James and the Giant Peach
adapted by David Wood
based on the Roald Dahl book
February 7 - 23, 2014

Prepared by Production Dramaturg Kimberly Colburn
Part I: The Play

THE CHARACTERS (as listed in David Wood’s adaptation)

- **James**: our young hero; from a downtrodden, lonely child he develops into a brave “captain” of the insect band

- **Old-Green-Grasshopper**: elderly, genial, courteous, avuncular, musical (he plays the violin); he helps narrate

- **Miss Spider**: occasionally sharp, even a little sinister, but ultimately kind; her marathon thread spinning to help save the peach is truly heroic.

- **Centipede**: a sparkly, cocky, warm-hearted Jack-the-lad

- **Ladybug**: posh though not prissy, pretty though not vain, volatile though level-headed

- **Earthworm**: not only blind, but a pessimist, a doom merchant whose standing in the group and whose self-esteem improves no end, thanks to James

THE STORY

The hero of our story is James Henry Trotter—a lonely nine-year-old orphan who has lived with his ghastly aunts, Sponge and Spiker, ever since his parents met their fate in the mouth of a rampaging rhinoceros. These crotchety old crones make poor James slave for them and never let him play with other children. One day, a mysterious stranger presents him with a bag of glowing green crocodile tongues—the strongest magic the world has ever known. When he accidentally spills them on the ground near the barren peach tree in his yard, the most marvelous things start to happen. First, a luscious ripe peach suddenly appears on the shriveled-up tree and starts growing and growing till it’s as big as a house. Then, just as James is trying to sneak a quick bite, he discovers a tunnel leading right into the center of the fruit, where he encounters a cadre of kid-sized insects who become his instant friends: cocky Centipede, grumpy Earthworm, musical Grasshopper, fashionable Ladybird, and industrious Spider. To escape his evil aunts, they snip the stem and the giant peach starts rolling away on a fantastic voyage across the Atlantic Ocean all the way to New York City—the place (James’s father always told him) where his dreams are sure to come true.

The other characters they play within the story are:

- Mr. Trotter
- Mrs. Trotter
- Rhinoceros
- Aunt Sponge
- Aunt Spiker
- Old Man
- TV Reporter
- Captain of the Queen Mary
- First Officer
- Second Officer
- Tourists, Visitors, Sharks, Seagulls, Fishes, New York Citizens
James felt like crying. He would never get them back now—they were lost, lost, lost forever.

But where had they gone to? And why in the world had they been so eager to push down into the earth like that? What were they after? There was nothing down there. Nothing except the roots of the old peach tree…and a whole lot of earthworms and centipedes and insects living in the soil.

But what was it the old man had said? Whoever they meet first, be it bug, insect, animal, or tree, that will be the one who gets the full power of their magic!

Good heavens, thought James. What is going to happen in that case if they do meet an earthworm? Or a centipede? Or a spider? And what if they do go into the roots of the peach tree?

“Get up at once, you lazy little beast!” a voice was suddenly shouting in James’s ear. James glanced up and saw Aunt Spiker standing over him, grim and tall and bony, glaring at him through her steel-rimmed spectacles. “Get back over there immediately and finish chopping those logs!” she ordered.

Aunt Sponge, fat and pulpy as a jellyfish, came waddling up behind her sister to see what was going on. “Why don’t we just lower the boy down the well in a bucket and leave him there for the night?” she suggested. “That ought to teach him not to laze around like this the whole day long.”

“That’s a very good wheeze, my dear Sponge. But let’s make him finish chopping up the wood first. Be off with you at once, you hideous brat, and do some work!”

Slowly, sadly, poor James got up off the ground and went back to the woodpile. Oh, if only he hadn’t slipped and fallen and dropped that precious bag. All hope of a happier life had gone completely now. Today and tomorrow and the next day and all the other days as well would be nothing but punishment and pain, unhappiness and despair.

He picked up the chopper and was just about to start chopping away again when he heard a shout behind him that made him stop and turn.
Roald Dahl was born in Wales in 1916 of Norwegian parents. He grew up in England and lived there until his death in 1990. At the outset of World War II, he joined the Royal Air Force and became a fighter pilot. After being injured by machine gun fire, his pain was so severe that he was sent back to England on the disabled list. He was then reassigned to Washington D.C., where he accidentally began his career as a writer in 1943, when he wrote his first children’s book, *The Gremlins*. First Lady Eleanor Roosevelt read the book to her grandchildren and liked it so much that she invited Dahl to have dinner frequently at the White House. He returned to England in 1945, and published his first collection of short stories for adults in 1946. Not until 1961, when *James and the Giant Peach* was published, did he realize that he had found his true calling—a discovery which coincided with his marriage to American actress Patricia Neal and the birth of their first child, Olivia, for whom he began making up bedtime stories. He said, “If I didn’t have children of my own, I would have never written books for children, nor would I have been capable of doing so.” Over the course of his distinguished literary career, Dahl wrote more than a dozen children’s books, which made him one of the most popular writers of literature for young readers in the world. Today, he is widely acknowledged as a literary genius who changed children’s literature forever. In 2000, Roald Dahl was voted the U.K.’s favorite author, surpassing Jane Austen, Charles Dickens and even J. K. Rowling of *Harry Potter* fame.

**Interview with Roald Dahl**

His interview was taken from from audio clips of a conversation with Roald Dahl conducted in 1988, two years before his death at the age of 73. You can hear the answers to these and other questions in the author’s own voice at his official website: [www.roalddahl.com](http://www.roalddahl.com).

**What is it like writing a book?**

I would say that it’s rather like going on a very long walk across valleys and mountains and things. You get the first view of what you see and you write it down. Then you walk a bit further, maybe up to the top of a hill, and you see something else, which you also write down. And you go on and on like that, day after day, getting different views each time of the same landscape really. The highest mountain on the walk is obviously the end of the book because that one has got to be the very best view of all, when everything comes together. It’s a very, very long, slow process, but I have a passion for teaching kids to become readers by writing funny, exciting stories that they’ll want to read.

**How do you get the ideas for your stories?**

It always starts with a tiny little seed of an idea, a little germ, and even that doesn’t come very easily. You can be mooching around for a year or so before you get a good one. When I do get a good one, mind you, I quickly write it down so that I won’t forget it because it disappears otherwise rather like a dream. I walk around it and look at it and sniff it and then see if I think it will go. Because once you start, you’ve embarked on a year’s work so it’s a big decision.

**How did you get the idea for James and the Giant Peach?**

I had a kind of fascination with apples. There are lots of apple trees around here and you can watch them through the summer getting bigger and bigger, so it seemed to me an obvious thought—what would hap-
pen if the fruit didn’t stop growing? This appealed to me and then I had to think of which fruit I should take for my story. The peach is rather nice, I thought. It’s pretty and it’s squishy and you can go into it and it’s got a big seed in the middle which you can play with. And so the story started.

**How do you create interesting characters?**

When you’re writing a book with people in it rather than animals, it’s no good having people that are ordinary because they’re not going to interest your readers at all. I find that the only way to make my characters really interesting to children is to exaggerate all their good or bad qualities, and so if a person is nasty or bad or cruel, you make them very nasty or very bad or very cruel. If they are ugly, you make them extremely ugly. That’s fun, and it makes an impact.

**FROM BOOK TO PLAY**

David Wood’s challenge was to adapt Dahl’s beloved classic novel into a 60-minute stage play for six actors, while retaining as much of the author’s original vision as possible. Solving problems of scale in a believable manner requires lots of theatrical skill and ingenuity. Wood’s clever approach is to begin the action of the play with the final chapter of the book, as James and his insect pals are happily ensconced in their new home in Central Park. After introducing themselves, they proceed to tell the story of their grand adventure in the form of a play-within-a-play, with James as the primary narrator and the five insect “actors” portraying the rest of the characters as they appear. This first-person storytelling technique engages the audience and immerses them almost immediately in the magical world of Dahl’s famous fantasy—a creative and satisfying solution to the stage adaptor’s most daunting dilemma.

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**ABOUT THE PLAYRIGHT**

David Wood wrote his first play for children in 1967 and has since created more than sixty plays and adaptations that are performed for young audiences all over the world. He was dubbed “the national children’s dramatist” by Irving Wardle of *The London Times* and has recently published *Theatre for Children: Guide to Writing, Adapting, Directing and Acting*, co-written with Janet Grant and published by Faber. He is also a director, actor, magician and proprietor of Whirligig Theatre, which tours children’s theatre productions in Britain. Other Roald Dahl books adapted for the stage by David Wood include *The BFG*, *The Witches* and *Fantastic Mr. Fox*.

Many years of writing for children have taught Wood what youngsters are interested in and what they respond to: “A story well told will hold their attention and trigger their imaginations. I try to make it impossible for audiences to take their eyes off the stage for fear of missing something. The purveyors of adult theatre should cherish and nurture the work we do to promulgate the idea of theatre as a leisure activity. In spite of competition from computer games and videos, the communal experience is much more memorable and life-affirming than the solo experience in front of a small screen. For me, children’s theatre has been a career, a challenge, a frustration, a passion. The rewards (not always financial) have been huge—there is nothing, no nothing, like sitting in a full house of children, listening, laughing, thinking and truly enjoying themselves.”
Part II: Classroom Activities

BEFORE THE SHOW

1. Discuss the differences between realism and fantasy. Could any of these events really happen? Ask students to name other types of fantasy writing, such as fairy tales, legends, fables and myths. Have them talk about what they like and dislike about this literary genre, identifying universal themes, character types, and actions.

2. Ask students to make predictions about the play they’re going to see based upon their knowledge of the source text, as well as other works by Dahl they may have read or seen on film. For example, not every character in the book appears in the play. Which ones do you expect to see onstage? How do you imagine the giant peach will be recreated onstage? What will the scenery, costumes and props look like? Will there be music? If so, how will it sound?

JAMES AND THE GIANT PEACH VOCABULARY

Write the letter of the correct match next to each problem.

| 1. _____ Pinnacle | a. Having or showing a feeling of vague or regretful longing |
| 2. _____ Succulent | b. A period of two weeks |
| 3. _____ Stampede | c. Great skill in music or another artistic pursuit |
| 4. _____ Repulsive | d. In a state of severe disrepair (Esp. of a house or vehicle) |
| 5. _____ Virtuosity | e. Tender, juicy and tasty (Of food) |
| 6. _____ Slither | f. Arousing intense distaste or disgust |
| 7. _____ Famished | g. Having or showing eagerness or enthusiasm |
| 8. _____ Fortnight | h. Move smoothly over a surface with a twisting or oscillating motion |
| 9. _____ Ramshackle | i. A thing of little value or importance |
| 10. _____ Wistful | j. Extremely hungry |
| 11. _____ Radiant | k. A sudden, panicked rush of a number of horses, cattle or other animals |
| 12. _____ Desolate | l. Falling or dropping straight down at high speed |
| 13. _____ Trifle | m. Sending out light; shining or glowing brightly |
| 14. _____ Keen | n. The highest point; the culmination |
| 15. _____ Plummeting | o. Deserted of people and in a state of bleak and dismal emptiness (Of a place) |

Answer key: 1. n; 2. e; 3. k; 4. f; 5. c; 6. h; 7. j; 8. b; 9. d; 10. a; 11. m; 12. o; 13. i; 14. g; 15. l
AFTER THE SHOW

DISCUSSION ABOUT THE THEATRE

Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.

1. What was the first thing you noticed when you entered the theatre? What did you notice first on the stage?

2. What about the set? Talk about things you remember. Did the set change during the play? How was it moved or changed? Was there any space other than the stage where the action took place?

3. How did the lights set the mood of the play? How did they change throughout? What do you think “house lights” are? How do they differ from stage lights? Did you notice different areas of lighting?

4. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designer had to consider before creating the costumes?

5. Was there music in the play? How did it add to the performance?

6. What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

7. If you were an actor, which of the characters would you like to play and why?

8. Which job would you like to try: acting, directing, lighting designer, sound designer, stage manager, set designer, costume designer or stage crew? What skills might you need to complete your job?

9. How was the play different from the way you thought it would be?

10. How is being at the theatre different from being at the movies?

DISCUSSION ABOUT THE PLAY

1. James is one of the heroes in James and the Giant Peach, but all of the insects play a role in saving the day. Each of us is a “hero” on our own journey in life. Can you tell a real life story about yourself having an adventure in order to achieve your dreams?
   a. In your story, who/what is similar to James? How/why?
   b. What obstacles did you encounter?
   c. What did you learn on your adventure?

2. Talk to the students about adapting the books for the stage. Have the students read James and the Giant Peach. What plot points do they recognize from the book. How was the play similar to or different from what they imagined?

3. Why do you think Aunt Sponge and Aunt Spiker treat James the way they do?

4. What does Aunt Sponge want to do with the peach? What does Aunt Spiker want to do with it? What would you do if you suddenly found yourself the owner of an enormous peach?

5. How is traveling on the peach similar to and different from traveling on an airplane?

6. Who would you say is in charge of the group living inside the peach? Why do you think that this character is in charge? Why do the others seem to rely on him/her to make the decisions?

7. How do James and the insects change through the course of the book, and what causes these changes?

8. With all of the things that happened to James, what do you think was the best? The worst?
ACTIVITIES

1. Use this opportunity for cross-curricular connection to enhance students’ knowledge of plants and animals by having them research the life cycles of insects and fruit trees, then compare and contrast the play’s purely imaginative depictions to biological fact.

2. Creative writing activity: James and his friends make quite an entrance in New York City when they are carried in by seagulls and land on the top of a building. What would happen if they landed somewhere else? On the beach? On a playground? On a house? Have the students explore these ideas in a poem, short story, or play.

3. Using a globe, maps, or photos, have students locate London, the Atlantic Ocean, and New York City. Identify geographical features and structures mentioned in the play, including Regent Street, London Zoo, White Cliffs (of Dover), Manhattan Island, Statue of Liberty, Empire State Building, Broadway, Fifth Avenue, Central Park, Bloomingdale’s, New York Philharmonic and the Big Apple.

4. Design a colorful travel brochure about the peach trip.

5. What are some recipes that include peaches? Try this one for Chunky Peach Popsicles!

   1 ¼ pounds ripe peaches (three to four medium), halved and pitted
   Juice from one lemon
   ¼ cup freshly squeezed orange juice
   ¼ cup sugar (or to taste)
   ¼ teaspoon vanilla extract

   Chop peaches in a food processor.

   Transfer 1 cup (keep the peaches somewhat chunky) to a medium bowl. Add the lemon juice, orange juice, and sugar to the food processor. Puree until smooth. Add to the bowl with the peaches, then stir in vanilla.

   Divide the mixture among 12 two-ounce or 8 three-ounce freezer-pop molds (or small paper cups). Freeze until beginning to set (about 1 hour). Insert frozen treat sticks into molds and freeze until completely firm (one hour more).

LETTERS OF THANKS

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *James and the Giant Peach*, and what they enjoyed most about their visit to SCR.

South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197
Part III: At The Theatre

WELCOME TO THE ARGYROS

The 336-seat Julianne Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.

THEATRE ETIQUETTE

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you're all in the same room. They can see you, hear you, and feel you, just as you can see, hear, and feel them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

STUDENT TIPS FOR THEATRE TRIPS

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen carefully to the SCR staff member who will board your bus with last-minute tips.
- Take your seat in the theatre before going to the bathroom or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around, or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.

PROGRAMS

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.
Part IV: Education Station

Here are some of the California state standards that apply to attending this performance of *James and the Giant Peach* and doing the activities in this study guide.

**FROM VISUAL AND PERFORMING ARTS:**

**Theatre Content Standards for Grade Four**

For other grades, see [http://www.cde.ca.gov/be/st/ss/thmain.asp](http://www.cde.ca.gov/be/st/ss/thmain.asp)

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

**Development of the Vocabulary of Theatre**

1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

1.2 Identify a character’s objectives and motivations to explain that character’s behavior.

1.3 Demonstrate how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading. Examples: I want you to go. I want you to go. I want you to go.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

**Development of Theatrical Skills**

2.1 Demonstrate the emotional traits of a character through gesture and action.

**Creation/Invention in Theatre**

2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).

2.3 Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.
Role and Cultural Significance of Theatre

3.1 Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.

History of Theatre

3.2 Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.

4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.

Derivation of Meaning from Works of Theatre

4.3 Describe students responses to a work of theatre and explain what the scriptwriter did to elicit those responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

5.1 Dramatize events in California history.

5.2 Use improvisation and dramatization to explore concepts in other content areas.

Careers and Career-Related Skills

5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.
BASIC THEATRE VOCABULARY

**Acting**  The process by which an individual interprets and performs the role of an imagined character.

**Action**  The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.

**Ad-Lib**  To improvise stage business or dialogue; to make it up as you go along.

**Apron**  The area of the stage that extends toward the audience, in front of the main curtain.

**Backstage**  The space behind the acting area, unseen by the audience.

**Balcony**  An upper floor of seats projecting out over the main seating area of a theatre.

**Blocking**  The movement and stage business, designed by the director and performed by the actors.

**Boxes**  Seats separated from the main seating area located on the upper level near the stage.

**Box Office**  A windowed space at the front of the theatre building where tickets are sold.

**Business**  Any action performed on stage.

**Character**  The role played by an actor as she or he assumes another’s identity.

**Choreography**  The art of creating and arranging dances onstage.

**Conflict**  The problem or incident that creates the action and is resolved by the end of the play.

**Costume**  The carefully selected or specially designed clothing worn by the actors.

**Cross**  The actor’s movement from one stage location to another.

**Dialogue**  The stage conversation between characters.

**Diction**  The clarity with which words are pronounced.

**Director**  The person who oversees the entire process of staging a theatrical production.

**Downstage**  The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower (“down”) part closest to the audience, and the higher (“up”) part further away.

**Ensemble**  A cast of actors working together effectively to present a theatrical performance.

**Flats**  Canvas or wood-covered frames that are used for the walls of a stage setting.

**Green Room**  A room near the stage where actors await entrance cues and receive guests. The room’s name comes from Elizabethan times, when actors waited on a real “green” (or patch of grass).

**Improvisation**  The spontaneous use of movement and speech, made up by an actor to create a character.

**Lobby**  The public waiting area outside the theatre space.

**Mezzanine**  Lower level seating area beneath the balcony overhang.

**Monologue**  A solo speech during which the character
reveals personal thoughts.

**Narrator** A character who tells the story of the play directly to the audience.

**Orchestra** Lower level seating area immediately in front of the stage.

**“Places”** Direction given by the Stage Manager for actors to be in position before each act begins

**Plot** The “what happens” in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

**Project** To speak loudly so the entire audience can hear you.

**Props** All the stage furnishings, including furniture, that are physically used by the actors.

**Proscenium Stage** A traditional theatre with the audience seated in front of a proscenium arch framing the stage. SCR’s Argyros Stage is a proscenium stage.

**Run** Length of time the play will be presented (i.e., two weeks, two months, two years).

**Script** The text of the play, including dialogue and stage directions, all written by the playwright.

**Set** All of the scenery that makes up the physical environment of the world of the play.

**Stagecraft** The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, props and recorded sound and music.

**Stage Left** That part of the stage to the actor’s left when the actor faces the audience.

**Stage Manager** The person who supervises the physical production of a play and who is in charge of the stage during the performance.

**Stage Right** That part of the stage to the actor’s right when the actor faces the audience.

**Strike** Dismantling the set, costumes and props at the end of the run of a show.

**Theme** The central thought, idea, or significance of the action of a play.

**Upstage** The area of the stage farthest way from the audience and nearest to the back wall.
Part V: Resources

Children’s Books by Roald Dahl

The BFG (Big Friendly Giant)
Charlie and the Chocolate Factory
Charlie and the Great Glass Elevator
Danny, the Champion of the World
The Enormous Crocodile
Esio Trot
Fantastic Mr. Fox
George’s Marvelous Machine
The Giraffe and the Pelly and Me
The Gremlins
James and the Giant Peach
The Magic Finger
Matilda
The Minpins
The Twits
The Vicar of Nibleswicke
The Witches

Web Links and Additional Resources

- The official Roald Dahl website: http://www.roalddahl.com/
- David Wood’s official website: www.davidwood.org.uk
- Website for Roald Dahl fans: www.roalddahlfans.com
- Study Guide for the play James and the Giant Peach from Theatreworks/USA: http://www.csbsju.edu/Documents/Fine%20Arts/education/studyguide_JamesPeach.pdf