that you can make your own decisions.” The students understood books as positive items that can be used to bring people together. The students learned that if they do not understand a word, they must take it upon themselves to look it up in a dictionary to fully understand its meaning before using it in their personal vocabulary. When an actor understands a word or sentence of text, they know the character’s intention, and therefore, the actor’s performance deepens with authenticity. For many, the students understood that books were Matilda’s salvation and “without books, Matilda would have no personality and would just be a normal girl.”

Many of the new words that students learned were associated with the British vocabulary or slang. They were able to not only learn new words, but also decipher their meaning, and build structures on how to learn new words for the future. Some of the new words that the students learned throughout the production included “ballerina,”
“narcolepsy,” “carbuncle,” “revolting,” “treacle,” “tardis,” “derigeur,” and “keen.” Not all of the words were from the author’s libretto; some were from the rehearsal process, including “upstaging yourself,” “change,” “care,” and “responsibility.”

In the post-performance survey, students particularly highlighted that they grew most in dancing and choreography throughout the production. The choreography was intricate, with each student often doing individualized movements and tracks around the stage. Therefore, the young actors had to know their own material and could not follow or watch another cast member.

Throughout the rehearsal process, the students began to pay more attention to the words in the production; and not just the words created on stage with the letter cubes, but the words on the page. Otherwise, the student actors would have just artificially recited lines. The actors examined the words crafted by the author with an investigative eye. They learned to look at the words more carefully to decipher meaning and understanding. When performing scenes, they acknowledged a greater sense of accomplishment which led to a greater understanding of the material.

Surveys indicated that students used words to shape character decisions and acting choices in their final performance. They used their literacy skills to decipher possible conclusions to questions that the script left unanswered, which utilized their interpretation skills and understanding of the character. Students were expected to read Roald Dahl’s original novel prior to the first rehearsal, and they concluded that this additional resource assisted in understanding the world of the play and deepened the motivations of their characters.
Many aspects of the final production were successful. Each student displayed growth, and demonstrated a greater understanding of the play’s text. Early in the process, they participated in “bootcamp” sessions with the choreographer. Since intense choreography were taught first in the process, there was plenty of time for review. This approach also allowed for the choreography to be intricate, detailed and challenging. This foundational work on choreography had a significant payoff as movements could be recalled at any point of the rehearsal process with solid retention.

When students were asked what they learned the most, many spoke to the formal structures of the rehearsal process: “the importance of arriving early,” “time management,” and that “anyone can do anything with hard work and a good mindset.” Students were capable of learning transferable lessons that can be applied outside of a theatrical framework.

A problematic aspect was balancing rehearsal activities with the practical elements of rehearsal. While exercises hopefully have a payoff in the interest of the production, there are basic production elements, such as scenes, songs, and choreography, that must be completed in a limited timeframe. Therefore, exercises and activities must be intricated in small doses to time-efficient and have the best payoff. Greater responsibility is placed on the actors to do independent work in order to make up for a more streamlined rehearsal process.

One of the most challenging elements for this particular ensemble was the concept of change. Many scenes and pieces of choreography were repeated over several rehearsals. There were times that the director or choreographer felt that moments were not working or needed to be changed due to logistical tracking issues. The cast reverted
to the initial version when a number was revisited, as opposed to returning the latest version that had been revised. For the students, learning how to adjust to change in the rehearsal room is an important skill to learn. To help with this, when a number or scene was reworked with changes, it was run at the end of the rehearsal, recorded, and e-mailed to the cast so they had a reference of what had changed.

Change was particularly tricky when the show moved into the theatre because moments needed to be altered based on the new environment. The production staff was working under limited time constraints, and by this time, they assigned changes to cast members who displayed the ability to retain new information in the moment.

This experience also allowed for in-depth dramaturgical investigation, as showing how the themes of a play can help create the form by which a production is mounted is important. If literacy is a value advocated by the authors, literacy can take an essential role in the rehearsal process. Production research can certainly ensure that participating in musical theatre can make the performer as better artist, individual and intelligent reader.

Therefore, participating in this production of *Matilda the Musical* confirmed that a rehearsal environment embracing literature, as endorsed by Matilda herself, can build intelligent and versatile performers.
WORKS CITED


Kelly, Dennis. Personal interview. 17 May 2019.


Lewis, Geriant. “Once upon a time, there was a man who liked to make up stories . . .”

*The Independent*, 12 December 2010,


Leydon, Joe. “Matilda—Review.” *Variety*, 5 August 1996,


Lunden, Jeff. “‘Matilda’ Brings Beloved Book to Broadway.” *NPR*, 11 April 2013,


“Making Matilda, Episode 1: Librettist Dennis Kelly on Roald Dahl's Strong Heroine.”

*YouTube*, uploaded by Broadwaycom, 12 March 2013,


Matilda & Me. Directed by Nel Minchin and Rhian Skirving, Madman Entertainment, 3 April, 2016.


Schmidt, Jeff. “Wild child: Royal MTC's energetic *Matilda the Musical* is a witty charmer.” *CBC Canada,* 11 January 2019,


The Marvelous World of Roald Dahl. Directed by Andrew Thompson, BBC Two, 2016.


APPENDIX A

INSTITUTIONAL REVIEW BOARD
APPROVAL LETTER
Thank you for your submission of Revision materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of January 30, 2020.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Thank you for a clear and thorough IRB application. The first reviewer, Dr. Collins, has provided approval based on the submission of requested revisions and amendments. I've subsequently reviewed your
original and revised materials and protocols and am also recommending approval. Please be sure to use all amended/revised materials and protocols in your participant recruitment and data collection.

Best wishes with your research.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.
APPENDIX B

STUDENT CONSENT LETTER
Dear Actors,

To begin, I can’t wait to start working with you on this exciting project! My name is Andrew Tribe and I’m a Masters in Theatre Education candidate at the University of Northern Colorado. I am a theatre director and I am conducting research on children’s literacy skills through participating in theatrical productions. Childhood is such an exciting time in a person’s life and I’m excited as to how theatre can shape this precious time! This means, I will be working with many young people on a production. If you are interested, you can be one of the cast members I conduct research with.

If you are interested in talking with me, I’ll discuss with you what you like about theatre and what you don’t like about theatre. I will also ask you about the relationship you have with your parents, how theatre can play a role in that relationship, and how adults are represented in the works of Roald Dahl and in Matilda the Musical. As a case study, this production of Matilda the Musical will be used to discussed the relationship between parents and children through a series of interviews with you and your parents/guardians. In the first section, I will be interviewing the parent/guardian with the cast member together in one-on-one interviews. In the second section, I will be interviewing the parent/guardian individually without the cast member. This will provide me with the opportunity to ask a series of questions to the parents/guardian and understand their child’s progress and growth through the rehearsal process. For each question, I will ask you to explain your answer. There are no right or wrong answers and there won’t be any score or grade for your answers. All of the answers will be left anonymous, meaning I won’t write down your name. This process will take about 10 minutes for you to answer my questions.

Purpose: From a production prompt book, this research will discover to what extent the relationship between parents and their children can shift, change, and be effected by the student participating in extra-curricular theatre activities. This prompt book is meant to be used as an eventual resource for other student theatre companies wishing to present Matilda the Musical.

Participation: Participation is voluntary. The research will be conducted during regularly scheduled rehearsal time, approximately three times a week. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Non-participation or withdrawal from the study will not affect the student’s ability to participate in the rehearsal process or performance. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research.

Photographs or video recording may be taken throughout the research and performance process in order to document the show. Agreement to the participation in this study permits these photographs to be utilized in the published thesis as a visual representation of the final performance product and rehearsal process.

You will be asked to participate in rehearsal activities that are designed to better understand the mindset of the character(s) you are portraying, both physically and vocally. Data will be collected in three forms: the researcher’s written observations in rehearsal and performance; transcripts of the brief parent/guardian and cast members conversations, as well as discussions that occur within the rehearsal process regarding character and story development; and written responses from you after the rehearsal process and subsequent performances are complete. We will also be conducting interviewing or observing responses from the cast member’s parents and guardians. The questions to which you will be responding will follow an open-answer format, and
will ask you to recount your experiences throughout the rehearsal process and its perceived effect on your performance.

**Risks:** I foresee no risks to subjects beyond those that can exist in a standard rehearsal process (e.g. the energy and athleticism associated in developing choreography in a dance section). This study is not designed to improve your child’s performance but your child will likely participating and reflecting on their past and current theatrical experiences.

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Please sign below and return this copy as soon as possible before the first rehearsal.

If you would like to be involved my research and talk with me about theatre as a young person, please sign your name below and write today’s date next to it. Thank you for your consideration and support in attaining my master’s degree!

Sincerely,

Andrew Tribe

I agree to participate in the research Andrew Tribe is conducting for his Master’s Thesis. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Mary Schuttler, School of Theatre Arts and Dance, Frasier Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1926.

Student         Date

Researcher         Date
APPENDIX C

ADULT CONSENT LETTER
CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Show Protocol: Matilda the Musical
Researcher Name: Andrew Tribe, Master’s Candidate, School of Theatre Arts and Dance
Researcher Phone Number: (519) 902-8145
Researcher E-mail: trib8788@bears.unco.edu

Research Advisor Name: Mary Schuttler
Research Advisor Phone: (970) 351-1926
Research Advisor Email: mary.schuttler@unco.edu

Re: Consent Form for Participation of Parents/Guardian in Study

Hello, parents/guardians,

I am currently in pursuit of my master’s degree in Theatre Education through the University of Northern Colorado. With the help of several of my students I am researching the relationship between children and adults through creating works of theatre.

If you grant permission, we will participate in ongoing interviews on the process of the production and how the themes that are included in Matilda the Musical resonate in the lives of the students participating in the production, how literacy affects the growth of children, as well as the depiction of parents and adults. In this section, we will interview you and discuss how the rehearsal process has developed your cast member.

Parents will be interview through an audio recordings to help in understanding how they perceive their participation for their child in the production. The parent/guardian interviews will be conduct in the rehearsal hall for about 10 minutes following rehearsals. I will schedule and coordinate with the parents based around their availability to meet with me immediately following a rehearsal time. In these interviews, we will discuss the rehearsal process, what the parent/guardian perceives the cast members has grown from the experience, and how the rehearsal process of this production relates to their child’s understanding and development of literary skills. All names of the participants will remain confidential and utilize a pseudonym when the research is presented. Non participation or withdrawal from the study will not affect your student’s ability to participate in the rehearsal process or performance.

Purpose: I will be creating a Prompt Book that includes all of information and research necessary to mount a fully realized production of Matilda the Musical. This will include documents and research on when the play takes place and how and when it was written. This research will discover to what extent the relationship between parents and their children can shift, change, and be affected by the student participating in extra-curricular theatre activities.

Risks: I foresee no risks to subjects. This study is not designed to improve your child’s performance but your child will likely participating and reflecting on their past and current theatrical experiences. I am very interested in hearing your thoughts and what growth and change you have observed at home and at school with regards to the development of your child’s literary and performance skills.

Page 1 of 2 _______
(Parent’s initials here)
Confidentiality: We will record the interviews through audio recording. These audio recordings will be destroyed immediately after analysis. The actual audio recordings will not be used in the final report. The names of subjects will not appear in any professional report of this research. Consent forms will be retained by the Research Advisor and stored in a locked filing cabinet in their office for three years, after which they will be destroyed.

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Please sign below and return this copy as soon as possible before the first rehearsal.

Thank you for assisting me with my research.

Sincerely,

Andrew Tribe

Participation is voluntary. You may decide not to participate in this study and if you begin participation, you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact the Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

I agree to participate in the research Andrew Tribe is conducting for his Master’s Thesis.

Parent/Guardian’s Signature          Date

Researcher’s Signature               Date
APPENDIX D

PARENT CONSENT LETTER
CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Show Protocol: Matilda the Musical
Researcher Name: Andrew Tribe, Master’s Candidate, School of Theatre Arts and Dance
Researcher Phone Number: (519) 902-8145
Researcher E-mail: trib8788@bears.unco.edu

Research Advisor Name: Mary Schuttler
Research Advisor Phone: (970) 351-1926
Research Advisor Email: mary.schuttler@unco.edu

Re: Consent Form for Participation of Minors

Hello, parents/guardians,

I am currently in pursuit of my master’s degree in Theatre Education through the University of Northern Colorado. With the help of several of my students I am researching the relationship between children and adults through creating works of theatre. If you grant permission and if your child indicates to us a willingness to participate we will record parts of research through audio recordings and written observations as well as participating in ongoing interviews on the process of the production and how the themes that are included in Matilda the Musical resonate in the lives of the students participating in the production, how literacy affects the growth of children, as well as the depiction of parents and adults. Parents will be interview also through an audio recording to help in understanding how they perceive their participation for their child in the production. The parent/guardian interviews will be conduct in the rehearsal hall for about 10 minutes following rehearsals. I will schedule and coordinate with the parents based around their availability to meet with me immediately following a rehearsal time. In these interviews, we will discuss the rehearsal process, what the parent/guardian perceives the cat members has grown from the experience, and how the rehearsal process of this production relates to their child’s understanding and development of literary skills.

Each cast member who is willing to participate in this study will participate in some interviews as well as some possible surveys. Journal entries will be taken by the director throughout the rehearsal process to help document the various steps and procedures taken by the artistic team and the young actors. All names of the participants will remain confidential and utilize a pseudonym when the research is presented.

Photographs or video recording may be taken throughout the research and performance process in order to document the show and the rehearsal process. Agreement to the participation in this study permits these photographs to be utilized in the published thesis as a visual representation of the final performance product and rehearsal process. Non participation or withdrawal from the study will not affect the student’s ability to participate in the rehearsal process or performance.

Purpose: I will be creating a Prompt Book that includes all of information and research necessary to mount a fully realized production of Matilda the Musical. This will include documents and research on when the play takes place and how and when it was written. This research will discover to what extent the relationship between parents and their children can shift, change, and be affected by the student participating in extra-curricular theatre activities.

Page 1 of 2
(Parent’s initials here)
**Risks:** I foresee no risks to subjects beyond those that can exist in a standard rehearsal process (e.g. the energy and athleticism associated in developing choreography in a dance section). This study is not designed to improve your child’s performance but your child will likely participating and reflecting on their past and current theatrical experiences.

**Confidentiality:** We may videotape the activities and rehearsals to back up the notes taken by the researchers. These videotapes will be destroyed immediately after analysis. The actual videotapes will not be used in the final report. The names of subjects will not appear in any professional report of this research. Consent forms will be retained by the Research Advisor and stored in a locked filing cabinet in their office for three years, after which they will destroyed.

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Please sign below and return this copy as soon as possible before the first rehearsal.

Thank you for assisting me with my research.

Sincerely,

Andrew Tribe

Participation is voluntary. You may decide not to allow your child to participate in this study and if (s)he begins participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact the Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

I agree to participate in the research Andrew Tribe is conducting for his Master’s Thesis.

__________________________________  ______________________________
Child’s Full Name (please print)   Child’s Birth Date (month/day/year)

__________________________________  ____________________
Parent/Guardian’s Signature    Date

__________________________________  ____________________
Researcher’s Signature    Date

If you give permission for Mr. Tribe to use the videotape of your child’s interviews, rehearsal footage, and final performance footage for documentation purposes in his theatre with young people thesis project, please initial here:

Initials
APPENDIX E

POST-PRODUCTION REFLECTION
Consider the rehearsal process and final performance and respond to the following statements.

1) The activities in rehearsal provided insights as to my relationship I share with my parents.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Neither Agree Nor Disagree</td>
<td>Agree</td>
<td>Strongly Agree</td>
</tr>
</tbody>
</table>

Please explain:

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

2) When I came to rehearsal, I had the opportunity to contribute insight from my own relationships to the ones I am creating on stage.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>6</th>
</tr>
</thead>
</table>

Please explain:

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

3) I feel as though I was adequately challenged to meet the advanced level of the material in the musical through the rehearsal and production process.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>6</th>
</tr>
</thead>
</table>
Please explain:

_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________

4) The exercises and instructor feedback offered new ideas and insights that I could apply to future activities.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Please explain:

_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________ 

5) I believe that my skills and abilities to develop character and build parallels between my real life and the characters that I create on stage through this rehearsal process.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Please explain:

_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________

6) I felt confident and prepared for the production at the time of the first performance.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Please explain:

_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
____________________________________________________________________________________

7) Through the course of working on Matilda, I learned some new words and expanded my vocabulary.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Please explain (and include the new words you learned):

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
APPENDIX F

TABLES
<table>
<thead>
<tr>
<th>Cue #</th>
<th>Function</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Play audio</td>
<td>heart monitor</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Stop audio</td>
<td>heart monitor</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Play audio</td>
<td>baby cries</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Play audio</td>
<td>ambient TV sounds</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>Fade audio</td>
<td>fade and stop TV sounds</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Play audio</td>
<td>Matilda's books rumble</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>Play audio</td>
<td>Door slam</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>Play audio</td>
<td>lamp</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Play audio</td>
<td>lamp</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Play audio</td>
<td>lamp</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>Play audio</td>
<td>running water from the sink</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Play audio</td>
<td>applause, cheers, fanfare</td>
<td>18</td>
</tr>
<tr>
<td>13</td>
<td>Stop audio</td>
<td>fade applause, cheers, fanfare</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>Play audio</td>
<td>water glass</td>
<td>18</td>
</tr>
<tr>
<td>15</td>
<td>Play audio</td>
<td>klaxon</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>Play audio</td>
<td>crows, wind</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>Play audio</td>
<td>metal boom</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>Fade audio</td>
<td>fade klaxon, prison siren, crows, wind</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>Play audio</td>
<td>old school bell</td>
<td>20</td>
</tr>
<tr>
<td>20</td>
<td>Play audio</td>
<td>old school bell</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>Play audio</td>
<td>old school bell</td>
<td>22</td>
</tr>
<tr>
<td>22</td>
<td>Play audio</td>
<td>old school bell</td>
<td>24</td>
</tr>
<tr>
<td>23</td>
<td>Play audio</td>
<td>leaky door open</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>Play audio</td>
<td>leaky door close / case sounds</td>
<td>26</td>
</tr>
<tr>
<td>25</td>
<td>Fade audio</td>
<td>face case sounds</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>Play audio</td>
<td>crowd cheer and ambiance</td>
<td>27</td>
</tr>
<tr>
<td>27</td>
<td>Fade audio</td>
<td>fade crowd cheer and ambiance</td>
<td>28</td>
</tr>
<tr>
<td>28</td>
<td>Play audio</td>
<td>Matilda's books rumble</td>
<td>30</td>
</tr>
<tr>
<td>29</td>
<td>Play audio</td>
<td>laughter</td>
<td>31</td>
</tr>
<tr>
<td>30</td>
<td>Play audio</td>
<td>small whip</td>
<td>35</td>
</tr>
<tr>
<td>31</td>
<td>Play audio</td>
<td>small whip</td>
<td>35</td>
</tr>
<tr>
<td>32</td>
<td>Play audio</td>
<td>small whip</td>
<td>35</td>
</tr>
<tr>
<td>33</td>
<td>Play audio</td>
<td>small whip</td>
<td>35</td>
</tr>
<tr>
<td>34</td>
<td>Play audio</td>
<td>Amanda Thripp thrown SR</td>
<td>35</td>
</tr>
<tr>
<td>35</td>
<td>Play audio</td>
<td>skeleton whistle</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>Play audio</td>
<td>Amanda Thripp scream + body fall</td>
<td>35</td>
</tr>
<tr>
<td>37</td>
<td>Play audio</td>
<td>car ignition/muffler</td>
<td>36</td>
</tr>
<tr>
<td>38</td>
<td>Play audio</td>
<td>stop car muffler + car ignition, drive off, thunder</td>
<td>37</td>
</tr>
<tr>
<td>39</td>
<td>Play audio</td>
<td>small flocks of birds fly away</td>
<td>42</td>
</tr>
<tr>
<td>40</td>
<td>Play audio</td>
<td>thunder and rain</td>
<td>42</td>
</tr>
<tr>
<td>41</td>
<td>Play audio</td>
<td>whoosh, waterglass + fade thunder/rain</td>
<td>42</td>
</tr>
<tr>
<td>42</td>
<td>Play audio</td>
<td>plane flying overhead</td>
<td>42</td>
</tr>
<tr>
<td>43</td>
<td>Play audio</td>
<td>fly burp</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>Play audio</td>
<td>fireworks/applause</td>
<td>43</td>
</tr>
<tr>
<td>45</td>
<td>Fade audio</td>
<td>fade fireworks/applause</td>
<td>43</td>
</tr>
<tr>
<td>46</td>
<td>Play audio</td>
<td>Acrobat Sister's Dialogue</td>
<td>43</td>
</tr>
<tr>
<td>47</td>
<td>Play audio</td>
<td>waterglass sound</td>
<td>44</td>
</tr>
<tr>
<td>48</td>
<td>Play audio</td>
<td>school bell</td>
<td>44</td>
</tr>
<tr>
<td>49</td>
<td>Play audio</td>
<td>whoosh</td>
<td>45</td>
</tr>
<tr>
<td>50</td>
<td>Play audio</td>
<td>baby rumble</td>
<td>45</td>
</tr>
<tr>
<td>51</td>
<td>Play audio</td>
<td>baby rumble + whoosh</td>
<td>45</td>
</tr>
<tr>
<td>52</td>
<td>Play audio</td>
<td>baby rumble</td>
<td>45</td>
</tr>
<tr>
<td>53</td>
<td>Play audio</td>
<td>baby rumble</td>
<td>46</td>
</tr>
<tr>
<td>54</td>
<td>Play audio</td>
<td>enormous burp</td>
<td>46</td>
</tr>
<tr>
<td>55</td>
<td>Play audio</td>
<td>pop (blow dart)</td>
<td>46</td>
</tr>
</tbody>
</table>
| Cue # | Function | Description | Page # | Cue | Complete?
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>Play audio</td>
<td>circus crowd ambiance</td>
<td>56</td>
<td>Mrs. Phelps: Sorry, I do on. (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>57</td>
<td>Play audio</td>
<td>metal chains drop</td>
<td>58</td>
<td>Matilda: ... the huge metal chain fell away (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>58</td>
<td>Fade audio</td>
<td>fade circus crowd ambiance</td>
<td>59</td>
<td>Matilda: ... both be blown to pieces (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>59</td>
<td>Play audio</td>
<td>Acrobats (Voice-over)</td>
<td>59</td>
<td>Matilda: She is all we ever wanted (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>60</td>
<td>Play audio</td>
<td>Matilda's books rumble</td>
<td>59</td>
<td>Matilda: Because the escapologist was so kind...</td>
<td>Y</td>
</tr>
<tr>
<td>61</td>
<td>Play audio</td>
<td>Matilda's books rumble</td>
<td>62</td>
<td>Mr. Wormwood: And if she does...</td>
<td>Y</td>
</tr>
<tr>
<td>62</td>
<td>Play audio</td>
<td>door slam</td>
<td>62</td>
<td>Mr. Wormwood: You nasty, little creep (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>63</td>
<td>Play audio</td>
<td>large pound</td>
<td>62</td>
<td>#17 - mm. 6b</td>
<td>Y</td>
</tr>
<tr>
<td>64</td>
<td>Play audio</td>
<td>large pound</td>
<td>62</td>
<td>#17 - mm. 9d</td>
<td>Y</td>
</tr>
<tr>
<td>65</td>
<td>Play audio</td>
<td>Acrobats' Sister's dialogue</td>
<td>62</td>
<td>Matilda: ... until, one day, she exploded (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>66</td>
<td>Play audio</td>
<td>old car pulls up</td>
<td>63</td>
<td>Matilda: ... locked the door and went out (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>67</td>
<td>Play audio</td>
<td>door being broken down + thunder</td>
<td>63</td>
<td>Matilda: He smashed the door open (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>68</td>
<td>Play audio</td>
<td>thunder clap</td>
<td>63</td>
<td>Miss. Trunchbull: Please don't cry, dry your eyes...</td>
<td>Y</td>
</tr>
<tr>
<td>69</td>
<td>Play audio</td>
<td>thunder rumble</td>
<td>64</td>
<td>Matilda: You're here. (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>70</td>
<td>Play audio</td>
<td>pour water</td>
<td>65</td>
<td>Visual: reveal of Escapologist missing (mm. 89)</td>
<td>Y</td>
</tr>
<tr>
<td>71</td>
<td>Play audio</td>
<td>glass breaks (SR)</td>
<td>65</td>
<td>Visual: Trunchbull tosses first book.</td>
<td>Y</td>
</tr>
<tr>
<td>72</td>
<td>Play audio</td>
<td>glass breaks (SR)</td>
<td>65</td>
<td>Visual: Trunchbull tosses second book.</td>
<td>Y</td>
</tr>
<tr>
<td>73</td>
<td>Play audio</td>
<td>glass breaks (SR)</td>
<td>65</td>
<td>Visual: Trunchbull tosses third book.</td>
<td>Y</td>
</tr>
<tr>
<td>74</td>
<td>Play audio</td>
<td>glass breaks (SR)</td>
<td>65</td>
<td>Visual: Trunchbull tosses forth book.</td>
<td>Y</td>
</tr>
<tr>
<td>75</td>
<td>Play audio</td>
<td>pour water</td>
<td>70</td>
<td>Visual: Miss. Trunchbull's first pour</td>
<td>Y</td>
</tr>
<tr>
<td>76</td>
<td>Play audio</td>
<td>pour water</td>
<td>70</td>
<td>Visual: Miss. Trunchbull's second pour</td>
<td>Y</td>
</tr>
<tr>
<td>77</td>
<td>Play audio</td>
<td>pour water</td>
<td>70</td>
<td>Visual: Miss. Trunchbull's third pour</td>
<td>Y</td>
</tr>
<tr>
<td>78</td>
<td>Play audio</td>
<td>waterglass sound</td>
<td>70</td>
<td>Miss. Trunchbull: here?</td>
<td>Y</td>
</tr>
<tr>
<td>79</td>
<td>Play audio</td>
<td>Matilda's books rumble</td>
<td>72</td>
<td>Miss. Trunchbull: ... with a muzzle over your mouth! (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>80</td>
<td>Play audio</td>
<td>wind gust / water glass</td>
<td>72</td>
<td>Just before Matilda starts singing</td>
<td>Y</td>
</tr>
<tr>
<td>81</td>
<td>Play audio</td>
<td>Mr. and Mrs. Wormwood laughing</td>
<td>72</td>
<td>Matilda: And I just wish they'd stop, my dad and my mum.</td>
<td>Y</td>
</tr>
<tr>
<td>82</td>
<td>Play audio</td>
<td>whoosh</td>
<td>72</td>
<td>Matilda: Everything, everything is... (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>83</td>
<td>Play audio</td>
<td>Trunchbull monologue with reverb</td>
<td>73</td>
<td>Matilda: The words they are forming...</td>
<td>Y</td>
</tr>
<tr>
<td>84</td>
<td>Play audio</td>
<td>thunder rumble</td>
<td>73</td>
<td>Matilda: ... in the eye of the storm...</td>
<td>Y</td>
</tr>
<tr>
<td>85</td>
<td>Play audio</td>
<td>waterglass sound and earthquake</td>
<td>73</td>
<td>end of &quot;Quiet&quot;</td>
<td>Y</td>
</tr>
<tr>
<td>86</td>
<td>Play audio</td>
<td>whoosh</td>
<td>73</td>
<td>Matilda: Go on, Tip... tip over... tip... tip over... (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>87</td>
<td>Play audio</td>
<td>waterglass sound</td>
<td>74</td>
<td>Matilda: Watch. Please. (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>88</td>
<td>Stop audio</td>
<td>stop waterglass sound</td>
<td>74</td>
<td>Visual: The glass tips over</td>
<td>Y</td>
</tr>
<tr>
<td>89</td>
<td>Play audio</td>
<td>crows, crickets</td>
<td>74</td>
<td>Miss. Honey: How do you fancy a nice cup of tea? (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>90</td>
<td>Stop audio</td>
<td>stop crows, crickets</td>
<td>75</td>
<td>Miss. Honey: I see. (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>91</td>
<td>Play audio</td>
<td>&quot;A contract is a contract is a contract&quot;</td>
<td>79</td>
<td>Matilda: She killed Magnus, who is she? (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>92</td>
<td>Play audio</td>
<td>thunder/lightning + crowd sounds</td>
<td>79</td>
<td>Matilda: Miss. Trunchbull (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>93</td>
<td>Stop audio</td>
<td>stop thunder/lightning + crowd sounds</td>
<td>79</td>
<td>Visual: Scene is set up</td>
<td>Y</td>
</tr>
<tr>
<td>94</td>
<td>Play audio</td>
<td>cage descends</td>
<td>82</td>
<td>Visual: Miss. Trunchbull pulls the switch</td>
<td>Y</td>
</tr>
<tr>
<td>95</td>
<td>Play audio</td>
<td>laser</td>
<td>82</td>
<td>Visual: Miss. Trunchbull presses the button</td>
<td>Y</td>
</tr>
<tr>
<td>96</td>
<td>Play audio</td>
<td>laser</td>
<td>82</td>
<td>2nd laser blast</td>
<td>Y</td>
</tr>
<tr>
<td>97</td>
<td>Play audio</td>
<td>laser</td>
<td>82</td>
<td>3rd laser blast</td>
<td>Y</td>
</tr>
<tr>
<td>98</td>
<td>Play audio</td>
<td>laser</td>
<td>82</td>
<td>4th laser blast</td>
<td>Y</td>
</tr>
<tr>
<td>99</td>
<td>Play video</td>
<td>chalk writing video</td>
<td>82</td>
<td>Trunchbull: There are two types of human beings... (GO)</td>
<td>Y</td>
</tr>
<tr>
<td>100</td>
<td>Fade video</td>
<td>fade chalk writing video / fireworks</td>
<td>84</td>
<td>Visual: Tommy and Bruce start to dust off the chalkboard.</td>
<td>Y</td>
</tr>
<tr>
<td>101</td>
<td>Play audio</td>
<td>car screech</td>
<td>88</td>
<td>Visual: Matilda is about to close her book.</td>
<td>Y</td>
</tr>
<tr>
<td>102</td>
<td>Play audio</td>
<td>swirving cars</td>
<td>89</td>
<td>Matilda: Dad you... you called me your daughter (GO)</td>
<td>Y</td>
</tr>
</tbody>
</table>
### Table 3. Costume Plot.

<table>
<thead>
<tr>
<th>Pg #</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>MRS. WORMWOOD</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mrs. Wormwood (with hospital gown on and pregnant belly)</td>
<td>pulled from stock</td>
</tr>
<tr>
<td>9</td>
<td>Mrs. Wormwood basic</td>
<td>paisley skirt and teal top to be approved</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td>Pink splashy ruffled dress (Cinderella)</td>
</tr>
<tr>
<td>4</td>
<td>THE DOCTOR / BIG KID / RUSSIAN</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Upper Year Student at Crunchem Hall basic</td>
<td>Grey Blazer; Grey Pants; white shirt to come from home</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td>Black sparkley pants, abstract design shirt</td>
</tr>
<tr>
<td>63</td>
<td>Parent look (&quot;Acrobat Story III&quot;)</td>
<td>White shirt with yellow &amp; black stripes (u30); grey sweater vest with black &amp; yellow stripes (urban heritage) add blazer</td>
</tr>
<tr>
<td>84</td>
<td>return to Upper Year Student at Crunchem Hall basic</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ADULT ENSEMBLE [DANCER]</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>Navy floral skirt (bianca); white blouse (smartset) Dark Pink Cardigan (St. Michaels)</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>return to Parent Outfit for &quot;Miracle&quot;</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td>purple dress from Sarah, add bling</td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look (&quot;Acrobat Story III&quot;)</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Russian Henchmen basic (&quot;Arrival of the Russians&quot;)</td>
<td>trench coat, fedora, sunglasses to be assigned, black pants and shirt</td>
</tr>
<tr>
<td>1</td>
<td>LAVENDER</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>Red polkadot sleeveless dress (Marc)</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (Uniform Basics)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>WINNIE [BIG KID ENSEMBLE]</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>Red and White Striped Dress with black bottom (one on one)</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (George)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>85</td>
<td>return to Crunchem Hall School Uniform basic (&quot;Revolting Children&quot;)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>RUDOLPHO / ENSEMBLE</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Upper Year Student at Crunchem Hall basic</td>
<td>Grey Blazer; Grey Pants; white shirt to come from home</td>
</tr>
<tr>
<td>37</td>
<td>Rudolpho basic</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look (&quot;Acrobat Story III&quot;)</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Character</td>
<td>Outfit Details</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>88</td>
<td>return to Rudolpho basic (&quot;A Few Days Later&quot;)</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>ALICE</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Nurse basic - scrubs (&quot;Miracle&quot;)</td>
<td>blue scrubs</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (Bialucci)</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>AMANDA THRIPP</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>tutu: dark pink tutu and pink bodysuit, add tights and shoes</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (Kirkland)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>MATILDA WORMWOOD</strong></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Matilda's at home basic (ratty clothes)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt to come from home</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>74</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>VERUCA [BIG KID ENSEMBLE]</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>Green dress from home</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (fifth ave)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt, white shoes</td>
</tr>
<tr>
<td>85</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>PRUDENCE [LITTLE KID]</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Nurse basic - scrubs (&quot;Miracle&quot;)</td>
<td>blue scrubs</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt, white shirt assigned</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>85</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td><strong>THE ACROBAT / ENSEMBLE</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>Red knit dress (all that jazz)</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>return to Parent Outfit for &quot;Miracle&quot;</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; judge outfit</td>
<td>pink/white/black swirled bellbottom pants, grey sleeveless top(costa blanca)</td>
</tr>
<tr>
<td>43</td>
<td>Acrobat outfit basic (&quot;Acrobat Story II&quot;)</td>
<td>silk red gloves (ordered) Dance dress ordered from Ebay</td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look (&quot;Acrobat Story III&quot;)</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Russian Henchmen basic (&quot;Arrival of the Russians&quot;)</td>
<td>trench coat, fedora, sunglasses to be assigned, black pants and shirt</td>
</tr>
<tr>
<td>98</td>
<td><strong>MRS. PHELPS / ENSEMBLE</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>Red Poppy dress (chadwick)</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>return to Parent Outfit for &quot;Miracle&quot;</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Character</td>
<td>Outfit Details</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>15</td>
<td>Mrs. Phelps</td>
<td>blue with green &quot;broomstick&quot; skirt, white sleeveless cardigan, Becky to bring peasant blouse</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td>Lime Green Dress</td>
</tr>
<tr>
<td>43</td>
<td>return to Mrs. Phelps basic</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>return to Mrs. Phelps basic</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>ERIC</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit</td>
<td>blue &amp; yellow plaid short sleeve shirt (Nautical); royal blue sweatervest (look n good); Khakis (old navy)</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Shorts; white shirt(Newberry)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>MISS HONEY</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>Yellow jacket w/ black trim (Demaro), black and white skirt(halogen)</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>return to Parent Outfit for &quot;Miracle&quot;</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Miss. Honey basic</td>
<td>Green floral button up dress(xntrik), pink cardigan</td>
</tr>
<tr>
<td></td>
<td><strong>ADULT ENSEMBLE / JUDGE</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>Green Jacket (le suit); Houndstooth Skirt (XXVI)</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; judge outfit</td>
<td>black and white sheer dress(algo-ettes)</td>
</tr>
<tr>
<td>47</td>
<td>Cook outfit</td>
<td>apron and basic blacks</td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Russian Henchmen basic</td>
<td>trench coat, fedora, sunglasses to be assigned, black pants and shirt</td>
</tr>
<tr>
<td></td>
<td><strong>CHILDREN'S ENTERTAINER / BIG KID / SERGI</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Children's Entertainer Outift</td>
<td>Green/blue blazer, white w/ blue check shirt, wine vest, black pinstripe pants</td>
</tr>
<tr>
<td>5</td>
<td>Labcoat over costume for &quot;Everything in life...&quot;</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Parent Outfit for &quot;Miracle&quot;</td>
<td>pants and shirt as above, change to tweed blazer</td>
</tr>
<tr>
<td>18</td>
<td>Upper Year Student at Crunchem Hall basic</td>
<td>Grey Blazer; Grey Pants; white shirt from Sam</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td>Black sparkley pants, white french cuff shirt</td>
</tr>
<tr>
<td>63</td>
<td>return to Parent look</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>return to Upper Year Student at Crunchem Hall basic</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Sergei basic</td>
<td>trench coat, Russian hat, sunglasses to be assigned, black pants and grey shirt</td>
</tr>
<tr>
<td></td>
<td><strong>MATILDA UNDERSTUDY / ENSEMBLE</strong></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Matilda's at home basic</td>
<td>(ratty clothes)</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Skirt; will check at home for white shirt</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic</td>
<td>White shorts, white Crunchem hall t-shirt, white shoes</td>
</tr>
<tr>
<td>85</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>MICHAEL WORMWOOD</strong></td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Character</td>
<td>Outfit Details</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>9</td>
<td>Michael Wormwood basic</td>
<td>Hoodie, t-shirt, jeans</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt, white shoes</td>
</tr>
<tr>
<td>85</td>
<td>return to Crunchem Hall School Uniform basic (&quot;Revolting Children&quot;)</td>
<td>Grey Blazer; Grey Shorts/Pants; White Shirt (Old Navy xl)</td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>Orange/green/blue long sleeve shirt, bright blue shorts(from home)</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Shorts; white shirt (gap)</td>
</tr>
<tr>
<td>63</td>
<td>Parent look (&quot;Acrobat Story III&quot;)</td>
<td>Grey Blazer; Grey Shorts; white shirt (gap)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Mr. Wormwood basic</td>
<td>Jacket ordered, will bring pants and tie.</td>
</tr>
<tr>
<td>18</td>
<td>Upper Year Student at Crunchem Hall basic</td>
<td>Grey Blazer; Grey Skirt; white shirt (H&amp;M)</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; judge outfit</td>
<td>White dress w/ Blue flower print skirt, blue belt</td>
</tr>
<tr>
<td>63</td>
<td>Parent look (&quot;Acrobat Story III&quot;)</td>
<td>Blue and white striped dress (Nancy C)</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Loud&quot; dancer outfit</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Escapologist outfit basic (&quot;Acrobat Story II&quot;)</td>
<td>white sparkly full length onesie with red sparkly shortall and cape</td>
</tr>
<tr>
<td>63</td>
<td>Escapologist with trenchcoat on, without circus costume (&quot;Acrobat Story IV&quot;)</td>
<td>Grey double breasted suit, white shirt, trench coat</td>
</tr>
<tr>
<td>89</td>
<td>Russian Henchmen basic (&quot;Arrival of the Russians&quot;)</td>
<td>trench coat, fedora, sunglasses to be assigned, black pants and shirt</td>
</tr>
<tr>
<td>#</td>
<td>Description</td>
<td>Details</td>
</tr>
<tr>
<td>----</td>
<td>--------------------------------------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>4</td>
<td>Nurse basic - scrubs (&quot;Miracle&quot;)</td>
<td>blue scrubs</td>
</tr>
<tr>
<td>1</td>
<td>Birthday Party Outfit (&quot;Miracle&quot;)</td>
<td>blue/orange plaid shirt (1989), blue shorts</td>
</tr>
<tr>
<td>18</td>
<td>Crunchem Hall School Uniform basic</td>
<td>Grey Blazer; Grey Shorts; white shirt (Simply Basic)</td>
</tr>
<tr>
<td>64</td>
<td>Physical Education class basic (&quot;The Smell of Rebellion&quot;)</td>
<td>White shorts, white Crunchem hall t-shirt</td>
</tr>
<tr>
<td>79</td>
<td>return to Crunchem Hall School Uniform basic</td>
<td></td>
</tr>
</tbody>
</table>
# Properties List - Act I

<table>
<thead>
<tr>
<th>Pg #</th>
<th>Character</th>
<th>Description of Prop</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lavender</td>
<td>baton</td>
</tr>
<tr>
<td>1</td>
<td>Leo</td>
<td>slide whistle</td>
</tr>
<tr>
<td>1</td>
<td>Elementary School Students</td>
<td>kindergarten instruments</td>
</tr>
<tr>
<td>1</td>
<td>Bridge, Holden, Gwen, Leo, Oliver, Una, Ella, Lauren (8)</td>
<td>seven pointy birthday party hats</td>
</tr>
<tr>
<td>1</td>
<td>Bridge (&quot;My mummy says I'm a miracle!&quot;)</td>
<td>balloon (blown up on stage each show)</td>
</tr>
<tr>
<td>1</td>
<td>Bridge (&quot;My daddy says I'm his special little guy.&quot;)</td>
<td>noise maker</td>
</tr>
<tr>
<td>1</td>
<td>Mr. Entertainer (Matthew P.)</td>
<td>suitcase marked &quot;The Party Man&quot;</td>
</tr>
<tr>
<td>1</td>
<td>Children's Entertainer (Matthew P.)</td>
<td>12 helium filled multi coloured balloons, blown up with a weight</td>
</tr>
<tr>
<td>2</td>
<td>Children's Entertainer (Matthew P.)</td>
<td>something to pop a balloon with each night</td>
</tr>
<tr>
<td>2</td>
<td>Bridge</td>
<td>cupcake (one for each show)</td>
</tr>
<tr>
<td>2</td>
<td>Gwen D. (&quot;Precious ballerina&quot;)</td>
<td>cell phones</td>
</tr>
<tr>
<td>2</td>
<td>Parents</td>
<td>individually wrapped birthday presents</td>
</tr>
<tr>
<td>2</td>
<td>Bridge, Holden, Gwen, Leo, Oliver, Una, Ella, Lauren (8)</td>
<td>clipboard and pencil attached</td>
</tr>
<tr>
<td>2</td>
<td>The Doctor</td>
<td>sunglasses</td>
</tr>
<tr>
<td>2</td>
<td>Bridge, Holden, Gwen, Leo, Oliver, Una, Ella, Lauren (8)</td>
<td>baby</td>
</tr>
<tr>
<td>3</td>
<td>Bridge, Holden, Gwen, Leo, Oliver, Una, Ella, Lauren (8)</td>
<td>3 baby blue balloons</td>
</tr>
<tr>
<td>3</td>
<td>Bridge, Holden, Gwen, Leo, Oliver, Una, Ella, Lauren (8)</td>
<td>balloon (blown up on stage each show)</td>
</tr>
<tr>
<td>3</td>
<td>The Doctor</td>
<td>noise maker</td>
</tr>
<tr>
<td>3</td>
<td>The Doctor</td>
<td>suitcase marked &quot;The Party Man&quot;</td>
</tr>
<tr>
<td>3</td>
<td>The Doctor</td>
<td>12 helium filled multi coloured balloons, blown up with a weight</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>something to pop a balloon with each night</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>cupcake (one for each show)</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>cell phones</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>individually wrapped birthday presents</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>clipboard and pencil attached</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>sunglasses</td>
</tr>
<tr>
<td>4</td>
<td>The Doctor</td>
<td>baby</td>
</tr>
<tr>
<td>6</td>
<td>Lightsense (Matthew P.)</td>
<td>chocolate cake</td>
</tr>
<tr>
<td>6</td>
<td>Lightsense (Matthew P.)</td>
<td>chocolate pudding cups</td>
</tr>
<tr>
<td>6</td>
<td>Lightsense (Matthew P.)</td>
<td>wooden spoon</td>
</tr>
<tr>
<td>6</td>
<td>Lightsense (Matthew P.)</td>
<td>small stool for Bruce (must fit inside a large 18&quot; cube)</td>
</tr>
</tbody>
</table>
## PROPERTIES (ACT II)

<table>
<thead>
<tr>
<th>Pg #</th>
<th>Character</th>
<th>Description of Prop</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>Mr. Wormwood</td>
<td>piece of paper with instructions</td>
</tr>
<tr>
<td>52</td>
<td>Mr. Wormwood</td>
<td>Microphone</td>
</tr>
<tr>
<td>52</td>
<td>Michael Wormwood</td>
<td>ukulele</td>
</tr>
<tr>
<td>52</td>
<td>Michael Wormwood</td>
<td>silver trash can</td>
</tr>
<tr>
<td>55</td>
<td>Lavender</td>
<td>basket for scooter</td>
</tr>
<tr>
<td>55</td>
<td>Lavender</td>
<td>mason jar filled with water and newt</td>
</tr>
<tr>
<td>55</td>
<td>Bronwyn (Little Kid), Oliver (Tommy)</td>
<td>one kite</td>
</tr>
<tr>
<td>57</td>
<td>Brianna, Jack, Eden</td>
<td>parachute</td>
</tr>
<tr>
<td>58</td>
<td>The Escapologist</td>
<td>fire extinguisher (small; must have hose and nozzle)</td>
</tr>
<tr>
<td>61</td>
<td>Mr. Wormwood</td>
<td>briefcase lined with money</td>
</tr>
<tr>
<td>64</td>
<td>Miss. Trunchbull</td>
<td>silver metal whistle</td>
</tr>
<tr>
<td>64</td>
<td>Bruce Bogtrotter</td>
<td>small chalkboard around neck that reads &quot;I've been to the Chokey!&quot;</td>
</tr>
<tr>
<td>69</td>
<td>Lavender</td>
<td>newt</td>
</tr>
<tr>
<td>71</td>
<td>Eric</td>
<td>fake ears</td>
</tr>
<tr>
<td>74</td>
<td>Lavender [then Miss. Trunchbull then Matilda]</td>
<td>tipping water glass</td>
</tr>
<tr>
<td>74</td>
<td>Maya, Brenton</td>
<td>bed sheet</td>
</tr>
<tr>
<td>75</td>
<td>Ensemble</td>
<td>artificial sunflowers</td>
</tr>
<tr>
<td>75</td>
<td>Miss. Honey</td>
<td>box of chocolates (consumable - one per show)</td>
</tr>
<tr>
<td>75</td>
<td>Miss. Honey</td>
<td>tea kettle</td>
</tr>
<tr>
<td>75</td>
<td>Miss. Honey</td>
<td>two mugs</td>
</tr>
<tr>
<td>75</td>
<td>Miss. Honey</td>
<td>table cloth for &quot;T&quot; cube</td>
</tr>
<tr>
<td>76</td>
<td>Miss. Honey</td>
<td>lantern - workable</td>
</tr>
<tr>
<td>79</td>
<td>Miss. Trunchbull</td>
<td>5 medals</td>
</tr>
<tr>
<td>82</td>
<td>Miss. Trunchbull</td>
<td>white chalk</td>
</tr>
<tr>
<td>82</td>
<td>Miss. Trunchbull</td>
<td>over the top, sci-fi remote control</td>
</tr>
<tr>
<td>86</td>
<td>Hortensia</td>
<td>Hand held mic</td>
</tr>
<tr>
<td>87</td>
<td>13 students</td>
<td>paper airplanes (one for each show)</td>
</tr>
<tr>
<td>87</td>
<td>Mrs. Phelps</td>
<td>dollhouse furniture</td>
</tr>
<tr>
<td>87</td>
<td>Miss. Honey</td>
<td>dead</td>
</tr>
<tr>
<td>89</td>
<td>Sergei</td>
<td>red lollipop (one for each show)</td>
</tr>
<tr>
<td>90</td>
<td>Henchmen - Khanna</td>
<td>1 wooden baseball bat</td>
</tr>
<tr>
<td>92</td>
<td>Mr. and Mrs. Wormwood</td>
<td>two scooters</td>
</tr>
<tr>
<td>92</td>
<td>Bronwyn (Little Kid)</td>
<td>one person skipping rope</td>
</tr>
</tbody>
</table>
**Table 6. Rehearsal Schedule.**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun, April 7</td>
<td>6:00-7:00: <strong>Music #21</strong> - Revolting Children</td>
</tr>
<tr>
<td>6-9:30</td>
<td>7:00-9:30: Choreo <strong>Music #21</strong> - Revolting Children</td>
</tr>
<tr>
<td>Tues, April 9</td>
<td>5:00-6:00: Russian Dialogue Coaching</td>
</tr>
<tr>
<td>6-9:30</td>
<td>6:00-7:00: <strong>Music #15</strong> - When I Grow Up</td>
</tr>
<tr>
<td></td>
<td>7:00-8:30: Choreo <strong>Music #15</strong> - When I Grow Up</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30: Music &amp; Choreo <strong>Music #21</strong> - Revolting Children</td>
</tr>
<tr>
<td>Wed, April 10</td>
<td>6:00-6:45: The Classroom [pg. 22 - 24]</td>
</tr>
<tr>
<td></td>
<td>6:45-7:45: The Classroom [pg. 44 - 47]</td>
</tr>
<tr>
<td></td>
<td>7:45-8:30: The Classroom [pg. 79 - 84]</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30: The Playground [pg. 33 - 36]</td>
</tr>
<tr>
<td>Sun, April 14</td>
<td>6:00-7:00: <strong>Music #18</strong> - The Smell of Rebellion Music / Sing through all of the kids music</td>
</tr>
<tr>
<td>6-9:30</td>
<td>7:00-9:30: Choreo <strong>Music #18</strong> - The Smell of Rebellion</td>
</tr>
<tr>
<td>Tues, April 16</td>
<td>6:00-7:00: <strong>Music #12</strong> - Bruce</td>
</tr>
<tr>
<td>6-9:30</td>
<td>7:00-9:30: Choreo <strong>Music #12</strong> - Bruce</td>
</tr>
<tr>
<td>Wed, April 17</td>
<td>6:00-7:00: Costume Committee Meeting</td>
</tr>
<tr>
<td></td>
<td>6:00-7:00: Elementary School Kids Music Review</td>
</tr>
<tr>
<td></td>
<td>7:00-9:30: Mr., Mrs. Wormwood / Michael and Matilda Wormwood Scenework</td>
</tr>
<tr>
<td></td>
<td>[pg. 9 - 11, 13 - 15, 29 - 31, 61 - 63]</td>
</tr>
<tr>
<td>Sun, April 21</td>
<td>NO REHEARSAL — EASTER SUNDAY</td>
</tr>
<tr>
<td>Mon, April 22</td>
<td>NO REHEARSAL — EASTER MONDAY</td>
</tr>
<tr>
<td>Tues, April 23</td>
<td>6:00-7:30: Finish Choreo <strong>Music #18</strong> - The Smell of Rebellion</td>
</tr>
<tr>
<td>6-9:30</td>
<td>7:30-8:15: Choreo <strong>Music #21</strong> - Revolting Children</td>
</tr>
<tr>
<td></td>
<td>8:15-9:30: Choreo <strong>Music #12</strong> - Bruce</td>
</tr>
<tr>
<td>Wed, April 24</td>
<td>5:00-9:30: Photo Shoot</td>
</tr>
<tr>
<td></td>
<td>5:30-6:30: <strong>Music #2</strong> - Naughty</td>
</tr>
<tr>
<td>Sun, April 28</td>
<td>6:00-7:30: Full Company Music [<strong>Music #24</strong> - When I Grow Up (Curtain Call) / <strong>Music #1</strong> - Miracle [mm. 227 - 243] / <strong>Music #17</strong> - Acrobat Story IV (I’m Here) — mm. 77-88]</td>
</tr>
<tr>
<td>6-9:30</td>
<td>6:00-7:30: Acrobat Stories</td>
</tr>
<tr>
<td></td>
<td>7:30-8:30: <strong>Music #19</strong> - Quiet / <strong>Music #15</strong> - When I Grow Up [mm. 117 - 134]</td>
</tr>
<tr>
<td></td>
<td>7:30-9:30: Choreo <strong>Music #24</strong> - When I Grow Up (Curtain Call)</td>
</tr>
<tr>
<td>Mon, April 29</td>
<td>6:00-6:45: <strong>Music #1</strong> - Miracle [mm. 10 - 61]</td>
</tr>
<tr>
<td>6-6:30</td>
<td>6:00-6:45: Block pg. 15 - 18</td>
</tr>
<tr>
<td></td>
<td>6:45-7:30: <strong>Music #1</strong> - Miracle [mm. 61 - 110A]</td>
</tr>
<tr>
<td></td>
<td>6:45-7:30: Start Acrobat Stories I-IV</td>
</tr>
<tr>
<td></td>
<td>7:30-8:30: Block <strong>Music #1</strong> - Miracle [mm. 61 - 94]</td>
</tr>
<tr>
<td></td>
<td>7:30-8:30: Matilda Music <strong>Music #1</strong> - Miracle [mm. 263 - 278] / <strong>Music #2</strong> - Naughty / <strong>Music #19</strong> - Quiet</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30: <strong>Music #1</strong> - Miracle [mm. 154 - 173]</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30: Block <strong>Music #1</strong> - Miracle [mm. 10 - 61]</td>
</tr>
<tr>
<td>Tues, April 30</td>
<td>6:00-7:15: Block <strong>Music #1</strong> - Miracle [mm. 110 - 154 / 174 - 206 — “Hospital Sections”]</td>
</tr>
<tr>
<td>6-9:30</td>
<td>6:00-7:15: Choreo <strong>Music #1</strong> - Miracle [mm. 227 - 243]</td>
</tr>
<tr>
<td></td>
<td>6:00-7:15: Matilda Music Con’t [<strong>Music #7</strong> - Naughty Reprise Superglue // Review <strong>Music #1</strong> - Miracle [mm. 263 - 278] / <strong>Music #2</strong> - Naughty / <strong>Music #19</strong> - Quiet]</td>
</tr>
<tr>
<td></td>
<td>7:15-8:15: Choreo <strong>Music #1</strong> - Miracle [mm. 94 - T10A]</td>
</tr>
<tr>
<td></td>
<td>7:15-8:15: <strong>Music #13</strong> - All I Know / <strong>Music #16A</strong> - I’m So Clever</td>
</tr>
<tr>
<td></td>
<td>7:15-8:15: Continue Acrobat Stories I-IV</td>
</tr>
<tr>
<td></td>
<td>8:15-9:00: Choreo <strong>Music #1</strong> - Miracle [mm. 154 - 173]</td>
</tr>
<tr>
<td></td>
<td>8:15-9:30: Review mm. 10 - 64 of <strong>Music #1</strong> - Miracle</td>
</tr>
<tr>
<td>Wed, May 1</td>
<td>6:00-7:00: Block <strong>Music #2</strong> - Naughty</td>
</tr>
<tr>
<td>6-9:30</td>
<td>6:00-7:00: <strong>Music #5</strong> - Pathetic / <strong>Music #18</strong> - This Little Girl / <strong>Music #20</strong> - My House</td>
</tr>
<tr>
<td></td>
<td>7:00-8:00: <strong>Music #4</strong> - School Song</td>
</tr>
<tr>
<td></td>
<td>7:00-8:00: Block pg. 36 - 38</td>
</tr>
<tr>
<td></td>
<td>8:00-9:30: Workthrough all of <strong>Music #1</strong> - Miracle</td>
</tr>
<tr>
<td>Sun, May 5</td>
<td>6:00-8:00: Block <strong>Music #15</strong> - When I Grow Up</td>
</tr>
<tr>
<td>6-9:30</td>
<td>6:30-8:30: Choreo <strong>Music #7</strong> - Loud</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30: <strong>Music #9</strong> - Loud</td>
</tr>
<tr>
<td></td>
<td>8:00-9:30: Review / Block Scene 1.8A — (pg. 35 - 36)</td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Mon, May 6</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tues, May 7</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Wed, May 8</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun, May 12</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Mon, May 13</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tues, May 14</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Wed, May 15</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun, May 19</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sunday, May 19</strong></td>
<td><strong>At Rehearsal Hall B</strong></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Mon, May 20</td>
<td>NO REHEARSALS — VICTORIA DAY</td>
</tr>
<tr>
<td>Tues, May 21</td>
<td>6-9:30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
</tr>
<tr>
<td>------------</td>
<td>----------</td>
</tr>
<tr>
<td>Wed, May 22 6-930</td>
<td>6:00-7:30</td>
</tr>
<tr>
<td></td>
<td>6:45-7:30</td>
</tr>
<tr>
<td>Sun, May 26 6-930</td>
<td>6:00-7:15</td>
</tr>
<tr>
<td></td>
<td>6:30-7:15</td>
</tr>
<tr>
<td></td>
<td>6:30-7:15</td>
</tr>
<tr>
<td></td>
<td>7:15-8:30</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30</td>
</tr>
<tr>
<td>Tues, May 28 6-930</td>
<td>6:00-7:00</td>
</tr>
<tr>
<td></td>
<td>7:00-9:30</td>
</tr>
<tr>
<td>Wed, May 29 6-930</td>
<td>6:00-7:00</td>
</tr>
<tr>
<td></td>
<td>7:00-8:30</td>
</tr>
<tr>
<td></td>
<td>8:30-9:30</td>
</tr>
<tr>
<td>Sun, June 2 6-930</td>
<td>Sunday, June 2</td>
</tr>
<tr>
<td></td>
<td>6:00-8:45</td>
</tr>
<tr>
<td></td>
<td>8:45-9:30</td>
</tr>
<tr>
<td>Sun, June 2 6-930</td>
<td>Sunday, June 2</td>
</tr>
<tr>
<td></td>
<td>6:00-7:30</td>
</tr>
<tr>
<td></td>
<td>7:30-9:00</td>
</tr>
<tr>
<td></td>
<td>9:00-9:30</td>
</tr>
<tr>
<td>Mon, June 3 6-930</td>
<td>6:00-7:15</td>
</tr>
<tr>
<td></td>
<td>6:00-6:30</td>
</tr>
<tr>
<td></td>
<td>6:30-7:15</td>
</tr>
<tr>
<td></td>
<td>7:15-9:30</td>
</tr>
<tr>
<td>Tues June 4 6-930</td>
<td>6:00-7:30</td>
</tr>
<tr>
<td></td>
<td>6:00-6:30</td>
</tr>
<tr>
<td></td>
<td>6:30-7:00</td>
</tr>
<tr>
<td></td>
<td>7:00-7:30</td>
</tr>
<tr>
<td></td>
<td>7:30-9:30</td>
</tr>
<tr>
<td>Wed June 5 6-930</td>
<td>6:00-7:00</td>
</tr>
<tr>
<td></td>
<td>7:00-9:30</td>
</tr>
<tr>
<td>Sun, June 9 6-930</td>
<td>6:00-7:00</td>
</tr>
<tr>
<td></td>
<td>6:00-7:00</td>
</tr>
<tr>
<td></td>
<td>7:00-7:45</td>
</tr>
<tr>
<td></td>
<td>7:00-7:45</td>
</tr>
<tr>
<td></td>
<td>7:45-9:00</td>
</tr>
<tr>
<td></td>
<td>9:00-9:30</td>
</tr>
<tr>
<td></td>
<td>9:00-9:30</td>
</tr>
<tr>
<td>Mon, June 10 6-930</td>
<td>6:00-6:30</td>
</tr>
<tr>
<td></td>
<td>6:00-6:30</td>
</tr>
<tr>
<td></td>
<td>6:30-9:30</td>
</tr>
<tr>
<td>Tues, June 11 6-930</td>
<td>6:00-9:30</td>
</tr>
<tr>
<td>Wed, June 12 6-930</td>
<td>6:00-9:30</td>
</tr>
<tr>
<td>Sat, June 15 10-6</td>
<td>10:00-1:00</td>
</tr>
<tr>
<td></td>
<td>1:00-2:00</td>
</tr>
<tr>
<td></td>
<td>2:00-3:00</td>
</tr>
<tr>
<td></td>
<td>3:00-6:00</td>
</tr>
<tr>
<td>Sun, June 16 6-930</td>
<td>6:00-9:30</td>
</tr>
<tr>
<td>Mon, June 17 4-10 TH</td>
<td>4:00-10:00</td>
</tr>
<tr>
<td>Tues, June 18</td>
<td>4:00-10:00</td>
</tr>
<tr>
<td>Wed, June 19</td>
<td>4:00-10:00</td>
</tr>
</tbody>
</table>