



**(All Curriculum Provided Meets California and National CORE  
Standards for Theatre Arts)**

## **Roald Dahl's Willy Wonka Jr.**

March 10-26th, 2017

Lyrics and Music by **Leslie Bricusse** and **Anthony Newley**  
Adapted for the stage by **Leslie Bricusse** and **Timothy Allen McDonald**  
Base on the book *Charlie and the Chocolate Factory* by **Roald Dahl**.

Directed by - **Joey Landwehr**  
for



Dear Fellow Educators,

At J\*Company Youth Theatre, we believe that live theatre and the school curriculum go hand in hand. Every trip to the theatre offers a multitude of teaching moments for your students. This **J\*Company Youth Theatre Insights Educational Guide** has been created to assist in making the play an enriching and enjoyable theatrical experience.

The **J\*Company Youth Theatre Insights Educational Guide** includes a wide-ranging list of themes and topics, which are suggested by the style and content of *Willy Wonka Jr.*

Avenues for exploring each theme and topic are suggested in the form of:

#### QUESTIONS AND DISCUSSION PROMPTS

Designed to prompt in-class discussions before and after viewing the J\*Company Youth Theatre presentation.

#### ACTIVITIES, RESEARCH, AND WRITING PROMPTS

Designed to be researched and written on a broader scale, perhaps outside of class.

We are so proud that the San Diego Unified School District has recently been awarded for their fantastic approach to the importance of arts in schools by The John F. Kennedy Center. Congratulations to all of us in San Diego who work so hard to continue to bring visual and performing arts to young people across San Diego County!

We are so proud at J\*Company to be working hand in hand with the Visual & Performing Arts Department (VAPA) at the San Diego Unified School District, Arts Education Resource Organization (AERO), ARTS EMPOWER SAN DIEGO and STEAM Learning to bring the arts to young people everywhere.

It is our hope that you find this **J\*Company Youth Theatre's Insights Educational Guide** a wonderful tool to help enrich and enhance your already exemplary teaching guidelines.

Sincerely,

A handwritten signature in black ink, appearing to read "Joey Landwehr". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Joey Landwehr  
Artistic Director, J\*Company Youth Theatre

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## **INTRODUCTION**

### **ABOUT Roald Dahl's *Willy Wonka Jr.***

#### **SUMMARY**

This delightful musical will charm audiences of all ages. It is the story of the world famous “candyman”, Willy Wonka, who holds a contest in the (secret) hopes of finding an heir to his chocolate empire, and of Charlie, the little boy with a big heart who becomes his heir.

Wonka places a golden ticket into five different chocolate bars and the whole world joins the quest to find one of the golden tickets. The winners will tour Wonka’s chocolate factory and get a life-time supply of chocolate. Young Charlie Bucket, who comes from a very poor but loving family, finds one of the tickets and is selected to tour the factory. As the true character of each child becomes clear, the audience can be in no doubt that Charlie, the poorest of the children, has the purest heart.

## **THEATRE 101**

### **ABOUT THE COLLABORATORS**

**Adapted for the Stage by Leslie Bricusse and Timothy Allen McDonald**  
**Lyrics and Music by Leslie Bricusse and Anthony Newley**

**LESLIE BRICUSSE** - (Composer/Lyricist/Librettist) Double Oscar and Grammy winner Leslie Bricusse is a writer-composer-lyricist who has contributed to many musical films and plays during his career. He was born in London, and educated at University College School and Gonville and Caius College, Cambridge. At Cambridge, he was President of the Footlights Revue Club and founded the Musical Comedy Club. There, he co-authored, directed and performed in his first two musical shows, *OUT OF THE BLUE* and *LADY AT THE WHEEL*, both of which made their way to London's West End. He also found time in the gaps to acquire a Master of Arts Degree. The late, great Beatrice

Created by Joey Landwehr - J\*Company Artistic Director

Lillie plucked him out of the Footlights Revue at the Phoenix Theatre, and made him her leading man in AN EVENING WITH BEATRICE LILLIE at the Globe Theatre, where he spent the first year of his professional life writing another musical, BOY ON THE CORNER, and the screenplay and score of his first motion picture, CHARLEY MOON, which won his first Ivor Novello Award. That year he decided to drop the possibilities of directing and performing, and concentrate his career on becoming a full-time writer-composer-lyricist. His subsequent stage musicals include STOP THE WORLD - I WANT TO GET OFF; THE ROAR OF THE GREASEPAINT - THE SMELL OF THE CROWD; PICKWICK; HARVEY; THE GOOD OLD BAD OLD DAYS; GOODBYE, MR. CHIPS; HENRY'S WIVES; SCROOGE; ONE SHINING MOMENT; SHERLOCK HOLMES; JEKYLL AND HYDE and VICTOR/VICTORIA. He has written songs and/or screenplays for such films as DOCTOR DOLITTLE; SCROOGE; WILLY WONKA AND THE CHOCOLATE FACTORY; GOODBYE, MR. CHIPS; SUPERMAN; VICTOR/VICTORIA; SANTA CLAUS - THE MOVIE; HOME ALONE I & II; HOOK; TOM & JERRY - THE MOVIE and various PINK PANTHERS. Bricusse has written more than forty musical shows and films, and over the years has had the good fortune to enjoy fruitful collaborations with a wonderful array of musical talents, including Anthony Newley, Henry Mancini, John Williams, John Barry, Jerry Goldsmith, Jule Styne, Quincy Jones, Andre Previn, Frank Wildhorn and Peter Illyich Tchaikovsky (whose NUTCRACKER SUITE he adapted into a song score).

### **Timothy Allen McDonald**

Timothy Allen McDonald is an award-winning playwright (*Roald Dahl's Willy Wonka*, *The Musical Adventures of Flat Stanley*, *Jim Henson's Emmet Otter*, *Roald Dahl's James and the Giant Peach*) adaptor of over 65 musicals (highlights include *Guys and Dolls JR.*, *Getting to Know...The Sound of Music*, *The Wizard of Oz YPE*, and *Les Miserables School Edition*). McDonald is also an accomplished director (*Dear Edwina* produced by multi-Tony award winner Daryl Roth, and *The Phantom Tollbooth* at the John F. Kennedy Center for the Performing Arts) and a leading authority on musical theater education. In 1996 McDonald was recruited by Freddie Gershon to develop Music Theatre International's Education Division, working side-by-side with theatrical greats including Cameron Mackintosh, Stephen Sondheim, Arthur Laurents, Stephen Flaherty, Lynn Ahrens, Stephen Schwartz and Sheldon Harnick to create age-appropriate adaptations of musicals.

In 1997 McDonald founded iTheatrics to continue and expand the work he began at MTI by developing educational musical theatre adaptations and resources for Tams-Witmark, Rodgers and Hammerstein and Samuel French. McDonald is the founder of the Junior Theater Festival, the world's largest festival exclusively dedicated to young people performing musical theater which is held annually in Atlanta, GA over the Martin Luther King Jr. holiday weekend. Believing that every child everywhere should have access to quality arts programs, Tim has developed several nationwide initiatives which build sustainable musical theater programs in underserved schools. These programs include NBC's Smash Make A Musical, Educational Theatre Association's JumpStart Theater,

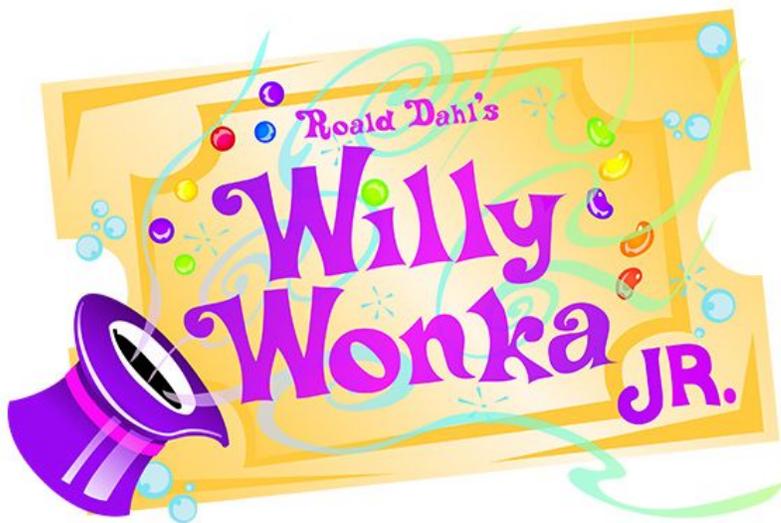
New York City's Department of Education's Shubert Foundation/MTI Broadway Junior Program and The President's Committee on the Arts and the Humanities' Turnaround Arts Initiative. Tim has had the unique honor of seeing *Roald Dahl's Willy Wonka* performed at the White House for President and Mrs. Bush and directing Sarah Jessica Parker and a troupe of the most wonderful girls at the first ever White House Talent Show for President and Mrs. Obama. For more information check out [iTheatrics.com](http://iTheatrics.com).

### **Anthony Newley**

George Anthony Newley (September 24, 1931 - April 14, 1999) was a British actor, singer and songwriter. His first major film role was as the Artful Dodger in David Lean's 1948 *OLIVER TWIST*.

Newley had a successful pop music career, with two number ones in 1960: "Why?" and "Do You Mind?" He won the 1963 Grammy Award for Song of the Year for "What Kind of Fool Am I", but was also well-known for "Gonna Build a Mountain" and comic novelty songs such as his version of "Strawberry Fair". With Leslie Bricusse, he wrote the musical *STOP THE WORLD, I WANT TO GET OFF* in which he also performed, earning a nomination for a Tony Award for Best Leading Actor in a Musical. His other musicals include *THE ROAR OF THE GREASEPAINT*, *THE SMELL OF THE CROWD* (1965) and *WILLY WONKA AND THE CHOCOLATE FACTORY* (1971). In recognition of his creative skills and body of work, Newley was elected to the Songwriters Hall of Fame.

He was married to Ann Lynn from 1956 to 1963, but it ended in divorce. He then was married to the actress Joan Collins from 1963 to 1971; the couple had two children, Tara and Sasha. His third wife was former air hostess Dareth Rich, and they also had two children, Christopher and Shelby. His filmography includes dozens of titles.



## THEATRE ETIQUETTE

**Etiquette:** Rules of good behavior, decorum, propriety, manners...

***Please review these rules of theatre etiquette with your class!***

In the early part of the nineteenth century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today's prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter's evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called "the orchestra") were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the "house lights"), focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening's entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a

Created by Joey Landwehr - J\*Company Artistic Director

place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

## **Being A Good Audience**

### **Please be on time!**

- Plan to arrive 15 to 20 minutes before the start of the play.
- Don’t forget to use the restroom and have a drink of water before entering the theatre.

**Please remember to turn off your cell phone** or any other devices that might *make any noise or light up* during the show, that included texting and playing games.

**Please be seated** when you see the lights dim before the show—that is a signal that the show is about to start!

**Please remember that the seats in the theatre are for sitting;** try to refrain from kicking, bouncing, standing or putting feet on the seats.

**Please do not stand or sit in the aisles**—many times actors will make entrances through the audience and cannot get to the stage if you are blocking the way. It is also a fire hazard.

**Please remember that absolutely no food or beverages are allowed in the theatre.**

**Please remember that live performances may not be recorded:** cameras and video equipment are not permitted in the theatre.

**And most importantly, please remember that the actors on the stage** (unlike in the movies or on TV) know that you are in the audience and they can hear you!

- Please do not talk during the show—even in a whisper—it is distracting to the actors and other audience members.
- Please save questions and comments for the end of the show.
- Please do laugh when you find something funny—then the actors know they are doing their job.

**Please do applaud at the end of musical numbers, scenes that are appropriate and of course at the finish of the show**—actors enjoy knowing you had a good time at the performance.

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**You can make sure everyone you know has the very best experience at the theater**

**by sharing this Theater Etiquette with them. And now, enjoy the show!**

## **BEHIND THE SCENES OF ROALD DAHL'S *Willy Wonka Jr.***

When we see a play, we only see the actors, but without the **production team**, the play would not happen! Let's find out who works with the actors in rehearsal and backstage to make this production of **Roald Dahl's *Willy Wonka Jr.*** a success.

**The Director:** As the director he decides what the play will look like and how the characters will be interpreted. He chooses the actors to play the roles. He works with the design team (set designer, lighting designer and costume designer) to create the look for the show. He will rehearse with the actors to help them develop the characters they are playing. He will also "block" the show. Up until the 1940s, writers and producers had the concept that the director was expected to stage a show and supervise rehearsals in a way that made their concept shine through. Starting in the 1950s, directors took an increasing degree of control over the creative process. Today, few producers or writers have the clout to overrule a top director's decisions.

**Choreographer:** A choreographer is the person who stages the dances and musical scenes of a show was once called the "dance director," but the title changed when ballet choreographers like George Balanchine and Agnes de Mille began working on musicals. A choreographer must give a musical a sense of movement that helps hold the show together visually. Since the 1940s, directors who also choreograph have staged many musicals.

**Musical Director:** This talented person teaches the performers the music in the rehearsal process and works closely with the director to make sure all the nuances of the music and the performance is just right. The music director is also in charge of hiring and managing the orchestra, they have a tremendous effect on the sound and pacing of performances. A musical director must be ready to smooth over technical glitches, reassure uncertain understudies, and handle anything else that might stop the music. Most of the time, in present theatre, the music director also conducts the orchestra.

**Stage Manager:** A stage manager is really the boss once the show opens! The stage manager has so many important duties. During rehearsals, she sets up the rehearsal space

so it resembles the set (most actors do not get to work on the theatre set until shortly before the show starts), she makes sure that all the actors have scripts, schedules, rehearsal props, takes notes for the director and a thousand other tasks! During production, she makes sure all the actors, the technical team and the stage is ready for the performance each day. The stage manager also makes sure that the show does not change from what the director created; this may mean that she has to give the actors corrections after performances! The stage manager is the person who makes everything run smoothly.

**Dance Captain:** A dance captain has to be one of the most skilled dancers in the cast who can learn quickly and help teach. In big productions on Broadway, national tours, or major regional productions most choreographers are not going to be available to be on hand for every performance in case a cast member forgets a step. This is where a dance captain helps. They make sure everyone stays sharp on their dances and are there to teach any forgotten moves.

**Set Designer:** The set designer will create the environment for the story. The set designer, with the director decides how to design a set that will create the world of the play for the audience. The set must be visually engaging, safe for the actors to use and help tell the story of the play. The designer first makes drawings of ideas, then, when ideas are firm, he makes a little model of the set (kind of like a doll-house or a diorama). The technical crew will work from his drawings and model to build the set.

**Lighting Designer:** The lighting designer knows doing a play in the dark would be no fun at all, so the lighting designer has a very important job! He works with the director and the set designer to make sure the show is well lit, but also to create special effects with lighting. He can create lightning, sunlight, moonlight, different colors of light—pretty much anything the director wants! The lighting designer may use a computer program to help him create all the effects and the lighting cues for the show. He will then decide which (and how many) lighting instruments will be hung from the grid (theatrical lighting is mostly hung from the ceiling on a metal grid structure).

**Costume Designer:** The costume designer has the fun job of working with the director to decide what the characters in the play should wear! This is a vital job, because the audience learns many things about a character from what he or she is wearing. The costumes need to be in harmony with the set and lighting design, so the costumer also confers with the other designers on appropriate colors and patterns and how to contribute to the overall look of the play. She creates life-like drawings of each character in costume; these drawings are called “renderings.” She will then either buy clothing that is similar to what she wants from stores or create patterns and sew costumes (called building a costume) or find pieces in the costume storage in the theatre (costumes that have been used in other shows). Many times the costumes are a combination of all three:

shopping, building and pulling.

**Sound Designer:** The sound designer has a very important job in present-day theatre. In the 1950s, a stage manager just turned on some foot mikes at curtain time. Now, in many productions, every principal cast member wears a wireless body mike to provide full amplification—a complex proposition when there are dozens in a cast. Sound staff are on hand during all performances to continually adjust every microphone's setting—a task managed from a bank of computers at the rear of the orchestra section.

**Librettist:** The librettist, also called the book writer, the librettist creates the book—or script—of a musical. In musicals where the dialogue is almost completely replaced by music (*Cats*, *Phantom of the Opera*, *Les Misérables*), the librettist is essentially responsible for making sure everything weaves into a coherent, dramatic flow.

**Composer and Lyricist:** The composer writes the music, and the lyricist writes the words. It is not unusual for one person to act as both composer and lyricist. Some lyricists act as their own librettists. Only a very few people, such as George M. Cohan, Noel Coward, Meredith Wilson, and Jonathan Larson have succeeded as composer, lyricist, and librettist.

For many years, Broadway composers and lyricists made much of their income from the sale of sheet music. With the change in musical tastes and the near disappearance of sheet music, they get little beyond the share of 2% of a show's profits and, if the show is ever leased for international and amateur productions, part of the long-term rights income. The only way for theatrical composers or lyricists to “strike it rich” is to become their own producer, as Andrew Lloyd Webber did with his Really Useful Company.

**Orchestrator:** The composer writes the melodies, but the orchestrator determines what those melodies will sound like when an orchestra plays them. The challenge for orchestrators is to make sure their arrangements do not drown out the singers—a task made much easier by electronic amplification. Most composers let orchestrators create the overture as well as the underscoring and scene-change music.

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As you can see, there are many jobs in the theatre and no play would be performed without all these talented artists. And, there are so many more people involved; the producer, the managing director, the technical crew, the scene shop workers, the costume shop workers, the light and sound board operators, the running crew, the house managers, ushers and box office staff—all the people who contribute to making a play come to life.

*About the Creator of the Study Guide*

Created by Joey Landwehr - J\*Company Artistic Director

**Joey Landwehr**, is the proud Artistic Director for J\*Company Youth Theatre and is also the proud Artistic Director for The Ben Vereen Awards, presented by Broadway/San Diego, A Nederlander Production, he moved to San Diego after being a professional actor/director in New York City working on and off Broadway, national tours, regional theatres across the country and soloing and directing at Carnegie Hall. Joey received his MFA in acting/directing from The Ohio State University and has studied under such instructors as Betty Buckley, Marcel Marceau, Francis Sternhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristin Chenoweth, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard, Sheldon Harnick, Ben Vereen and Howard Keel. Joey has worked in all medias of entertainment and is a proud member of Actors' Equity (AEA), the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Director's Guild of America (DGA). In San Diego Joey has worked with Diversionary Theatre, SDGMC, The Old Globe Theatre, La Jolla Playhouse, Orchestra Nova, San Diego Symphony and the San Diego Shakespeare Society. At J\*Company he has directed: *Rumpelstiltskin Is My Name, OLIVER!, Yours, Anne, Disney's Beauty And The Beast, The Story Of Hansel And Gretel, Disney's The Jungle Book, Elton John & Tim Rice's AIDA, Disney's 101 Dalmatians, Pocahontas (San Diego Premiere), Into The Woods, Fireflies: The Story Of The Artists Of Terezin – Featuring The Original Children's Opera BRUNDIBAR (World Premiere), Rodgers & Hammerstein's South Pacific, Rodgers & Hammerstein's The King And I, Rodgers & Hammerstein's The Sound Of Music, Rodgers & Hammerstein's Cinderella, Fiddler On The Roof, 13 – A New Musical, Children Of Eden, Disney's Mulan, The Who's TOMMY, Thoroughly Modern Millie, Xanadu, Funny Girl, Yentl, Gypsy – A Musical Fable, Hello Dolly!, Shrek – The Musical, Disney's The Little Mermaid, The Wizard Of Oz, Disney's Tarzan, Disney's Peter Pan, The Pirates Of Penzance, Annie, West Side Story, Rent, Maury Yeston's Phantom, Disney's Mary Poppins, Seussical, Annie Warbucks, Once On This Island, Titanic, Urinetown, Hair, Disney's Aladdin, The Wiz, Willy Wonka, Ragtime.*

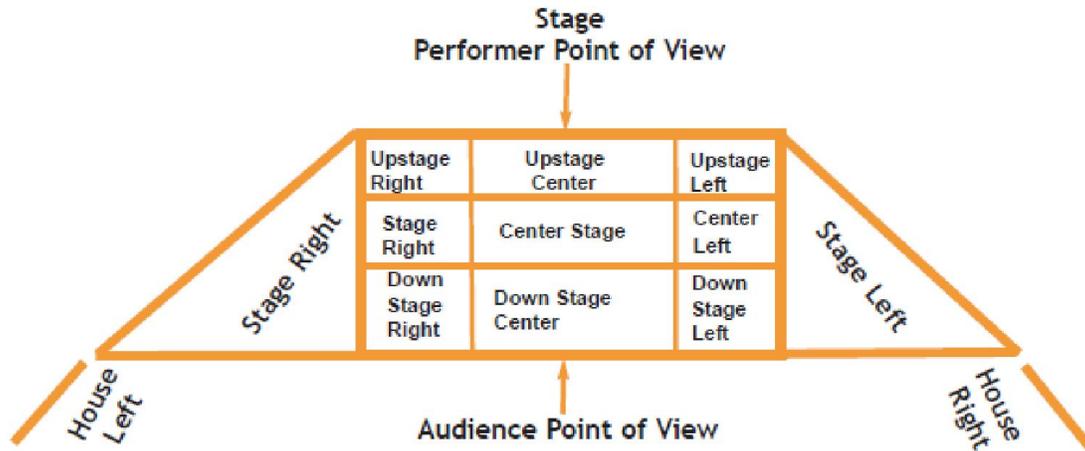
## **WHY IS MUSICAL THEATRE IMPORTANT?**

Musical theatre is unlike any other medium of entertainment, which makes it important. Any live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. There is no barrier between the performers and the audience like in film or television. Each performance allows each of us to become our own editors because we can choose to watch whatever part of the stage we want to. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or un-wrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Musical theatre can help students grow academically, aesthetically and personally.

Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

## **STAGE DIAGRAM:**



## GLOSSARY OF THEATRICAL TERMS

**Author/Playwright** - the writer of a musical script also called the book

**Audition** - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show

**Ballad** - a slow, romantic song for actors to showcase vocal clarity

**Blocking** - the specific movements of actors on stage

**Box** - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's

**Box Office** - a booth inside the theater where tickets are sold

**"Calling the Show"** - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager

**Casting** - the process through which actors are chosen for roles in the production

**Casting Agent** - one who chooses actors for roles in the production

**Child Wrangler** - one who works with child performers

**Choreographer** - one who designs dance sequences

**Composer** - one who writes music

**Conductor** - one who directs the orchestra

**Dance Captain** - one who teaches and rehearses dance sequences with the performers

**Director** - one who supervises the creative aspects and guides the artistic vision of the production

**Dress Rehearsal** - rehearsal in which performers practice with costumes and props

**Dresser** - one who assists performers with their costumes during dress rehearsals and shows

**Electrician** - one who works with the lighting designer to adjust and operate lighting instruments

**Emmeleia** - a dance for the Grecian tragedies that was slow and graceful

**Ensemble / Chorus** - a group of singers, dancers, or actors who perform musical numbers

**Flyman** - one who pulls the curtain before and after performances and operates the flying system, if one is used

**Gallery** - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

**Head Carpenter** - one who builds the sets for the production

**Headshot** - a photograph of an actor from the shoulders up and lists his or her credits on the back

**House Left** - the left side of the theater, when facing the stage (audience's point of view)

**House Manager** - one who oversees all aspects of the audience; responsible for ushers and audience safety

**House Right** - the right side of the theater, when facing the stage (audience's point of view)

**Kordax** - a dance for Grecian comedies that was up beat

**Lighting Designer** - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

**Lyricist** - one who writes the words to a song

**Makeup Artist** - one who applies cosmetics to a performer's face and body

**Marquee** - a signboard projecting over the theater's entrance

**Mezzanine** - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

**Music Director** - one who teaches and rehearses the music with the orchestra

**Orchestra** - the section of seats in a theater immediately behind where the orchestra sits

**Principal Performers** - the leading actors, those who portray the major roles

**Program** - a listing of the order of events, names of the cast and crew, and other relevant information for the production

**Property (Props) Master** - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

**Read-through** - the cast reads through the script without movement or music

**Rehearsal Pianist** - one who plays the piano for early-stage rehearsals

**Set Designer** - one who creates the scenery for the stage

**Sikinnis** - a dance for the Grecian satyr plays that mocked tragedy

**Sitzprobe** - the first rehearsal with both the performers and the orchestra, with no staging or dancing

**Sound Designer** - one who plans and executes the layout of all sound playback and equipment for the show

**Sound Operator** - one who handles the sound playback and mixing equipment for the show; works with the sound designer

**Sound Board** - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound

**Sound Effects Designer** - one who creates or enhances sounds that are not part of the music or dialogue

**Standby / Understudy** - one who studies a role and is prepared to substitute the principal performer when needed

**Stage Left** - the left side of the stage, when facing the audience (performer's point of view)

**Stage Manager** - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance

**Stage Right** - the right side of the stage, when facing the audience (performer's point of view)

**Swings** - one who is prepared to substitute for ensemble or chorus members who are unable to perform

**Tailor** - one who alters garments to fit a person's specific measurements

**Technical Rehearsal** - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

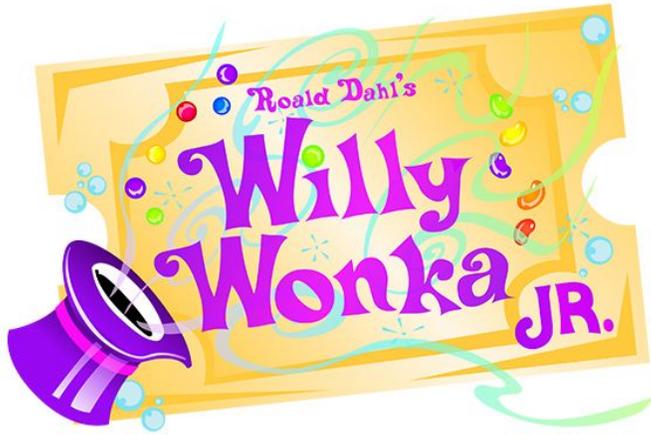
**Uptempo Song** - a fast, upbeat song for actors to showcase dancing and acting ability

**Usher** - one who guides audience members to their seats

**Wanderprobe** - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays

**Wig Master / Mistress** - one who obtains and customizes wigs for performers to wear





## THEATRICAL TRIVIA

### **Did you know Roman actors wore the first tap shoes?**

They would attach pieces of metal called *scabillas*, to the bottoms of their shoes so audiences would be able to hear the performer's feet!

### **Did you know it used to be okay to talk in theatres!**

Before the introduction of electric lighting, the goal of theatre was to be seen, not necessarily to be heard. Audience members would talk through performances and sometimes even correct the actors if they messed up! Now it would be very rude to disrupt a performance by talking, so be warned!

### **Did you know actors used to "buy the audience?"**

Actors hired a *claque*, a group of people paid to applaud an actor, to gain fame. Although this isn't in theatre anymore, it is still rumored to exist in opera.

### **Did you know actors were supposed to supply their own costumes for hundreds of years?**

Not until Duke of Saxe-Meningen Georg wanted historical accuracy in plays did theatre start providing costumes. Take a look back at Shakespearean plays where the actors wore doublets and tunics (clothing of the time) during shows set in

ancient Greece.

**Do you know how old lip-syncing is?**

In ancient Rome, popular actors like Livius Andronicus, would have someone speak their words while they did the movements if they were sick.

**Do you know how ancient actors got into character?**

Actors are known for trying to experience the character they are portraying. The Greek actor Polus, while playing the part of Electra, in Sophocles Electra, carried an urn of his own dead son's ashes to represent the late brother his character was mourning.

**Do you know what the proscenium arch (the picture frame archway built around the stage) is named after?**

A *skene* was a building in Grecian theatre that provided the backdrop which the actors performed in front of. Add the prefix "pro" meaning before and the term literally means before the *skene* or in front of the backdrop.

**Do you know how old the traditions of spotlights in theatre have been used for?**

Back in medieval times, when electricity hadn't been invented, stage hands would polish basins to reflect sunlight back in a beam on lead actors. This helped focus the audience's attention on what the director wanted the focus to be.

## **THEMES AND TOPICS TO EXPLORE - 1**

**Movie vs. Play (or in this case, book versus play/musical versus 1971 movie versus 2005 movie!)**

*This activity should be done after seeing the show.*

**Activity:**

English/Language Art Appreciation/Critical Thinking: Compare and contrast by examining the similarities and differences with the characters and setting of the stage production of **Roald Dahl's *Willy Wonka Jr.*** with :

- *Charlie and the Chocolate Factory* (the 1964 children's book by Roald Dahl)
- *Willy Wonka and the Chocolate Factory* (1971 film)
- *Charlie and the Chocolate Factory* (2005 film)

Ideas to compare and contrast between book, musical, and two films:

- Charlie's Home Life
- How Charlie finds the golden ticket
- Grandpa Joe

- Willy Wonka
- The Factory
- Slugworth
- Violet Beauregard
- Violet Beauregard Parents
- Mike TeeVee
- Mike TeeVee's Parents
- Fizzy Lifting Drinks
- Raft Sequence
- Oompa Loompas
- Veruca Salt
- Veruca Salt's Parents
- Augustus Gloop
- Augustus Gloop's Parents
- The downfall and fate of all the children
- The grandparents

## **THEMES AND TOPICS TO EXPLORE - 2**

### **What's Going On?**

*This activity should be done after seeing the show.*

#### **Activity:**

Critical Thinking/Writing: Stimulate your imagination theatrically while developing self-esteem and presentation skills.

#### **Literary Terminology**

**Plot:** refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order

**Exposition:** devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action

**Rising Action:** refers to the period after the exposition and after a conflict has been introduced to a story's plot;

**Climax:** a point of a story's highest tension or drama

**Falling Action:** a series of events in a story that follow the climax which serve as a conclusion of the story

**Resolution:** the end of a story in which all conflicts are resolved, creating normality for the characters or plot of the show.

- Describe the major plot of **Roald Dahl's *Willy Wonka Jr.*** - in one or two sentences.
- Using the synopsis (above), identify the five most important plot points in **Roald Dahl's *Willy Wonka Jr.*** . Explain the importance of each event to the story in one sentence, and create a chronological timeline using pictures to illustrate each event.
- Become familiar with the meaning of exposition. In **Roald Dahl's *Willy Wonka Jr.*** , what information was given that helped you understand the action of the story? If the information were not given, how hard would it have been to understand the plot? Explain something you wouldn't know if you hadn't seen the exposition.
- Become familiar with the meaning of resolution. Identify and describe events in the story that can be considered part of the resolution. If the ending of this play isn't clearly established. What do you feel happened?

### **Places Please, Actors To The Stage**

Have you ever wanted to be an actor? Do an on-line search and find a great script that speaks to you! Split into groups of 2 and prepare a scene; the more creative that you can be with the performance the better. Think of any costumes or props you can either bring from home or make to have your show be more interesting. As a class spend a whole afternoon watching all the different scripts. Look in the Musical Theatre 101 section, and go over the proper etiquette you should use when watching a performance.

## **THEMES AND TOPICS TO EXPLORE – 3**

### **Adaptation And Music Theatre**

*May be done before or after seeing the performance.*

#### ***Questions & Discussion Prompts:***

Performance & Visual Arts/English/Language Arts/History — origins

**Roald Dahl's *Willy Wonka Jr.*** has similar themes to the two movies and the book. Musical theatre works are frequently adapted from sources such as films, plays, novels, tales, short stories, and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?

Name five musical theatre works that were original and not based on any other sources.

What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

#### ***Activity:***

Created by Joey Landwehr - J\*Company Artistic Director

Performance & Visual Arts/English/Language Arts/History — origins

What were the source works on which the following musicals were based:

- Fiddler On The Roof
- Joseph And The Amazing Technicolor Dreamcoat
- The Sound Of Music
- The Wizard Of Oz
- Hello Dolly!
- Sweet Charity
- Shrek – The Musical
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- Disney's The Little Mermaid
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy
- Disney's Tarzan
- Wicked
- Annie Warbucks
- West Side Story

Select a film, non-fiction book, satirical book, play or group of short stories that you think would make a strong musical theatre work.

Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?

What elements of the source will be hard to transfer to musical theatre form?

Write a two-page description of a musical theatre work based on your source.

What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?

## **THEMES AND TOPICS TO EXPLORE – 4**

### **Roald Dahl's *Willy Wonka Jr.* As Musical Theatre**

*May be done before or after seeing the performance.*

#### ***Questions & Discussion Prompts:***

English/Language Arts— art imitates life

Would **Roald Dahl's *Willy Wonka Jr.*** have been as successful as a straight play without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of **Roald Dahl's *Willy Wonka Jr.*** forward? What do we know because of the music that we might not know otherwise?

How does the music contribute to our understanding of the larger themes of the show?

How did the music and lyrics evoke time and place for you?

In what ways is the music indispensable to the plot?

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Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?

Discuss the ways in which music and lyrics can compress and elevate the importance of information.

What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

Find examples of duets or shared songs in **Roald Dahl's *Willy Wonka Jr.*** How do these duets help to define relationships?

Select two songs from **Roald Dahl's *Willy Wonka Jr.*** from the following:

- Pure Imagination
- Golden Age of Chocolate
- The Candyman
- I Eat More
- Think Positive
- I See it All on TV
- Cheer Up Charlie
- Think Positive (Reprise)
- I've Got a Golden Ticket
- At the Gates
- In This Room
- Oompa-Loompa 1
- There's No Knowing
- Chew It
- Oompa-Loompa 2
- Flying
- Burping Song
- I Want it Now
- Oompa-Loompa 3
- Oompa-Loompa 4
- Finale

Summarize the contents of these songs. Discuss:

What do we learn about the character or characters who sing the songs and their personal philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead

of talk? What is the emotional energy of the moments that push them into song?

What do the songs accomplish in terms of plot? Where is the action when the song begins and when it ends?

Every dramatic scene has a “main beat” or central moment of importance. Do the songs you chose become the “main beat” of the scenes in which they appear?

Do the songs exist in real time, suspended time or compressed time? In other words, do they represent the amount of time that it would really take to express their contents? Do they magnify the moment? Do they speed up time?

What is the physical action of the character or characters during the songs?

***Activity:***

English/Language Arts— art imitates life

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

## **THEMES AND TOPICS TO EXPLORE – 5**

### **The Creators Of Musical Theatre**

*May be done before or after seeing the performance.*

***Activity:***

Visual Arts/English/Language Arts— creation

#### **Collaboration**

**Roald Dahl's *Willy Wonka Jr's*** . music was created by collaborators **Leslie Bricusse and Anthony Newley**. Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.

Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

### **Production Elements**

Design your own sets & costumes for **Roald Dahl's *Willy Wonka Jr.*** . Explain your choices.

Read about set & lighting designers: learn more about their role in creating musical theatre.

### **Create Your Own Musical**

How do ideas begin? Have you ever begun a project with a simple idea?

Give examples of great ideas or inventions that began with simple thoughts or images.

Write a story based on a section of a famous story or play. Use this story as the basis for a musical.

Outline your musical scene by scene.

Make a list of characters.

Make a list of musical segments you might include.

Will your work include dance? How will dance be used?

Try to write the first scene, a turning point scene, and the final scene of your musical.

Try to write a lyric or melody for one of the musical segments.

## **THEMES AND TOPICS TO EXPLORE – 6**

### **Critical Analysis**

*This activity should be done after seeing the performance.*

#### **Activity:**

Visual Arts/English/Language Arts—critique

Write a review of a performance of **Roald Dahl's *Willy Wonka Jr.*** .

### **How To Write A Theatre Review**

When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you

go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well-balanced review always leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words like not, no, never and nothing. Encouraging the arts is always the reviewer's most important job. Keep all these things in mind when writing your review and it will be great. Have fun!

**If you are doing this as a class feel free to send it**

**to J\*Company Youth Theatre as we are always  
looking to improve and to encourage young people  
in the arts and that includes writing a great  
review!**

**Example Of A Theatre Review**

Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show. What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Every one of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," had a lighter voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a less than glamorous building, but just right for great community theatre. The cost of the show is \$20 for adults and \$15 for students and seniors. (And well worth it!) Tickets can be purchased by calling 555-555-5555 or by going to their website at [www.sarasotaplayers.org](http://www.sarasotaplayers.org). The audience needed no extra help getting in the mood, which made it much more fun. Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!

## LEARN MORE ABOUT THEATRE

J\*Company Youth Theatre is an inclusive theatre company which offers a wide variety of theatre arts opportunities for students housed at the Lawrence Family Jewish Community and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

### SCHOOL-DAY SHOWS AT J\*COMPANY YOUTH THEATRE

If you enjoyed **Roald Dahl's *Willy Wonka Jr.*** , make plans now to come back for our final show during our EPIC QUESTS SEASON:

***RAGTIME: School Edition*** – The Music of Something Beginning

- a. Running: May 12 – 21, 2017
- b. School Show: May 12, 2017 (10 AM)  
Appropriate For All Ages: Recommended for Ages 10 and Up

Created by Joey Landwehr - J\*Company Artistic Director

All information for these shows can be found on our website at [www.jcompanysd.org](http://www.jcompanysd.org) and follow us on Twitter/Instagram @JoeyArtisticDir.

## **THANK YOU**

As a parent/educator, you are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information in this guide is helpful in making an intelligent, informed decision about the importance of live theatre in the life of all children whether ON STAGE or IN THE AUDIENCE.

## **ABOUT J\*COMPANY**

J\*Company Youth Theatre is a nationally recognized, award winning youth theater program of the San Diego Center for Jewish Culture at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. Guided and inspired by seasoned professionals in the theatre industry, J\*Company Youth Theatre provides performing arts opportunities to children and teens, ages 4 through 18, regardless of gender, religion, ethnic background, sexual orientation or economic status. In a safe and nurturing environment, J\*Company youth explore the magic of theatre as they train and develop their creative potential, while building confidence and self-esteem. J\*Company Youth Theatre also offers scholarship and outreach opportunities making J\*Company's award winning theater productions and programming affordable for all San Diego youth.

### **Mission Statement**

J\*Company Youth Theater provides outstanding theatre opportunities for all San Diego youth in a nurturing, welcoming and inclusive environment, guided by Jewish values, which enriches life experiences and skills, instills an appreciation for the arts, and fosters community involvement.

### **History**

Founded in 1993 by Founding Artistic Director Becky Cherlin Baird and Founding Executive Producer, Melissa Garfield Bartell, J\*Company is recognized as one of Southern California's leading family-based youth theatre companies. J\*Company's professionally mounted performances are based out of the David & Dorothea Garfield Theatre, a 495-seat state of the art theatre facility located at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. □ □

Since 2006, J\*Company has been under the artistic direction of Joey Landwehr.

## **CONNECT WITH J\*COMPANY**

Created by Joey Landwehr - J\*Company Artistic Director

J\*Company Youth Theatre: [www.jcompanysd.org](http://www.jcompanysd.org)  
[www.facebook.com/JCompanyYouthTheatre](https://www.facebook.com/JCompanyYouthTheatre)  
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