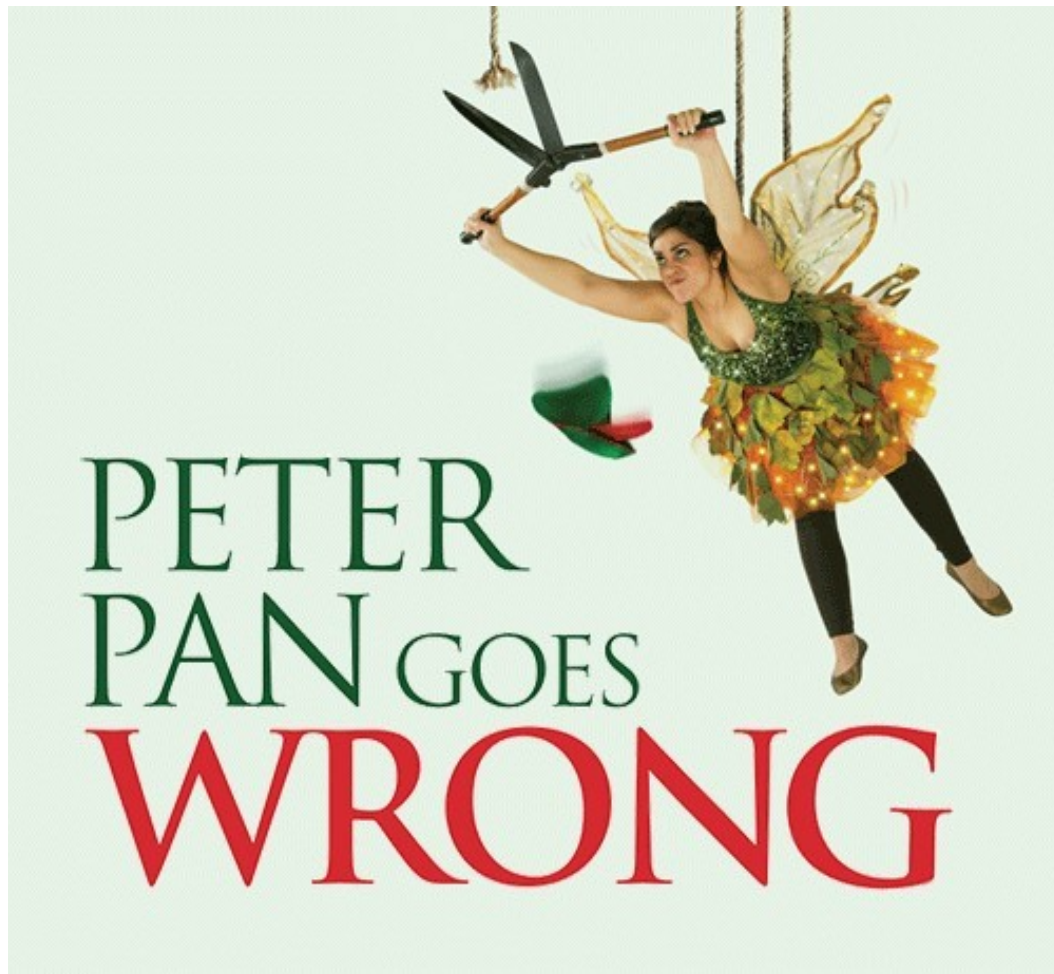


PETER PAN GOES WRONG

ENRICHMENT GUIDE



By Henry Lewis, Henry Shields, and Jonathan Sayer
Based on *Peter Pan* by J.M. Barrie

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THEATRE ETIQUETTE

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

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

THE FOLLOWING ITEMS ARE NOT ALLOWED IN THE THEATRE:

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

BASIC COURTESY:

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

INAPPROPRIATE BEHAVIOUR:

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

- Talking loudly in the audience in a way that distracts artists and fellow patrons
- The use of laser pointers or other light or sound-emitting devices

- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

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

WHO'S INVOLVED?

CAST

ALEXANDER ARIATE	Dennis
APRIL BANIGAN	Francis
ALEXANDRA BRYNN	Sandra
JAMIE CAVANAGH	Jonathan
CHRIS COCHRANE	Robert
BELINDA CORNISH	Annie
GABRIEL COVARRUBIAS	Cornely Crew B
OSCAR DERKX	Max
SEBASTIAN KROON	Trevor
ROCHELLE LAPLANTE	Lucy
CAMILLE LEGG	Cornely Crew A
ANDREW MACDONALD SMITH	Chris

UNDERSTUDIES

GABRIEL COVARRUBIAS	Dennis, Max, And Cornely Crew A
ANDREW COWNDEN	Chris, Robert, Trevor, Jonathan, Cornely Crew B
ROCHELLE LAPLANTE	Sandra
CAMILLE LEGG	Lucy, Annie, Frances

CREATIVE TEAM

ADAM MEGGIDO	Director
ROB FALCONER	Composer
RICHARD BAKER	Composer
STEVEN GREENFIELD	Music Director
SIMON SCULLION	Set Designer

ROBERT SURACE	Costume Designer
MATT HASKINS	Lighting Designer
JEFF OSTERLIN	Associate Lighting Designer
ELLA WAHSTRÖM	Sound Designer
OWEN HUTCHINSON	Associate Sound Designer
CHRISTINE BANDELOW	Choreographer
JANINE WADDELL	Fight Director/Stunt Coordinator
SAMARA VON RAD	Stunt Coordinator
KAREN JOHNSON-DIAMOND	Assistant Director
MICHELLE CHAN	Stage Manager
LORNE GREEN	Assistant Stage Manager
ANDREA HANDAL RIVERA	Apprentice Stage Manager
CAITLAN ARGUETA	Production Assistant
JENNA KEREKES	Production Assistant

CAST & CREATIVE TEAM BIOGRAPHIES

Alexander Ariate - Dennis

Alex is an actor and stage clown making his Citadel debut this year. Previous credits include: *A Christmas Carol* (Theatre Calgary); *The Merchant of Venice*, *The Tempest*, *Othello*, *Twelfth Night*, and *The Winter's Tale* (The Shakespeare Company); *Might As Well Be Dead* (Vertigo Theatre); *The Two Gentlemen of Verona* and *The Comedy of Errors* (Shakespeare by The Bowl Theatre Calgary). Film & Television: *Fortunate Son* (CBC)

April Banigan - Francis

April is an actor, director and drama instructor. Theatre credits include *The Constant Wife*, *Death of a Salesman*, *A Christmas Carol*, *The Silver Arrow* (Citadel), *The Beginning of August* (Shadow); *My One and Only* (Workshop West); *Silence* (NLT); *E-Day* (Serial Collective) and *Fever Land* (Teatro). Film/TV credits include *Alfred Hitchcock Presents*, *Media Sense* and *A Louder Silence*. April directed the V/O for *The Great Human Odyssey*, *The Perfect Runner* and *Equus*; *Story of the Horse* (CBC – The Nature of Things). Big love to her boys Sean, Jezec and Avram.

Alexandra Brynn – Sandra

This is Alexandra's Citadel Debut. Other Theatre: *The Hollywood Special Effects Show* (U.K. National Tour, U.S.A. Tour, and U.A.E.). Film & TV: *Blue Peter*, *Star Wars Battlefront II* (voiceover). Training: MA in Acting (*The Guildford School of Acting*) UK, BFA Theatre Performance (*Concordia University*). Thank you to my family for all of their love and support and to everyone at Talent House for keeping me sane over this two-year hiatus. This one's for you, Poppa!

Jamie Cavanagh - Jonathan

Citadel: *Venus in Fur*, *Romeo and Juliet*, *A Christmas Carol*, and *Death of a Salesman*. Other Theatre: *The Great War*, and *Confederation Parts I and II* (VideoCabaret/Soulpepper); *The Greatest Musical Never Written* (Kliffer Entertainment/West Side Theatre [NYC]); *The Huns* (Crows Theatre), *Ministry of Mundane Mysteries* (Outside the March). Recent film/series credits include: *Salt-N-Pepa* (Lifetime), *Wild James* (ActionCan Films), *Departure* (Global/BBC), *Wayne* (Youtube Red), *Book Hungry Bears* (TVO Kids), *Rider's Republic* (Ubisoft) Other: Jamie is an alumni of the BFA Acting program at the University of Alberta, and the 2014 Citadel Theatre/ Banff Centre Program.

Chris Cochrane – Robert

This is Chris' Citadel debut. Other Theatre: *Once*, *Avenue Q*, *King Charles III*, *Peter and the Starcatcher*, *The Waiting Room*, *She Stoops to Conquer* (Arts Club); *Much Ado About Nothing*, *The Winters Tale*, *Measure for Measure*, *Elizabeth Rex* (Bard on the Beach); *Urinetown* (Firehall); *The Flick* (itsazoo/BlueBridge).

Film & TV: *Supernatural*, *iZombie*, *Supergirl*, *Fringe*, *Riverdale*. Chris is a graduate of the Stella Adler Studios (NYC) and Studio 58, and has been nominated for two Jessie Richardson Theatre Awards.

Belinda Cornish – Annie

Belinda is an actor and playwright based in Amiskwaciwâskahikan (Edmonton). Acting credits include: *A Christmas Carol* (Citadel Theatre); *Julius Caesar*, *Romeo & Juliet* (Freewill Shakespeare Festival); *The Exquisite Hour*, *Witness To A Conga* (Teatro La Quindicina); *Fallen Angels*, *No Exit* (Bright Young Things). Playwright credits include: *The Garneau Block* (Citadel Theatre); *Category E* (The Maggie Tree, Coal Mine Theatre); *Little Elephants* (Shadow Theatre). Voice Over includes: *Mass Effect* series, *Dragon Age* series (Bioware). Belinda is a co-Artistic Director with Teatro La Quindicina, and a passionate volunteer with WILDNorth wildlife rescue.

Gabriel Covarrubias - Cornell Crew B + (US) Dennis, Max and Cornley Crew A

From Mexico City (Nahua Territory) living now in Vancouver (Coast Salish Territory) with a 12-year career as an actor, Gabriel (*he/him*) is absolutely stoked to be part of *Peter Pan Goes Wrong* and work with Citadel Theatre on Treaty 6 Territory. Recent credits: Caldwell B. Cladwell (*Urinetown The Musical* - Studio 58), Ali (*Anonymouse*) – Studio 58), Mardian (*Antony & Cleopatra* – Studio 58), Mateo - Ensemble (*Mamma Mia!* – Theatre Under the Stars), and Ensemble/co-creator (*Risky Nights: SEEN* – Studio 58). Co-Author of short play *Les Patisseries Sauvages* (*Hot House* at Studio 58).

Andrew Cownden – (Understudy) Chris, Robert, Trevor, Jonathan, and Cornley Crew B

Andrew is an actor and writer based out of Vancouver, BC. This is his debut production with the Citadel. Previous Credits Include: *Dolly Parton's Smoky Mountain Christmas Carol* (Arts Club Theatre Co.); *Shakespeare in Love* (Bard on the Beach); *Cabaret* (Royal City Musical Theatre); *42nd Street* (Theatre Under The Stars).

Oscar Derkx - Max

Oscar Derkx is an actor and musician based here in Edmonton. Selected credits: *As You Like It* (RMTC/Citadel Theatre); *Peter and the Starcatcher*, *Once*, *A Christmas Carol* (Citadel Theatre); *Two Gentlemen of Verona*, *The Winter's Tale* (Freewill Shakespeare Festival); *Lost Lem-oine* (Teatro La Quindicina); *Suburban Motel Series* (Punctuate Theatre); *The Antyssey* (Concrete Theatre); *Ride* (Lunchbox Theatre). Upcoming: *Peter Pan Goes Wrong* (Arts Club); *Evelyn Strange* (Teatro La Quindicina).

Sebastian Kroon – Trevor

This is Sebastian's Citadel debut. Other Theatre credits include: *Jabberwocky*, *Famous Puppet Death Scenes*(Old Trout Puppet Workshop); *Merchant of Venice*, *As You Like It*(Bard on the Beach); *She Stoops to Conquer*(Arts Club); *In the Next Room*(Ensemble Theatre); *A Doll's House*(Slamming Door); *The Glass Menagerie*(Ignition Theatre); *The Odd Couple*(Main St Theatre); *Of Mice and Men*(Hardline). Film & TV: *Superman and Lois*, *Big Sky*, *Chilling Adventures of Sabrina*, *Supernatural*, *The Magicians*, *Deadly Class*, *Arrow*.

Rochelle Laplante - Lucy + (US) Sandra

Rochelle Laplante (she/her) is overjoyed to be making her Citadel Theatre debut! She is an Edmonton raised actor, dancer and musician who has always loved to tell stories and perform. She co-created a choreopoem called *Homegrown* which was part of last year's Nextfest Festival. She is a former student of the Young Musical Company at the Citadel and a graduate of The National Theatre School of Canada. Previous Credits Include: *Macbeth* (Freewill Shakespeare), *Hiraeth* (Bright Young Things), *Hoodies* (Concrete Theatre), *The Importance of Being Earnest* (Empress of Blandings).

Camille Legg - Cornell Crew A + (US) Lucy, Annie, Frances

Camille Legg is an actor and improviser based on the traditional, ancestral, and stolen lands of the Musqueam, Squamish, and Tsleil-Waututh Nations (colonially called Vancouver, BC, Canada). This production of *Peter Pan Goes Wrong* is Camille's Citadel debut! Their previous theatre credits include: *Like It Or Not* (Green Thumb Theatre); *Three Winters* (The Cultch); *Land of Trash* (Green Thumb Theatre); *The Hunger Room* (Staircase Theatre); and *The Wolves* (Stone's Throw Productions). Camille also acts on screen in *Family Law*, *Riverdale*, *The Detour*, and in the upcoming movie, *The Last Victim*.

Andrew MacDonald-Smith - Chris

Andrew is an actor, producer, and puppeteer. He is also the Co-Artistic Director of Edmonton theatre company, Teatro La Quindicina. Previous Credits Include: *Matilda*, *Crazy for You*, *Shakespeare in Love*, *Mary Poppins*, *Avenue Q*, *One Man, Two Guvnors* (Citadel); *Fever Land*, *Witness to a Conga*, *Pith!* (Teatro); *Best Brothers*, *The Comedy Company* (Shadow); *Forever Plaid*, *Shear Madness*, *Wizard of Oz* (Mayfield); *Avenue Q*, *Matilda* (Arts Club); *Dirty Rotten Scoundrels*, *Crazy for You*, *Mary Poppins* (Theatre Calgary).

Adam Meggido – Director

Adam is a director, writer, and improviser, based in London. He holds the world record for directing long-form improvisation and is currently writing on a new show for HBO. This is Adam's Citadel Debut. Other Theatre: *Magic Goes Wrong* (2020 Olivier Award Nomination for Noel Coward Award for Best Entertainment or Comedy Play); *Mischief Movie Night* (2018 Olivier Award Nomination for Best New Comedy); *Showstopper! The Improvised Musical* (2016 Olivier Award Winner for Best Entertainment & Family Show); and *Peter Pan Goes Wrong* (2016 Olivier Award nominee for Best Comedy Play).

Rob Falconer – Composer

Theatre includes: Stanley/Mr Williams in *School of Rock* (West End), Trevor in *The Play That Goes Wrong* (Broadway/West End/International tour), Sir Jasper DeVille in *Red Riding Hood* (New Wolsey Theatre), Tinbad the Tailor in *Sinbad the Sailor* (New Wolsey Theatre), Baygon in *Slow Falling Bird* (Arts), Tybalt in *Romeo and Juliet* (Watermill Theatre), Sir Kay in *Sword in the Stone* (New Wolsey Theatre), Trevor in *Peter Pan Goes Wrong* (Pleasance Theatre) and Bull Bill in *Cool Hand Luke* (Aldwych).

Richard Baker – Composer

Richard is a freelance musical director, qualified teacher, vocal coach, composer and improviser. Richard trained at LAMDA on the MD course, and credits while in training included: *City of Angels* at the Hammersmith Lyric; *The Last 5 Years* at the Nursery Theatre; *Much Ado About Nothing* at the Riverside Studios, directed by Dame Janet Suzman. He is an audition pianist and vocal coach, and has worked at various drama schools including LAMDA, Rose Bruford and the Urdang Academy. He is an MD/repetiteur for the company Opera Anywhere, and has worked at the Old Vic Tunnels, the Islington Pleasance, Buxton Opera House and Royal Festival Hall.

Steven Greenfield – Music Director

Born and raised in Mohkínstsis (Calgary), and now proudly calling amískwacîwâskahikan (Edmonton) home, Steven (he/him) is a Jessie Award-winning music director, musician and actor, with credits that span over 90 productions across Canada. Recent credits include *A Christmas Carol*, *Ring of Fire* and *Once* (Citadel), *Into the Woods* (MacEwan), 'Max' in *Lend Me a Tenor* (Mayfield), and 'Jerry Lee Lewis' in *Million Dollar Quartet* (Arts Club). Upcoming: *Tune to A* (Expanse/Azimuth), *Million Dollar Quartet* (Theatre Calgary), *Ring of Fire* (Aquarius), *ELVIS* (Citadel), and *The Wrong People Have Money* (Shadow).

Simon Scullion - Set Designer

Simon trained at Wimbledon School of Art and was a finalist on the Linbury Prize for Theatre Design.

Previous credits include: *Peter Pan Goes Wrong* (London West End and UK tour), *Showstopper!* (London West End), *The Father* (Belgrade Theatre, Coventry), *Quatermaine's Term* (UK Tour), *Peppa Pig* (UK tour), *And Then There Were None* (UK tour), *Killer Joe* (Edinburgh Festival). Simon also works in Film and TV. Recent credit include: *Bill* (BBC Films/British Film Institute) and *Madonna and Basquiat* (Sky Arts).

Roberto Surace - Costume Designer

Roberto originates from Melbourne Australia where he trained at the Victorian College of the Arts (VCA) gaining a BA in Dramatic Art (Production). Broadway costume designs include: *The Play That Goes Wrong* (Lyceum). West End costume designs include: *The Comedy About A Bank Robbery* (Criterion), *Peter Pan Goes Wrong* (Apollo) and *The Play That Goes Wrong* (Duchess). Off West End costume designs include: *SIX* (Arts), *Lily Aitkinson* at the St James (St James) and *The Trial of Jane Fonda* (The Park). UK tour costume designs include: *Agatha Christie's And Then There Were None* and *Peter Pan Goes Wrong*. International: *The Play That Goes Wrong* (Budapest, Rome, Australia, Hong Kong and New Zealand). Television: *A Christmas Carol Goes Wrong*, *Peter Pan Goes Wrong* and *The Goes Wrong Show* (BBC1). Other costume designs were seen at West End Eurovision where he designed costumes for entries by *Top Hat* and *Les Misérables*. Theatre includes: Costume Supervisor on *Peter Pan* (Regent's Park Open Air Theatre) and *Top Hat* (2014/2015 UK tour and Japan).

Matt Haskins - Lighting Designer

Matt is an international lighting designer working in theatre, opera, site specific, concert and corporate environments. Theatre credits include: *Death of a Salesman* (UK Tour); *Roundelay* (Southwark Playhouse); *Peter Pan Goes Wrong* (Apollo Theatre West End); *Aladdin* (Salisbury Playhouse); *Kiss Me* (Hampstead Theatre & Trafalgar Studios); *Nina* (Unity Theatre, Riksteatren & Young Vic); *Last Five Years* (New Wolsey Theatre); *Much Ado About Nothing* (Queens

Theatre Hornchurch); *The House of Mirrors & Hearts* (Arcola Theatre); *Crocodiles* (Manchester Royal Exchange); *1001 Nights & The Edge* (Transport Theatre/ Unicorn Theatre/ New Wolsey); *Wind in the Willows*, *The Years Between* (Royal & Derngate); *Truth & Reconciliation* (The Royal Court); *Dream Story*, *Mud* (Gate Theatre); *Steel Magnolias* (Bath Theatre Royal/ UK Tour). Matt holds a BA (Hons) in Lighting Design. In 2008, Matt was nominated for a Knight of Illumination Award.

Jeff Osterlin - Associate Lighting Designer

Jeff can be usually found behind the scenes at the University of Alberta Drama Department, as the Lighting Supervisor. During Covid, Jeff Got to work with Patricia Darbasie with *Havern* By Cheryl Foggo at the Citadel Theatre and *The Mountian Top* by Katori Hall for Shadow Theatre at Varscona Theatre.. Before Covid, Jeff worked on *THE INVISIBLE – Agents of Ungentlemanly Warfare* (Catalyst/Vertigo Theatre) as the Associated Projection Designer. Other lighting designs; Shumka's world premieres of *Mosquitos Wedding* and *Ancestors and Elders*, and *Shumka's Nutcracker*. (Northern Alberta Jubilee Auditorium, Royal Theatre - Victoria).

Ella Wahström - Sound Designer

Ella is a London-based Sound Designer and trained at Rose Bruford. She's an original sound operator of Complicite's *The Encounter* and a Co-Sound Designer of Robert Wilson and Mikhail Baryshnikov's *Letter to a Man*. Theatre Sound Design credits include: *Kite* (The Wrong Crowd), *Black & White*, *Arashi No-Ie* (59 Productions Ltd.), *End of the Pier* (Park Theatre), *Jellyfish* (Full Fathom Productions), *This Restless State* (Fuel Theatre), *Trying it On* (China Plate), *Cuttin' It* (Royal Court, Secondary Schools Tour), *Of Kith and Kin* (Sheffield Theatre, Bush Theatre), *Wing on Wing* (New York Philharmonic), *Letter to a Man* (Change Performing Arts), *Salonen Cello Concerto* (Chicago Symphony Orchestra/New York Philharmonic/LA Philharmonic), *Three Generations of Women* (Broken Leg Theatre, Greenwich Theatre), *The Life* (English Theatre Frankfurt), *The Ballad of Robin Hood* (Tacit Theatre, Southwark Playhouse), *The Bunker Trilogy*, *The Frontier Trilogy* and *The Capone Trilogy* (Jethro Compton, Edinburgh Fringe and international touring), *Empty Vessels* (Rosemary Branch Theatre) *Sirenia* (Jethro Compton, Edinburgh Fringe), *Klippiess* (Southwark Playhouse), *Chicken Dust* (Finborough Theatre) *In Lambeth* (Spellbound Productions, Southwark Playhouse), *Carroll: Berserk* (Spindrift Theatre, Drayton Arms Theatre), *A Study in Scarlet* (Tacit Theatre, Southwark Playhouse), *Titus Andronicus* (Hiraeth, Arcola), *Romeo and Juliet* (Hiraeth, Upstairs at the Gatehouse), *Theatre Uncut* (Theatre Uncut, Young Vic), *The Revenger's Tragedy* and *Henry V* (Old Red Lion Theatre).

Owen Hutchinson - Associate Sound Designer

Owen is a graduate of the Theatre Production program at Grant MacEwan University, and has been nominated for 3 Sterling awards for his production and design work. Selected design credits include: *Arcadia*, *Sense and Sensibility*, *Million Dollar Quartet* and *Make Mine Love* (Citadel Theatre, Edmonton), *As You Like It* (Chicago Shakespeare Theatre) and *Drowsy Chaperone* (Citadel and National Arts Centre, Ottawa). Operation credits include out of town tryouts of Broadway hits *Hadestown*, and *Six*. Owen would like to thank Christy, Theo, and Amos and Doug the cat for their support.

Christine Bandelow – Choreographer

Christine is a choreographer and performer. Previous credits include *Buddy-The Buddy Holly Story*, *Sister Act*, *Hair*, *Little Shop Of Horrors* (Mayfield Theatre); *Bittergirl* (Citadel Theatre/ Confederation Centre Of the Arts); *One Man, Two Guvnors* (Citadel Theatre); *I Love You, You're*

Perfect, Now Change (Neptune Theatre); *Inferno* (Firefly Theatre & Circus); *City Of Angels, Legally Blonde* (MacEwan University); *Hello...Hello* (Kill Your Television); *Rent* (Mirvish Productions, Mexico City, Barcelona, Montreal and US National Tour).

Janine Waddell - Fight Director/ Stunt Coordinator

Janine is an Edmonton based Intimacy and a Sterling nominated Fight Director, as well as an Intimacy Coordinator and Stunt Performer. Previous Citadel and Young Company Credits Include: *The Fiancée*; *The Curious Incident of the Dog in the Night-Time*; *After Juliet*; *Midsummer Night's Dream*; *Bat-Boy: The Musical*. Previous Theatre Credits Include: *Simone et le Whole Shebang* (L'uni theatre); *MacBeth* (The Malachite Theatre Collective). Film Credits Include: *the Under the Banner of Heaven* (FXP, Imagine Television); *Billy the Kid* (MGM International); *Black Summer* (Netflix); *The Ballad of Audrey Earnshaw* (Gate 67 Films). She is the lucky mother of four.

Samara von Rad – Stunt Coordinator

Samara is an Aerialist and Instructor at Firefly Theatre and Circus, an Actor/ Stunt Performer for Film and TV and a musician based in Edmonton. Samara is incredibly excited for her first collaboration with the Citadel. Previous Aerial credits include: *Inferno*, *Kolabo*, *Let There Be Height* (Firefly Theatre and Circus) Previous Stunt credits include: *Black Summer* (Netflix), *A Frosty Affair* (12. Pt Media) Previous Acting Credits include: *Heartland* (CBC), *Prosecuting Casey Anthony* (FOX) Samara's music can be found on all streaming platforms.

Karen Johnson-Diamond - Assistant Director

Karen is an award-winning actor, improviser and director based in Calgary. She is also the co-founder of Calgary's improvisation company Dirty Laundry. Previous credits include (as director): *Miss Caledonia* and *Time Present* (Lunchbox Theatre), *A Christmas Carol* and *Footloose* (Keyano Theatre), *A New Brain* and *New Canadian Kid* (Storybook Theatre). (As actor): *A Christmas Carol*, *Noises Off*, *The Crucible* (Theatre Calgary) and *The Year of Magical Thinking* (Sage Theatre). Karen loves her son Griffin, her husband Kevin, and Neil Diamond.

Michelle Chan - Stage Manager

Michelle is the resident stage manager at the Citadel Theatre and has been privileged to be working with the amazing team here for the last 21 seasons. Some of her favourite past Citadel Theatre credits include: *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *The Silver Arrow*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix*, *Sweeney Todd*, *Heaven*, and *Mary's Wedding*.

Lore Green – Assistant Stage Manager

Lore holds a BFA in stage management from the UofA and is thrilled to be back doing what she loves. Previous credits include: *Christmas Carol*, *West Side Story*, *Curious Incident of the Dog in the Night-Time*, *Sense & Sensibility*, *Hadestown*, and *Silver Arrow: The Untold Story of Robin Hood* (Citadel Theatre); *Timothy Findley's The Wars*, *Mamma Mia* and *Titanic: The Musical* (Grand Theatre); *Barvinok* and *Michael Mysterious* (Pyretic Productions). Thank you for supporting live theatre!

Andrea Handal Rivera - Apprentice Stage Manager

Andrea (she/they) is a Latinx stage manager and arts administrator from El Salvador and based in Treaty 6 Territory. Select credits: *Convergence* (Good Women Dance Collective), *The Garneau Block* (Citadel Theatre), *Holiday Project* (Amoris Projects), *Hamlet in Isolation* (Thou Art Here Theatre), *Work Plays Schools Program Modules* (Alberta Workers' Health Centre), *until the next breath* (Catalyst Theatre), Edmonton International Fringe™ Theatre Festival (Fringe Theatre Adventures). Upcoming: *iod* (Tiny Bear Jaws/RISER Toronto). They hold a degree from the University of Alberta's BFA Stage Management Program.

Caitlan Argueta – Production Assistant

Caitlan is an Edmonton-based Latinx theatre technician, currently working as a Production Assistant with Citadel Theatre. She is a graduate of the Theatre Production Diploma from MacEwan University and has studied at the Banff Centre of Arts and Creativity. Previous credits include: *Guys and Dolls* (MacEwan); *Hamlet*; *Comedy of Errors* (Freewill Shakespeare Festival); *A Charlie Brown Christmas ft. The Jerry Granello Trio*; *Ruben and the Dark* (Banff Centre); *Scenes from a Sidewalk* (Plain Jane Theatre).

Jenna Kerekes - Production Assistant

Jenna is an emerging arts manager in Edmonton. She graduated with a diploma in Arts and Cultural Management at MacEwan University in 2021 and plans to go back for her degree in fall 2022. Jenna has also done several community theatre shows at Stageworks Academy of the Performing Arts Leduc participating as an actor, stagehand, and lighting technician. Select credits include *Mary Poppins*, *Mama Mia*, and *Legally Blonde*. She has spent the majority of 2021 and 2022 working as a Production Assistant and Health Captain at the Citadel Theatre.

MISCHIEF THEATRE & WRITER BIOGRAPHIES

ABOUT MISCHIEF THEATRE:

Adapted by Henry Lewis, Jonathan Sayer, & Henry Shields of the Mischief Theatre Company based in London.

Mischief Theatre is a British theatre company specialising in comedy. The company was founded in 2008 by a group of students from The London Academy of Music & Dramatic Art in West London. Since its inception the company has performed scripted and improvised comedy in the West End, across the UK, and in Europe and Asia. The company is led by Artistic Director Henry Lewis and Company Director Jonathan Sayer. Mischief Theatre performed their first show *Let's See What Happens* on Tuesday 15 July 2008 at The Questors Studio Theatre in Ealing. *Let's See What Happens* ran at The Questors Theatre for a week before it moved to The Edinburgh Festival the following month. Since then, Mischief Theatre has produced three more of its own improvised shows: *Lights! Camera! Improvise!*, *Late Night Impro Fight* and *Improvaganza* and scripted shows including; *The Murder Before Christmas*, *Magic* and *The Buffoons*.

The Mischief Theatre Company was formerly known as The Scat Pack.

OTHER WORKS BY MISCHIEF THEATRE:

- *The Play That Goes Wrong*
- *Magic Goes Wrong*
- *REPLAY: Mischief Movie Night*
- *The Goes Wrong Show*

- *Groan Ups*
- *The Comedy About a Bank Robbery*
- *A Christmas Carol Goes Wrong*
- *Mischief Makers Podcast*

Find out more on their website: <https://mischiefcomedy.com>

HENRY LEWIS –Playwright

Henry is an Olivier Award-winning writer, actor and is the Artistic Director of Mischief Theatre. Henry writes and performs for the company as well as producing. Henry trained at LAMDA. Recent credits include: *The Comedy About A Bank Robbery* (writer and actor - Criterion Theatre - nominated Best New Comedy Olivier Award 2017), *The Play That Goes Wrong* (writer and actor – U.K. and International Tour, West End – Winner of Best New Comedy at the Olivier Awards 2015 and What's On Stage Awards 2014), *Peter Pan Goes Wrong* (writer and actor - West End, U.K. Tour, Pleasance London – Nominated for Best Production and Best Ensemble at the Off West End Awards 2014) *Peter Pan Goes Wrong* (BBC1), *The Royal Variety Performance 2015* (writer and actor - ITV), *Keep it in the Family* (writer and actor - ITV), *Lights! Camera! Improvise!* (actor - West End, Soho Theatre - Winner of The Spirit of the Fringe Award), *The Improvised Ad Break Live* (actor - Comedy Central), *The Boy with the Cuckoo-Clock Heart* (actor - Pleasance), *Beasts & Beauties* (actor - Hampstead Theatre), *The Nativity Goes Wrong* (writer - Reading). Outside of Mischief Theatre, Henry teaches at LAMDA and is the co-artistic director of *The Trick* for whom Henry produced the critically acclaimed revival of *Mercury Fur* (Old Red Lion Theatre and Trafalgar Studios – Nominated for Best Production & Winner Best Design at The Off West End Awards 2013) and the U.K. premiere of Tracy Letts' *Superior Donuts* at The Southwark Playhouse for which he won the Mark Marvin Prize at the Peter Brook Empty Space Awards.

JONATHAN SAYER –Playwright

Jonathan is an Olivier Award-winning writer and the company director of Mischief Theatre working as a writer, actor, and producer. Jonathan trained at LAMDA. Select theatre credits include: *The Comedy About a Bank Robbery* (Criterion Theatre - nominated Best New Comedy Olivier Award 2017), *The Play That Goes Wrong* (West End, U.K. and International Tour - writer/actor, Olivier Award and WhatsOnStage Award Best New Comedy), *Peter Pan Goes Wrong* (West End, U.K. tour, Pleasance, London - writer/actor), *The Nativity Goes Wrong* (writer, Mischief Theatre and Reading Rep co-production), *Lights! Camera! Improvise!* (Pleasance, Edinburgh, Soho Theatre, Arcola, Underbelly and Krakow Improfest - actor, improviser, producer, Spirit of the Fringe Award 2013), *Rachael's Café* (Old Red Lion - general manager), and *Happy Birthday Simon* (Orange Tree - actor). Television credits include: *Peter Pan Goes Wrong* (BBC1), *Royal Variety Performance 2015 - The Play That Goes Wrong*, *A Life Less Ordinary* (pilot), and *The Anti- Social Network* (actor). Radio credits include: *Not a Love Story* (BBC Radio 4 - actor). Jonathan teaches improvisation and has taught at LAMDA, Mountview, and Cambridge School of Visual and Performing Arts (CSVPA).

HENRY SHIELDS –Playwright

Henry trained at LAMDA. He is an Olivier award-winning writer and has been a member of Mischief Theatre since 2009. Select theatre credits include: *The Play That Goes Wrong* (writer/actor, winner 2015 Olivier Award and WhatsOnStage Award for Best New Comedy), *Peter Pan Goes Wrong* (writer/actor, 2016 Olivier Award nominee for Best New Comedy), *The Nativity Goes Wrong* (writer), *The Comedy About a Bank Robbery* (writer/actor), and *The Busy Body* (Southwark Playhouse). Television credits include: *Peter Pan Goes Wrong* (BBC1), and *A Christmas Carol Goes Wrong* (BBC1).

J.M. BARRIE –*Peter Pan* Playwright

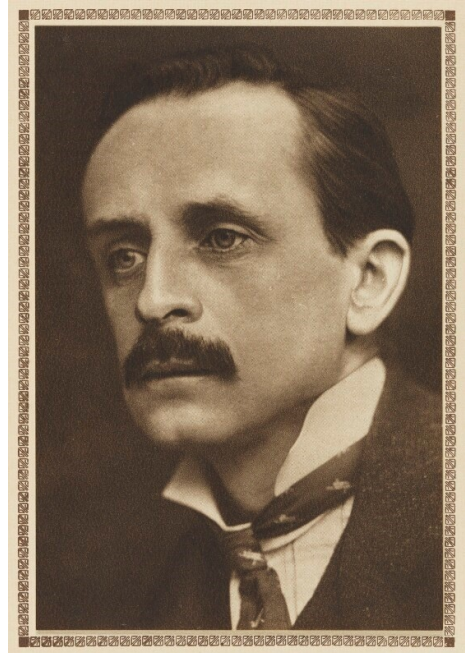
Sir James Matthew Barrie (J.M. Barrie) was born on May 9, 1860. Born and educated in Scotland, Barrie moved to London as an adult and wrote a number of successful novels and plays.

Barrie was the ninth of ten children, born to a modest family. The children were all well educated and their parent's hoped for them to have professional careers. James was known for his storytelling abilities from a very young age. At the age of six, his older brother David (just shy of his 14th birthday) was killed in an ice-skating accident, devastating the family.

Young James would try to comfort his mother, even wearing his brother's clothes. According to Barrie's biographical account of his mother (*Margaret Ogilvy*, 1896), his mother found comfort in the idea that David would remain young forever, instead of growing up and leaving home.

Barrie found success and fame through a series of novels that were released in the late nineteenth century, and then turned his attention to theatre. *Peter Pan, or The Boy Who Wouldn't Grow Up* had its first stage performance on December 27, 1904. The play contrasts the societal constraints of late Victorian/Edwardian middle class domestic reality, with Neverland, a world where morality is ambivalent. The contemporary playwright, George Bernard Shaw, described the play as 'ostensibly a holiday entertainment for children, but really a play for grown-up people', which suggested a tendency of Barrie's work to integrate his beliefs towards societal concerns of the day into his work.

In 1911, the play was adapted into the novel *Peter and Wendy*. In 1929, the copyright on all *Peter Pan* works was signed over to the Great Ormond Street Hospital, the leading children's hospital in London. Barrie died of pneumonia on June 19, 1937 at the age of 77.



CHARACTERS

Peter Pan Goes Wrong is a **play-within-a-play**, so we have two sets of characters. The characters of the 'Actors of the Cornley Polytechnic Drama Society', and the characters of *Peter Pan*.

ACTORS OF THE CORNLEY POLYTECHNIC DRAMA SOCIETY

CHRIS BEAN (playing **GEORGE DARLING** and **CAPTAIN HOOK** in the play) The uptight director of the Society who has cast himself in the show's most coveted role. Rigid, high status clown. Deeply committed to his art and everything going smoothly – his pain is evident when something goes wrong and every time someone laughs the pain becomes worse. Has utter disdain for the audience and takes his frustration out on them and the rest of the cast.

ROBERT GROVE (playing **NANA** and **STARKEY** in the play) Robert likes to think he is a leading man, although he may not entirely resemble one. He truly believes that he can act his way out of every predicament. Committed to the play 100%. This is not a parody of bad acting, it's just that Robert is unaware of those around him. Single-minded and bombastic. Auguste clown.

DENNIS TYDE (playing **JOHN DARLING** and **MR SMEE** in the play) Wretched, low status and terrified of being in a play. The sole reason he joined the Society was to make friends but this has back-fired somewhat. Not a good actor at all but imbues everything with a painful truth. Naïve clown.

TREVOR WATSON (the STAGE MANAGER of the play) The Society's stage manager. Doesn't like actors, certainly doesn't want to be one.

JONATHAN HARRIS (playing PETER PAN in the play) Handsome 'hero' of the play. Jonathan joined the Society for a laugh.

MAX BENNETT (playing MICHAEL DARLING and THE CROCODILE in the play) Only cast because his uncle put up the money. Devoid of any theatrical talent but longs for the spotlight. Earnest, sincere and sweet, audience connection is vital for this role. Naïve honest clown.

ANNIE TWILLOIL (playing MARY DARLING, LISA, and TINKER BELL in the play) After an unexpected taste of the spotlight, Annie is deeply committed to each of her many roles but finds herself biting off more than she can chew.

SANDRA WILKINSON (playing WENDY DARLING in the play) Ambitious, flirtatious with a huge ego. Believing herself the quintessential leading lady, she tries to steal the scene at every turn that leads her to constantly overact.

LUCY GROVE (playing TOOTLES in the play) Robert's niece in the company. Timid, naïve and vulnerable clown. She suffers from stage fright and is terrified by the whole experience of performing however finds her voice and confidence at the end.

FRANCIS BEAUMONT (NARRATOR and CECCO in the play) A robust professional who, despite his best efforts, fruitlessly tries to keep the production together.

CHARACTERS OF *PETER PAN*

NARRATOR

WENDY DARLING, a girl from London

JOHN DARLING, her younger brother

MICHAEL DARLING, her youngest brother

MARY DARLING, their mother

GEORGE DARLING, their father

NANA THE DOG, the Darling's nursemaid (and dog)

LISA, the Darling's housekeeper

PETER PAN, the boy who would not grow up

TINKER BELL, his fairy

CAPTAIN HOOK, the Captain of the Jolly Roger

MR SMEE, his boatswain

STARKEY, his first mate

CECCO, another of his crew

MERMAIDS

THE CROCODILE

TIGER LILY, a friend of Peter Pan

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Breaking the fourth wall: A tool used in plays, television shows, and movies in which the performer acknowledges the existence of the audience and speaks to them directly.

Commedia Dell'arte: An Italian comedy of the 16th-18th centuries that is often improvised from standardized situations and stock characters.

Disillusionment: The feeling of disappointment that comes with the discovery that something is not as good as you had once believed it to be.

Farce: A style of comedy that originated in the late 14th century, and became popular in France. It relies on stereotyped characters, exaggeration, deliberate absurdity, improbable situations, and physical comedy.

Fly System: A fly system, or a theatrical rigging system, is a system of ropes, pulleys, and counterweights that are used to lift scenery, flats and people.

Kabuki: A traditional Japanese popular drama. Conventions include highly stylized singing and dancing, and the use of masks.

Play-within-a-play: A theatrical device in which a playwright embeds one or more plays within the framing narrative. Similar to “a-story-within-a-story” in literature. An example of this can be found in the play, *Hamlet*, by William Shakespeare. Within that play, Hamlet and a cast of actors put on the production, “The Murder of Gonzago” at the palace.

Pyrotechnics: Theatrical pyrotechnics are professional devices that are used to create light, fire, fog, gas, and explosion special effects on stage or in film. These devices are designed for professional use in the entertainment industry.

Revolving Stage: A mechanically controlled or human propelled platform built on a stage that rotates. This allows for rapid scene changes and dynamic stage pictures.

Slapstick: A style of comedy that originated from commedia dell'arte, which uses make-believe violence and acrobatic stunts.

Turntable: Another term used by industry professionals to describe a “revolving stage.”

SYNOPSIS

North American Premiere of the Worldwide Hit Mischief Production. The Cornley University Drama Society tries to mount a production of J.M. Barrie's fantastic tale, *Peter Pan*, but anything that can go wrong, well, does. You've never seen anything like this brilliant display of sheer comedic mayhem. Nominated for an Oliver Award for Best New Comedy.

THEMES

DISILLUSIONMENT

“Now before we stopped the more keen-eyed of you will have seen that Peter Pan took a rather nasty unrehearsed fall. Obviously he wasn’t thinking his happy thoughts. Nor will he be when he regains consciousness.” –ROBERT, *Peter Pan Goes Wrong*

In a play about aspiring actors putting on a failing production, this theme is especially prominent. All of the members of the Cornley Polytechnic Drama Society struggle with constant technical difficulties and interpersonal drama, which not only ruins their live performance, but also makes many of them question their career choice. One of the main themes in the play, *Peter Pan*, is eternal youth. This is a big reason why the story has become a timeless classic –when people are faced with the harsh realities of adulthood they often yearn for and romanticize the simplicity of childhood. The fact that Peter never had to grow up offers a kind of escapism that many adults crave. It presents us with a world where anything is possible, where play is the order of the day, and where dreams can triumph over responsibilities. In Neverland, adults are the villains while children with wild imaginations are the heroes.

This theme of disillusionment is directly paralleled by the over-arching narrative of the failing theatre company that is putting on a production of *Peter Pan*. While entertainment is highly valued in our society, many people still compare pursuing a career in the arts to living out a fantasy. In this narrative, it is also well-established that the Cornley Polytechnic Drama Society is not a successful theatre company as it has already staged many ill-fated productions. Of course, as this is a comedy, the serious theme of disillusionment is mostly explored through an exaggerated humorous lens. We see the actors struggle to keep the show going, but their distress is obvious as the show continues to “go wrong.” One of the best examples of this is when Dennis on his headset, accidentally narrates a fight between the two ASMs, Gerry and Carol, when he thinks they are feeding him his lines. Carol gets upset, and says, “Gerry, I’m forty two. I’m wasting my life working with these people.” Their fight leads to her walking away from not only the production, but also fifteen years of marriage, and their kids! While this bit is played for comedy, it is a clear example of the emotional toll that working for a failing theatre company has on the characters’ personal lives.

BELIEF

Believing in things like children who can fly, magic, and fairies is at the heart of J. M. Barrie’s beloved story, *Peter Pan*. Despite the chaos that the members of the Cornley Polytechnic Drama Society experience, believing in themselves and in the show they are putting on is the only thing that saves them. As a theme, belief is deeply linked to childhood and imagination. It is a faith that helps make the impossible possible. This is essential for the characters in *Peter Pan Goes Wrong* to hold on to, because if Chris Bean or any of the rest of the cast decided to give up on the vision and walk out, there would be no show. In the framing narrative, we are shown that despite many failed productions, the company members continue to have blind faith in themselves.

This is best exemplified in the classic moment of the *Peter Pan* story when Tinker Bell almost dies from drinking poison. In this production, Annie (who plays Tink) is unconscious on-stage after accidentally being electrocuted. While the company members try and stall and figure out whether or not they can save her, Lucy –Chris’ young niece with stage fright—solicits the audience’s participation. She gets them to chant with her “I b...b...believe in fairies!” This magically wakes Annie up, and the show can go on. While this theme highlights what’s happening in the play, and in the play-within-a-play –it also helps the audience to reflect on their own role. Through the audience’s participation, they are shown that their willingness to suspend disbelief is a big part of the magic of theatre.

Reflection Questions: What other prevalent themes are in *Peter Pan Goes Wrong*? Does it pull any themes from its source material, *Peter Pan*?

PRODUCTION ELEMENTS

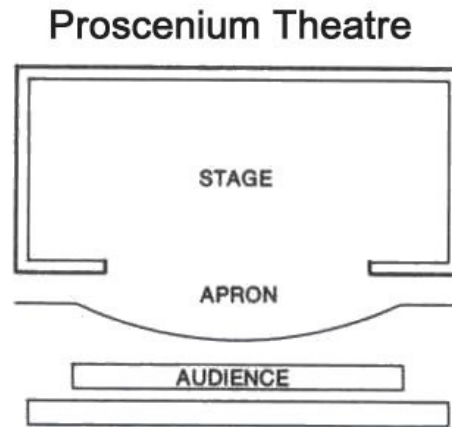
PROSCENIUM STAGE

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

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

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s.

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



FLYING IN THEATRE

*“The moment you doubt whether you can fly, you cease for ever to be able to do it.” - J. M. Barrie, *Peter Pan**

Peter Pan, or *The Boy Who Wouldn't Grow Up*, was first staged in London on December 27th, 1904. In that production, George Kirby used his innovation, the Kirby Pendulum System, to choreograph the flying sequences. This system used a compound drum and allowed the performer to be raised and lowered by a single operator. Kirby eventually improved upon his own design by creating a harness that was easier to attach to the actor, and was less bulky, which allowed for more movement. It is said that his mechanism was so believable, that J.M. Barrie re-wrote the script to include “fairy dust” as a necessary component of flying in order to discourage young children from hurting themselves.

In 1950, after the story had gained popularity, a musical adaptation was produced on Broadway. In the year 1952, an Englishman named Peter Foy was hired to stage the flying sequences for the show at the Orpheum Theatre. However, it didn't take long for Foy to become dissatisfied with the flying equipment, which he said produced “nervous stunts or a series of static tableaux.” He dreamed of creating a flying sequence that looked natural and coordinated, which led him to develop a series of patented technical innovations that completely revolutionized “flight” in theatre. His clever use of rigging, and determination to preserve the magic of theatre by hiding the



wires and equipment used, literally and figuratively elevated the production.

On October 20th, 1954, audiences at the Winter Garden Theatre were in awe at the amazing aerial choreography that they witnessed in the new opening of *Peter Pan*. This was the premiere of Foy's new flying system, which he called the "Inter-Related Pendulum," and which changed stage flying forever. This system used two separate suspension points that allowed a larger range of movement both up and down and from left to right. Eventually he even developed a floating pulley which allowed the points of suspension to be moved. While continuing to perfect his systems, and to develop the magic of stage flight, Foy founded Flying by Foy in 1957. This company still exists today, and provides aerography (aerial choreography) and designs custom equipment for everything from stage shows to concerts to feature film and television productions. It is considered to be "the most prolific and widely-respected theatrical flying service in the world."

Mary Martin in Broadway's *Peter Pan*, 1954.
Flying stunts designed by Peter Foy.

A **fly system**, or a theatrical rigging system, is a system of ropes, pulleys, and counterweights that are used to lift scenery, flats --and in the case of *Peter Pan* --people. These systems are usually designed to

fly people from the clear view of the audience to the "fly loft," which is a large opening above the stage and out of view. This type of rigging is usually seen in proscenium theatres as the design lends itself well to both hiding these fly systems, and to supporting the weight to move larger items like set pieces. Theatrical rigging standards have been created to ensure the safety of all cast and crew who use them, and since the stunt can be dangerous the crew in charge of the fly system must have adequate training and experience. When people are flying, they must wear a harness, and receive training to complete their stunts.

Ironically, Foy's dream of smooth and natural flight is completely shattered by the awkward and jerky comedic flying stunts performed by the cast of *Peter Pan Goes Wrong*. But don't be fooled, making something that is completely safe and choreographed look like a dangerous accident is no small feat. It is only because the cast and crew have the best equipment and training that they can pull off this hilarious disaster. Additionally, the stunts poke fun at the equipment they are using, including a memorable gag where Wendy, Dennis, and Max have their clothes ripped off by their harnesses and are left standing in their undergarments on-stage. Considering that stage flying was invented for *Peter Pan*, it is even funnier to see it go wrong for this show.



Allison Williams rehearsing for NBC's *Peter Pan Live*, 2014, for which Flying by Foy created the first fully-automated series of flying sequences.

REVOLVING STAGE

A **revolving stage** (or a **turntable**) is a theatrical device where three or more settings are constructed on a turntable around a central pivot, and are revolved in front of an audience. In a way, it functions like a giant Lazy Susan that the actors and set pieces can stand on. This tool has become a theatre staple, as it is used to change scenes quickly, while keeping the audience immersed in the world of the story.



Technicians building a revolving stage at the Lyceum Theatre in Edinburgh, Scotland.

This contraption was used frequently in Japan during the 18th century for the **Ka-buki** Theatre (a traditional Japanese drama performed with highly stylized singing and dancing.) The design was called “mawari butai,” which literally translates to “revolving stage,” and was invented in the 1750s by Namiki Shōzō. At first, the revolves were wheeled circular platforms that were fixed on a stage and turned manually, but eventually they became flush with the stationary sections of the stage. This allowed the mechanism to live below

“stage-level”, and helped to hide the manual labour from view. Japanese theatre designers also developed special effects to enhance the scene transitions.

Eventually, German theatre-maker Karl Lautenschläger made his version of the revolving stage in 1896 at the Residenz Theater in Munich, and the trend continued to grow from there. With development in hydraulics and engineering, the revolving platform became mechanically controlled, and designers were finding new ways to make it more efficient. In the mid-1970s, the “drum revolve” was invented at the Olivier Theatre, which had the ability to split, turn, and lift. This innovation allowed theatre to keep pace with the fluidity of cinema, and enhanced the level of special effects that were possible.

One of the most exemplary use of the revolving stage is in the West End’s production of *Les Misérables*, in which the set makes sixty-three rotations every performance. Director Trevor Nunn’s choice in using a revolve makes the stage-show feel cinematic. The Broadway sensation, *Hamilton*, (directed by Thomas Kail, and set design by David Korins) uses a concentric revolve, which is a double-rotating stage (or double-turntable). This allows performers to travel in different directions at different speeds, and creates more dynamic stage-pictures.

One of the principle gags in *Peter Pan Goes Wrong* is that the revolving set won’t stop spinning, and eventually spins out of control. While this takes a lot of coordination and practice for the actors and stage crew, it’s a really fun way to break the stage magic and show the audience a bit more about this production element. In a sense it’s a way to look behind the scenes!

PYROTECHNICS

The history of **pyrotechnics** in theatre really starts with the invention of gunpowder, which is the first known explosive. It was invented in China in the first millennium AD, and the first record of it was made by the alchemist Wei Boyang in 142 AD during the Eastern Han Dynasty. By the 10th century, China had developed fireworks, and would use gunpowder to send signals across far distances. By the 13th century they had invented firearms, which completely changed the course of modern warfare. These made their way to Europe by the 14th century, and within a few hundred years black gunpowder was being used for all sorts of things like mining and construction.



The West End cast of *Peter Pan Goes Wrong* for BBC, 2016.

John Rich, an 18th century actor and manager who helped to popularize pantomime, listed “lighting sticks” as part of his inventory for scenic effects for a show. He described this effect as “throwing powdered resin or the like into candles set high above the stage,” which was likely very dangerous, but would have been a spectacular effect to witness. Eventually, the industry moved towards the use of “flash pot,” which were made up of a piece of fuse wire, a pile of flash powder and a convenient mains socket. However, these effects were risky as they were inconsistent and could fire accidentally.

Earlier versions of pyrotechnics in performance were likely responsible for many injuries, fires and smoke damage. But the demand for safer and more efficient practical effects has led to lots of innovation, and has created a new industry standard for safety. The company, La Maitre, is credited as being the originator of pre-packaged stage pyrotechnics for over 40 years that are consistent and reliable to use. They make products like haze and fog machines, Glitterbursts, Airbursts, Gerb Flames, Volcano Mines, Silver Stars, Silver Jets, and much more. Other improvements in the industry include products like traditional flashes that use virtually no smoke, “long burning” effects like the Roman Candle (which lasts for 30 seconds and can shoot a variety of heights), and “projected” effects like streamers or confetti are fired into the air by pressure from a gas canister. Today, technicians are trained on how to properly operate and store pyrotechnics, and the use of these tools are heavily monitored and regulated by theatre unions across the world, as they are still considered dangerous. Newer flash effects use a power source, a key-operated switch, one or more output sockets each with its own arming switch, test lights to check the wiring before use and a fire button, all of which are operated by a technician.

Peter Pan Goes Wrong uses various visual effects and pyrotechnics that are supervised by our licensed technicians. To see a demonstration of a practical effect that uses pyrotechnics, you can watch the following video in which Paul Wanklin (the Senior Armourer and Special Effects Supervisor at the National Theatre), walks you through how he makes realistic explosions for the play, *Never So Good*: [Using Pyrotechnics in Theatre - YouTube](#)

Reflection Question: *What were your favourite production elements and stunts in Peter Pan Goes Wrong?*

HISTORY & REAL WORLD CONTEXT

FACTS ABOUT *PETER PAN*

- *Peter Pan*, or *The Boy Who Wouldn't Grow Up*, introduced the name 'Wendy'. Its inspiration came from J.M. Barrie's friend, a young girl named Margaret Henley, who nicknamed Barrie "Friendly" but Margaret struggled to pronounce Rs.
- J.M. Barrie gave a Saint Bernard puppy to his wife, Mary Ansell, as a gift when they married. Saint Bernards often appear throughout Barrie's works (eg. Nana in *Peter Pan*).
- The character of Peter Pan was invented to entertain the sons of the Llewelyn Davies family (friends of J.M. Barrie). Barrie would tell the older boys that the third brother, the youngest at the time, could fly. The Llewelyn Davies children were named George, John, Peter, Michael, and Nicholas. All the children would have characters named for them in *Peter Pan*, or *The Boy Who Wouldn't Grow Up*. After their parents passed away, Barrie would adopt all the Llewelyn Davies children.
- Although played by a man in our production, the character of Peter Pan has historically been played by a woman. This is a common convention in the pantomime tradition (a musical/comedy stage production designed for families), but also was used to accommodate laws regarding child actors and the demands of the role. The roles of Captain Hook and George Darling were performed by the same actor in the original production, a tradition that is often repeated in many adaptations (including *Peter Pan Goes Wrong*).
- In the Citadel's 2016-2017 season, we presented *Peter and the Starcatcher*, a more modern reinterpretation based off a novel of the same name.
- The original play *Peter Pan*, or *The Boy Who Wouldn't Grow Up* (1904), inspired countless other works. Onstage appearances and adaptations include: *When Wendy Grew Up –An Afterthought* (1908) by J.M. Barrie, *Peter Pan* (Musical Adaptation, 1954), *Peter and the Starcatcher* (2007) and *Peter Pan Goes Wrong* (2016).
- Literature inspired by the character includes: *Peter Pan in Kensington Gardens* (1906) by J.M. Barrie, *Peter and Wendy* (1911) by J. M. Barrie, *Starcatchers Series* (2004-2011) by Dave Barry and Ridley Pearson, *Peter Pan in Scarlet* (2006) by Geraldine McCaughrean, *Lost: A Never Novella* (2014) by C.S.R. Calloway, *Dylan and the Dream Pirates* (2014) by Jason Andrew, and the manga *Peter Pan Syndrome* (2005) by Mayu Sakai.
- Film and television adaptations and appearances include: a silent film by Paramount Pictures called *Peter Pan* (1924), Disney's animated *Peter Pan* (1953) and *Return to Neverland* (2002), *The Lost Boys* (1987), Fox's *Peter Pan and the Pirates* (1990-1991), *Hook* (1991), *Peter Pan* (2003), *Finding Neverland* (2004), *The New Adventures of Peter Pan* (2012-2015), *Once Upon a Time* (2011-2018), *Peter Pan Live* (NBC, 2014), *Pan* (2015), *Peter and Wendy* (TV Film, 2015), *Wendy* (2020), and *Come Away* 2020.



The cast of *Peter Pan*, 1904.

INFLUENTIAL FORMS OF COMEDY

Here is a look at some of the theatrical styles of comedy that influenced Mischief Theatre's *Peter Pan Goes Wrong*:

Farce is a theatrical genre that was introduced during the middle ages –likely around the end of the 14th century. It started out as a small piece that was incorporated into a larger spectacle (usually a mystery or religious play) that was intended to make the audience laugh. Eventually, farce became its own genre, and was performed for the general public in places like fairs or markets before it made its way into theatre. It is characterized as a comic dramatic piece that has stereotyped characters, exaggeration, deliberate absurdity, improbable situations, and physical comedy. Farce continued to evolve over the centuries, becoming popular in France and then expanding across Europe. Elements of this genre have been used in Shakespeare, Molière, vaudeville performances and early film comedies including the works of Charlie Chaplin and the Marx Brothers.

Commedia Dell'arte is a style of Italian comedy that emerged between the 16th-18th centuries. Much of this style was improvised, and it relied heavily on a set of stock characters that were brought to life with masks, costumes, movement and specific language. Commedia Dell'arte is highly physical and demands its performers to be very expressive, and often explored transgressive themes. Historically, those who performed in this style considered their work to be an important craft that took a lot of fine-tuning. Commedia dell'arte would take its beloved stock characters who became recognizable to audiences, and would put them in outlandish improvised situations. These stock characters influenced the works of Shakespeare, Molière, opera, musical theatre, improv comedy, and eventually the modern sitcom. Many of our most beloved archetypes, like the miserable old miser (Pantalone), or the dork who pretends to know what they are doing but actually doesn't have a clue (Dottore), come from commedia dell'arte.



Example of a traditional slapstick.

Slapstick is a type of physical comedy that places its characters in absurd situations and uses action (that is often violent) to create humour. The genre is named after a prop called a 'slapstick,' which was a paddle made of two pieces of wood that slapped together to make a loud sound effect when someone was struck. This prop was used in the 16th century by the character Harlequin in commedia dell'arte. Slapstick comedy is physically demanding, and often requires its performers to do stunts or to be acrobatic, so that they can sell the exaggerated make-believe violence. While this style has been featured in many places, from farce to vaudeville, it flourished in the era of motion pictures and paved the way for the likes of Charlie Chaplin, Buster Keaton, and the Three Stooges. A contemporary example of this genre is the beloved film *Home Alone* (1990), in which a young boy has to set out a series of traps to thwart two burglars.

Reflection Questions: How have the three styles of comedy listed above influenced the play, *Peter Pan Goes Wrong*? What conventions of each genre appear in this production?

A PLAY-WITHIN-A-PLAY

A story-within-a-story (also called an embedded narrative) is a literary device that dates back to ancient Indian and Egyptian literature, and remains popular to this day. It occurs when one or more stories are presented within the action of a framing narrative. Some famous examples of this include *The Ramayana*, *A Thousand and One Nights*, and *Metamorphoses* by Ovid.

In theatre this same device is called play-within-a-play, and it became popular during the late Elizabethan to early Jacobian period. During the renaissance era, people began to question the morality of theatre and its impact on society as a whole. This made patrons increasingly interested in what it meant to watch a piece of theatre as an audience member. This cultural interest is likely what brought about the famous line, “All the world’s a stage, and all the men and women merely players,” in William Shakespeare’s *As You Like It*. Today, Shakespeare’s texts are considered to be some of the best examples of the play-within-a-play convention, as he used this device in the following seven works: *Hamlet*, *A Midsummer Night’s Dream*, *The Tempest*, *As You Like It*, *The Taming of the Shrew*, *Love’s Labour’s Lost*, and *The Merry Wives of Windsor*.



Kenneth Branagh in *Hamlet* (1996).

The entire premise of Mischief Theatre’s *The Play That Goes Wrong* revolves around the framing narrative of the Cornley Polytechnic Drama Society’s attempts to put on community theatre shows –all of which go terribly wrong. With an entire series based on this premise, what makes the play-within-a-play such an enduringly popular convention? For starters, a play-within-a-play can help to move the central plot along, and can heighten drama. An excellent example of this is in the play *Hamlet*, where Prince Hamlet decides to put on a production that will expose his uncle’s crimes. He believes that if Claudius witnesses a re-enactment of the murder that he committed, he will feel guilty and confess. In this way, the play-with-a-play is helping to further the main plot of the story, and to create tension between the characters.

This convention can also be used to comment on important themes in the framing narrative. We see an example of this in *Peter Pan Goes Wrong*, in which the playwrights use the scene about Tinker Belle fading to comment on the actor’s feelings towards their failing production. At this point in *Peter Pan*, the characters must truly believe in fairies in order to save Tink. Similarly, the members of the Cornley Polytechnic Drama Society are losing faith in their own production of *Peter Pan*, and must find a way to believe in themselves so that they can finish the show. By aligning the action of *Peter Pan* with the framing narrative, this theme becomes more important in both stories.

Finally, a play-within-a-play is a tool that allows the audience to reflect on the artifice of theatre, and on their own role in live performance. This is because this convention permits the actors on stage to break the fourth wall, thereby reminding the spectators that what they are seeing is not real. Much like in renaissance theatre, audiences today are still fascinated by this technique as it makes them consider how their suspension of disbelief is crucial to creating live theatre. But **breaking the fourth wall** is not only designed to bring the audience out of the reality; it can also function as a tool to gain their trust and to draw them in. This device can offer a deeper look into a character’s psyche, and can provide crucial information. In *Peter Pan Goes Wrong*, breaking the fourth wall is often used to share comedic anecdotes with the audience, which ultimately make us care about and relate to the characters in the framing narrative. It humanizes the actors to the audience, which makes the journey of their misfortunes and triumphs even more satisfying to watch.

Reflection Questions: *What is the benefit of the play-within-a-play being something familiar, like Peter Pan? How would The Show That Goes Wrong change if it used a story that you had never seen?*

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (but not limited to) objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Goal III- To foster an appreciation for drama as an art form

Objectives- The Student should:

- Develop an awareness of, and respect for potential excellence in self and others.
- Develop a capacity to analyze, evaluate and synthesize ideas and experiences.
- Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration.

Emotional—explore emotion; control emotion; express emotion.

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses.

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.

- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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FURTHER READING & RESOURCES

[Behind The Scenes: Two "Stage Techs" Make Sure Nothing Goes Right in The Play That Goes Wrong - YouTube](#)

[Peter Pan Goes Wrong - Goes Wrong Along - YouTube](#)

[50 Hilarious Slapstick Resources | Theatre Links](#)

[Comedy : A list of play scripts for high schools and middle schools in the Comedy genre. \(theatrefolk.com\)](#)