

Lyric

# JACK AND THE BEANSTALK

By Sonia Jalaly  
Directed by Nicholai La Barrie



EDUCATION RESOURCES

# OVERVIEW & CONTENTS

This education resource has been created by the Lyric Hammersmith Theatre. We are committed to deepening and nurturing young people's understanding of theatre and the arts. We aim to raise the cultural aspirations of young people and make theatre accessible to all. With this in mind, this education resource is designed for teachers and Drama students. This pack is written from a theatre maker's perspective and we hope it provides some interesting insights into how a production like *Jack and the Beanstalk* is created and performed.



This pack is produced by the Lyric Hammersmith Theatre for education purposes only. It is not for commercial use.

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# IN CONVERSATION

## WITH...



### **Sonia Jalay (Writer) and Nicholai La Barrie (Director)**

Find out about the inspiration behind this new adaptation of Jack and the Bean Stalk and the relationship between the writer and Director on this unique production.

[LINK](#)



### **Simon Sladen, Senior Curator V&A Museum and Chair of the UK Pantomime Association**

We speak to pantomime expert Simon Sladen to give us some fascinating insights into the history and origins of the Pantomime. He discusses how the Lyric Hammersmith theatre has been at the forefront of evolving the Pantomime and his predations for how they will continue to develop.

[LINK](#)



Joey James, Rachel Seirian, Harriet Caplan-Dean, Gabriele Benedetti, Robert Donnelly, Jade Hackett. Photo by Manuel Harlan.

# A REHEARSAL ROOM

## TIMELINE

### Assistant Director Gráinne Flynn

#### Week 1

On the very first day we started by getting the cast together to do a full script read through sat around a large table in the rehearsal room. The set and costume designer, in this case Georgia Lowe, gave a presentation of what the set and costumes would look like. During this first week of rehearsal the aim was to work on developing the whole of Act One – and every day we did a ten minute singing/vocal and physical warm up. For the rest of that week the cast learned the choreography for Act One and songs for Act Two. This allowed for the ensemble to learn the harmonies to the songs and for the principle actors (lead characters) to practice their individual songs. Another important aspect was to block Act One – this is where we worked out where the characters would be positioned on the stage for each scene and how they would use the space.

#### Week 2

Week two followed a very similar structure to week one. We continued with the routine of a ten minute vocal and physical warm up followed by learning the music and choreography alongside blocking the scenes for Act Two.

#### Week 3

This week was when we started what we call the editing process of a show – this meant we kept running through the show to see what worked and which bits to cut. We also did what is sometimes known as choreo-cleaning. Here we looked at what needed adapting and worked on the transitions (moving from one scene to the next). We mapped out where we made cuts to the script and then the process

of re-blocking the scenes followed. This week we also did one to one sessions with individual actors where we discussed aspects of their character’s journey and their story which we applied to the script to give it some finer detail.

#### Week 4

This was our Tech week, when we moved out of the rehearsal room on to the Main House stage. Now we were working on the actual set with lighting and sound. During the tech rehearsal we had to re-block some scenes and rework some of the choreography. This was also the first week when we got to perform to a live audience – this is when a show is in preview. We are able to take on board how the audience reacted to the performance and make changes as needed. We had four days of tech rehearsals, Tuesday to Saturday morning of that week, with our first preview show on Saturday evening. We were able to take lots of notes that we turned into a big list of things we wanted to work on for Monday morning. It is an incredibly quick process – only four weeks to get the show up and running!



Kayla Lomas-Kirton and Robert Donnelly.  
Photo Manuel Harlan

# GLORY GLORY

# HAMMERSMITH!

by Simon Sladen

What do a Spanish bull masquerading as a cow, a pet alligator and the voice of Stephen Fry have in common? Why, the Lyric Hammersmith panto of course! Known for innovative takes on traditional tales, since its reboot at the theatre in 2009, the Lyric has torn up the rule book and pushed the boundaries of Britain's favourite artform.

Pantomime's survival since its 16th century roots in commedia dell'arte is down to its willingness to evolve. The Lyric embraces this in every sense, championing inclusive pantomime that celebrates contemporary pop culture and politics as a vibrant living newspaper of the year.

You'll see no passive principal girls waiting to be rescued in a Lyric Hammersmith pantomime. 2014's Sooz, not Dick Whittington, became Mayor of London, 2019's Cinderella aspired to become an astrophysicist, and in 2023 she was an entrepreneur who ran her own business at Shepherd's Bush Market.

In fact, it was Sooz who proposed to Dick Whittington and in 2016, Aladdin and Jasmine campaigned to change the law to enable the Princess to marry whomever she chooses, rather than a royal suitor. Whilst not all pantomimes need to conclude with wedding, favouring a celebration of friendship, the Lyric made history in 2019 when it provided



Cast of *Jack and the Beanstalk* 2022. Photo by Helen Murray.

Pantoland with its first same-sex marriage as Buttons fell in love with Cinderella's sister Popsy and the two girlfriends tied the knot.

Throughout the years, the Lyric has consistently challenged expectations of the genre, reimagining the age-old stories and reinterpreting much-loved characters anew. In 2012, Buttons became a fairy, in 2013 Jack was a girl and Jill was a boy, and in 2023, Prince Henry longed to be ordinary rather than rule and follow the path laid out for him by his family.

Innovation is at the heart of every production, whether transforming Aladdin's cave into the middle aisle of Lidl (2024) or sending Dick Whittington and friends on an epic quest to the North Pole to rescue a stolen miaow and defeat the dastardly Queen Rat (2014). In 2022, Jack was assisted by her best friend, trainee fairy Jill, who was on a mission to win her wings and in 2018, having organised Dick Whittington's mayoral campaign, Alice rejected an offer to rule London as a duo, setting her sights on becoming Prime Minister.

Re-assessing, re-appraising and re-thinking roles has led to a wide array of characters upon the Lyric stage ranging from Emmanuel Akwafo's bearded Dames to Rhys Taylor's Dame inspired Fairy Fredbare and Stephan Boyce's Dave Twankey, Aladdin's Dad, who enjoyed wearing dresses. Re-addressing pantomime's gender imbalance has also given birth to glorious creations such as Vikki Stone's villainous cross-dressed Fleshcreep, Jodie Jacobs's royal advisor Minty and Kate Donnachie's Boris Johnson inspired Emperor and beat-boxing Genie, which won her a Pantomime Award from the UK Pantomime Association.

From Olivier Award-winning playwright Morgan Lloyd Malcolm to Tony Award-winning designer Tom Scutt, the Lyric brings together the UK's finest creatives each year to conjure the magical world of pantomime. Its collaborative approach offers a platform for emerging talent alongside established stars such as Mel Giedroyc (2012) and Shobna Gulati (2019), who both played Cinderella's stepmum.

Whether set in Ha-ma-smiit, Fulhammerboosh or Westsix, family is portrayed in all its forms, from Aladdin's conscientious sister Wishy to Jasmin's stepdad Abanazaar, not forgetting single parent Dames and a whole host of

comedy animals including bright blue monkeys and street-wise cats who become best friends and siblings. The Lyric celebrates community, with the audience the final member of the cast, and reminds us that the real rewards in life are love and friendship, not money and power.

Political, progressive and playful, the Lyric Hammersmith pantomime is beacon of creativity and imagination. As we join together for a rousing chorus of 'Glory Glory Hammersmith', might this be the first year in history without a single naughty word being accidentally uttered? Here comes that drumroll...



Emmanuel Akwafo 2024 pantomime production of *Aladdin*.  
Photo by Manuel Harlan

# EDUCATION RESOURCES

## Jack and The Beanstalk

### Re-imagined

This year writer Sonia Jalaly has set her version of *Jack and the Beanstalk* in a school setting. Have a class discussion around the following questions:

- 1) What is the impact of changing the setting of Jack and the Beanstalk and placing the action within a school?
- 2) What other alternative settings could also be used for a new adaptation of the *Jack and the Beanstalk* story?
- 3) Why do you think writers change the setting and characters within the pantomime genre?



# A History of Pantomime

by Simon Sladen

## Commedia dell'arte

Pantomime's roots can be traced back to sixteenth century Italy, where troupes of strolling players would entertain audiences from town to town. Known as *commedia dell'arte*, performances featured stock roles and narratives, most frequently revolving around two lovers separated by a meddling older figure. Shows were often performed outside and included comedy, music, dance, improvisation and acrobatics featuring a mix of characters such as Arlecchino, Columбина and Pantalone.

## Early Pantomime

The popularity of *commedia dell'arte* saw it spread not only across mainland Europe, but also to England, with records showing that a troupe performed for Queen Elizabeth I in 1602. English writers were so enamoured with the characters that they began featuring in plays as early as 1607 with France's own version known as the *comédie-italienne* inspiring early eighteenth century London's bawdy knockabout Italian Night Scenes full of special effects and elaborate scenery told solely through mime and dance.

In 1717, dance master John Weaver revived the term 'pantomime' from the Classical Greek and Roman 'pantomimus' tradition, a form of entertainment where meaning was conveyed through gesture and movement alone. His new work *The Loves of Mars and Venus* was inspired by classical legends and like its historical predecessor, told its story through dance, gesture and music, making him not only the father of pantomime, but also of ballet.

## Hooray for Harlequin!

John Rich was a famous director, theatre manager and Harlequin performer who used Weaver's term for his own entertainment and added a comic counterpart. Named after the star character, the Harlequinade came after the classical myth or folktale and resembled a slapstick chase sequence featuring Harlequin, his lover Columbine, her father Pantaloon and

his servant Clown. Usually set amongst the streets and shopfronts of London, Harlequin would magically transform the scenery with a tap of his slapstick after he and his fellow characters were transformed from their counterparts in the first part of the evening's entertainment. Rich's pantomimes were incredibly successful and attracted jealousy from rival actor-manager David Garrick, who gave the previously silent Harlequin a voice. Harlequin soon became the star of the show.

## Send in the Clowns

Having appeared on stage from the age of two as imps and monkeys, Joseph Grimaldi learnt his trade as Clown from his father who was a respected Harlequin and Pantaloon performer, as well as Ballet Master at the Theatre Royal Drury Lane. Audiences loved Grimaldi's Clown, so much so that after a particularly well received production of *Harlequin Mother Goose* at the Covent Garden Theatre in 1806, Harlequin's popularity waned.

Grimaldi passed away in 1837 with many fearing that with him, the role of Clown would also die as no-one could possibly match his greatness.

## Girls will be Boys

1837 saw another key figure in the evolution of pantomime step into the spotlight when Lucy Eliza Vestris played Ralph in *Puss in Boots* at the Olympic Theatre, London. Credited as popularising the female Principal Boy and inventing the now traditional thigh slap, Vestris was not only a performer, but also the first female actor-manager in London. James Robinson Planché provided Vestris's Olympic Theatre with its script. Preferring the term 'extravaganza', the productions had a strong musical element, rhyming couplets, puns and innuendo. Planché extended his fairytale opening to become the main event, making the Harlequinade a short epilogue and heralding its demise.

## Spectacle and Celebrity

Augustus Harris is widely accepted as the Father of Modern Pantomime, presenting

lavish shows featuring casts of over 500 people. His pantomimes were the most spectacular staged yearly and would often tour to regional venues in subsequent years. In 1883, the Theatre Royal Drury Lane dropped the Harlequinade, with Harris identifying the key ingredients of spectacle and celebrity to make his pantomimes a success. He was one of the first producers to cast Music Hall stars. Well known performers such as Dan Leno and Marie-Lloyd became much anticipated features with audiences keen to see their new 'business'. Leno appeared at Drury Lane for fifteen seasons and is credited as creating the modern pantomime Dame.

### **Pantomime Today**

From the biggest names in Music Hall and Variety, to those from television and film, not forgetting the many sports and popstars that have graced the pantomime stage, the genre has always incorporated the present and popular to remain fresh and relevant. Whilst the female Principal Boy now only appears in 10% of pantomimes, new roles and forms are developing including Comic animal sidekicks and Drag Artistes playing Fairies and Villains. Walt Disney Company's films have also played a big role influencing design, character names, musical numbers and plots. Pantomime still embraces the latest technology, with special effects key to ensuring the end of Act One ends on a high with writers ensuring that Victorian values enshrined in the genre are given a twenty first century makeover. Pantomime's survival is down to its willingness to evolve and as long as it continues to embrace change, it will keep entertaining audiences for years to come.

### **Other Pantomime Education resources**

Here are some links to other education resources linked to Pantomime:

[The UK Pantomime Association](#)

[TES Resources](#)

[Twinkl](#)

[Theatre Folk](#)

[its-behind-you.com](#)



## Scheme of Learning: Introduction to Commedia dell'Arte

Pantomime has its roots from Comedia dell'Arte. This 6-week scheme provides some ideas about how you might introduce Commedia dell'Arte, mixing physical exploration with creative writing, and culminating in a final performance. This is very much a skeleton that you can adapt and use as a basis for other activities that you might also want to include and is very adaptable. There are also some resources you might wish to use including a diagram of the stock characters and their hierarchy.



## Week 1: Exploring the key features of Commedia dell'Arte

### OBJECTIVE

To understand the history and key features of Commedia dell'Arte and explore basic stock characters.

### ACTIVITIES:

#### 1. Introduction to Commedia dell'Arte:

Brief introduction on the origins of Commedia dell'Arte (16th-century Italy, traveling troupes, improvisation).

Discuss the role of stock characters (Arlecchino, Pantalone, Columbina, etc.).

Show a short clip or performance of Commedia to illustrate the style. The National Theatre have several clips about Commedia available on Youtube:



[Clip 1, Discover the World of Comedia dell'Arte](#)



[Clip 2, Character Shape](#)



[Clip 3, A Historical Overview](#)

#### 2. Character Exploration:

Introduce 3 – 4 key characters: Arlecchino (the servant), Pantalone (the miser), Columbina (the clever servant), and Dottore (the pedantic scholar). See resources for a list of characters, descriptions and hierarchy diagram.

Students experiment with physical traits and typical gestures of each character.

Physical Activity: In pairs, students choose a character and perform a short, improvised scene where they demonstrate the traits of their character.

#### 3. Group Discussion:

Discuss how physicality and body language define the characters.

In small groups, students identify how posture, gesture, and facial expressions can communicate a character's intentions and status.

### HOMEWORK / REFLECTION:

Write a short reflection on one of the characters. Describe the physical traits, motivations, and how the character would move in different situations (e.g., angry, scared, happy).

## Week 2: Stock Characters & Physical Improvisation dell'Arte

### OBJECTIVE

To explore the physicality and behaviour of stock characters through improvisation.

### ACTIVITIES:

#### 1. Character Warm-up:

Lead a physical warm-up focusing on exaggerated movements and facial expressions (students embody different characters from last week).

Students take turns moving around the room in the style of a given character (e.g., Pantalone's hunched walk, Arlecchino's energetic movements).

#### 2. Character Scene Work:

In small groups, students create a short improvised scene that involves at least two of the characters studied so far (e.g., Arlecchino and Pantalone).

The scene should highlight the relationship between characters (master-servant dynamic, for example).

Focus on using exaggerated physicality and stock phrases.

#### 3. Class Performance & Feedback:

Groups perform their improvised scenes to the class.

Peer and teacher feedback on physical choices, status relationships, and improvisational skills.

### HOMEWORK / REFLECTION:

Students write a scene with two of the stock characters they've learned about. They must incorporate exaggerated physicality and use the structure of Commedia (e.g., slapstick, mistaken identities).



Sienna Widd, Jade Hackett, Joey James. Photo by Manuel Harlan.

## Week 3: Lazzi (Physical Comedy)

### OBJECTIVE

To introduce lazzi, comedic routines used in *Commedia dell'Arte*, and explore how physical comedy can enhance a scene.

### ACTIVITIES:

#### 1. Introduction to Lazzi:

Discuss and demonstrate some classic lazzi (e.g. pie in the face, chasing a character, mistaken identity).

Show video examples of lazzi in *Commedia* performances.

#### 2. Physical Lazzi Practice:

In pairs, students develop and practice their own lazzi. These should involve exaggerated physical movement and comedy (slapstick).

Example activities: One student could play Arlecchino and “steal” food from Pantalone in a funny and exaggerated way.

#### 3. Group Performance:

In groups of 4–5, students integrate multiple lazzi into a short improvised performance, ensuring that each one is tied to a character’s motivations.

#### 4. Class Discussion & Feedback:

Discuss how physical comedy can enhance the humour and dynamic of the scene. Peer and teacher feedback on the effectiveness of the lazzi.

### HOMEWORK / REFLECTION:

Write a short description of one scene they created. Reflect on how the lazzi works within the structure of *Commedia* and why physical comedy is effective in this form.



Harriet Caplan-Dean. Photo by Manuel Harlan.

## Week 4: Exploring the Zanni (The Servants)

### OBJECTIVE

To explore the roles of the Zanni (the servants) in Commedia dell'Arte, with a focus on physical performance and improvisation.

### ACTIVITIES:

#### 1. Zanni Exploration:

Introduce the Zanni character archetypes (e.g., Arlecchino, Brighella, or Truffaldino) and their characteristics (mischievous, quick-witted, and physical).

Students work in pairs to explore different physicality of Zanni characters.

#### 2. Improvised Zanni Scene:

In groups, students create and perform an improvised scene where they play Zanni characters interacting with the masters (Pantalone, Dottore, etc.).

Focus on physical comedy, slapstick, and witty dialogue.

#### 3. Class Reflection & Discussion:

Class discusses the role of Zanni characters as comedic protagonists and their interaction with masters in a typical Commedia story.

### HOMEWORK / REFLECTION:

Write a diary entry from the perspective of a Zanni character, describing a day of mischief and their interactions with other characters.



Rachel Seirian, Harriet Caplan-Dean, Jade Hackett, Robert Donnelly, Gabriela Benedetti. Photo by Manuel Harlan.

## Week 5: The Lovers (Innamorati)

### OBJECTIVE

To explore the role of the Innamorati (the lovers) in Commedia dell'Arte and their relationship with the comedic characters.

### ACTIVITIES:

#### 1. Introduction to the Lovers:

Introduce the Innamorati (Lovers) characters, such as Isabella and Lelio. They are typically young, romantic, and often overly dramatic.

Contrast their serious, romantic demeanour with the humour of the other characters.

#### 2. Character Work:

Students perform exaggerated romantic gestures, focusing on how the Innamorati are physically affectionate but overly dramatic.

In pairs, students develop short scenes between two lovers, incorporating exaggerated physical gestures and dramatic emotions.

#### 3. Improvisation and Performance:

Students create a short improvised scene involving the Innamorati and one other stock character (e.g., a Zanni or Pantalone). Focus on integrating physicality and comedic timing.

### HOMEWORK / REFLECTION:

Students write a short monologue as one of the Innamorati characters, expressing love in an exaggerated way.



Rachel Seirian, Gabriela Benedetti, Joey James, Robert Donnelly, Harriet Caplan-Dean. Photo by Manuel Harlan.

## Week 6: Final Performance and Integration

### OBJECTIVE

To combine the skills learned across the previous weeks into a final *Commedia dell'Arte* performance.

### ACTIVITIES:

#### 1. Warm-up:

Physical warm-up that focuses on stock characters, lazzi, and exaggerated movements. Students improvise different scenes with one another using their characters.

#### 2. Scene Preparation:

Students are divided into groups and create a final performance that incorporates all aspects of *Commedia dell'Arte*: stock characters, lazzi, and the *Innamorati*. The scene should be improvised but guided by the stock character relationships and physical comedy.

#### 3. Final Performance:

Groups perform their scenes for the class. Focus on exaggerated physicality, improvisation, and staying true to the characters and comedic style of *Commedia*.

#### 4. Peer and Teacher Feedback:

Class and teacher provide feedback on the use of physicality, character choices, and improvisation.

### HOMEWORK / REFLECTION:

Final written reflection on the entire unit: What have they learned about *Commedia dell'Arte*? What was challenging about using physicality to portray the characters? Which character did they enjoy playing the most and why?



## RESOURCE 1: Image of the Stock Characters

### HIERARCHY of COMMEDIA DELL'ARTE STOCK CHARACTERS

1



#### THE MASTERS (I Vecchi)

Authority figures, old, wealthy, or powerful, but foolish or deluded

Pantalone  
Il Dottore

Il Dottore  
Il Capitano

2



#### THE LOVERS (Gli Innamorati)

Beautiful, poetic, and dramatic; they drive the romantic plot

Flavio /  
Lelio  
Orazio

Isabella  
Flaminia /  
Vittoria

3



#### THE SERVANTS (Zanni)

Comic servants and tricksters, clever, foolish, or both

Arlecchino

Brighella

Colombina

4

#### SUPPORTING / REGIONAL TYPES

These characters appeared in specific regions or troupes, adding local flavor



Pulcinella

Pedrolino

Colombina

## RESOURCE 2: Character Description

Here's a clear and complete hierarchy of stock characters from *Commedia dell'Arte*, showing how they relate to one another in social class, role, and function within performances:

### HIERARCHY OF *COMMEDIA DELL'ARTE* STOCK CHARACTERS

#### 1. The Masters (*I Vecchi* - "The Old Men")

**Role:** Authority figures; old, wealthy, or powerful, but foolish or deluded.

**Purpose:** Obstacles to the young lovers; sources of satire and comedy.

PANTALONE (PANTALOON):

- o A rich, miserly Venetian merchant.
- o Lecherous old man often chasing young women.
- o Symbol of greed and lust.
- o Costume: Red trousers, long coat, mask with hooked nose.

IL DOTTORE (THE DOCTOR):

- o A pompous, self-important scholar or lawyer from Bologna.
- o Speaks in pseudo-Latin and long-winded nonsense.
- o Symbol of pedantry and false intellect.
- o Costume: Academic robes, black mask covering forehead and nose.

IL CAPITANO (THE CAPTAIN):

- o A braggart soldier boasting of imaginary victories.
- o Cowardly underneath the swagger.
- o Often Spanish in origin (reflecting political satire).
- o Costume: Military garb with exaggerated sword and plumes.

#### 2. The Lovers (*Gli Innamorati* - "The Young Lovers")

**Role:** Beautiful, poetic, and dramatic; they drive the romantic plot.

**Purpose:** Represent youthful passion and idealized love; the main story usually centers around their union, hindered by the Masters.

FLAVIO / LELIO / ORAZIO (MALE LOVERS)

ISABELLA / FLAMINIA / VITTORIA (FEMALE LOVERS)

- o Elegant, eloquent, fashionable, but often naive.
- o Unmasked characters (showing purity and youth).
- o Costume: Courtly dress in the latest fashions.

#### 3. The Servants (*Zanni* - "The Clowns")

**Role:** Comic servants and tricksters; clever, foolish, or both.

**Purpose:** Cause and resolve chaos; bridge the gap between high and low society.

**Etymology:** "Zanni" is derived from "Giovanni," a common name for peasants from Bergamo.

PRIMARY ZANNI (CLEVER, SCHEMING SERVANTS):

ARLECCHINO (HARLEQUIN):

- o Agile, witty, mischievous trickster.
- o Loves food, money, and Columbina.
- o Costume: Colourful diamond patches, black half mask.

## BRIGHELLA:

- o More cynical and scheming than Arlecchino.
- o Serves as a go-between or innkeeper.
- o Costume: Green and white clothing; mask with sneer.

## SECONDARY ZANNI (LOWER-STATUS, FOOLISH SERVANTS):

## PULCINELLA:

- o Hunched, gluttonous, unpredictable; both fool and philosopher.
- o Later evolved into Punch (of “Punch and Judy”).
- o Costume: White baggy clothes, black mask with beak-like nose.

## PEDROLINO (LATER PIERROT):

- o Innocent, dreamer, loyal but clumsy.
- o White-faced, simple costume; unmasked or pale makeup.

## COLOMBINA:

- o Clever maid, often servant to the female lover.
- o Romantic partner (and intellectual equal) to Arlecchino.
- o Quick-witted, flirtatious, and often resolves conflicts.
- o Costume: Maid’s dress, sometimes a small eye mask.

**4. Supporting / Regional Types**

These characters appeared in specific regions or troupes, adding local flavor:

SCARAMUCCIA (SCARAMOUCHE): A BOASTFUL BUT COWARDLY ROGUE;  
VARIANT OF CAPITANO.

TARTAGLIA: STAMMERING, NEAR-SIGHTED BUREAUCRAT OR LAWYER.

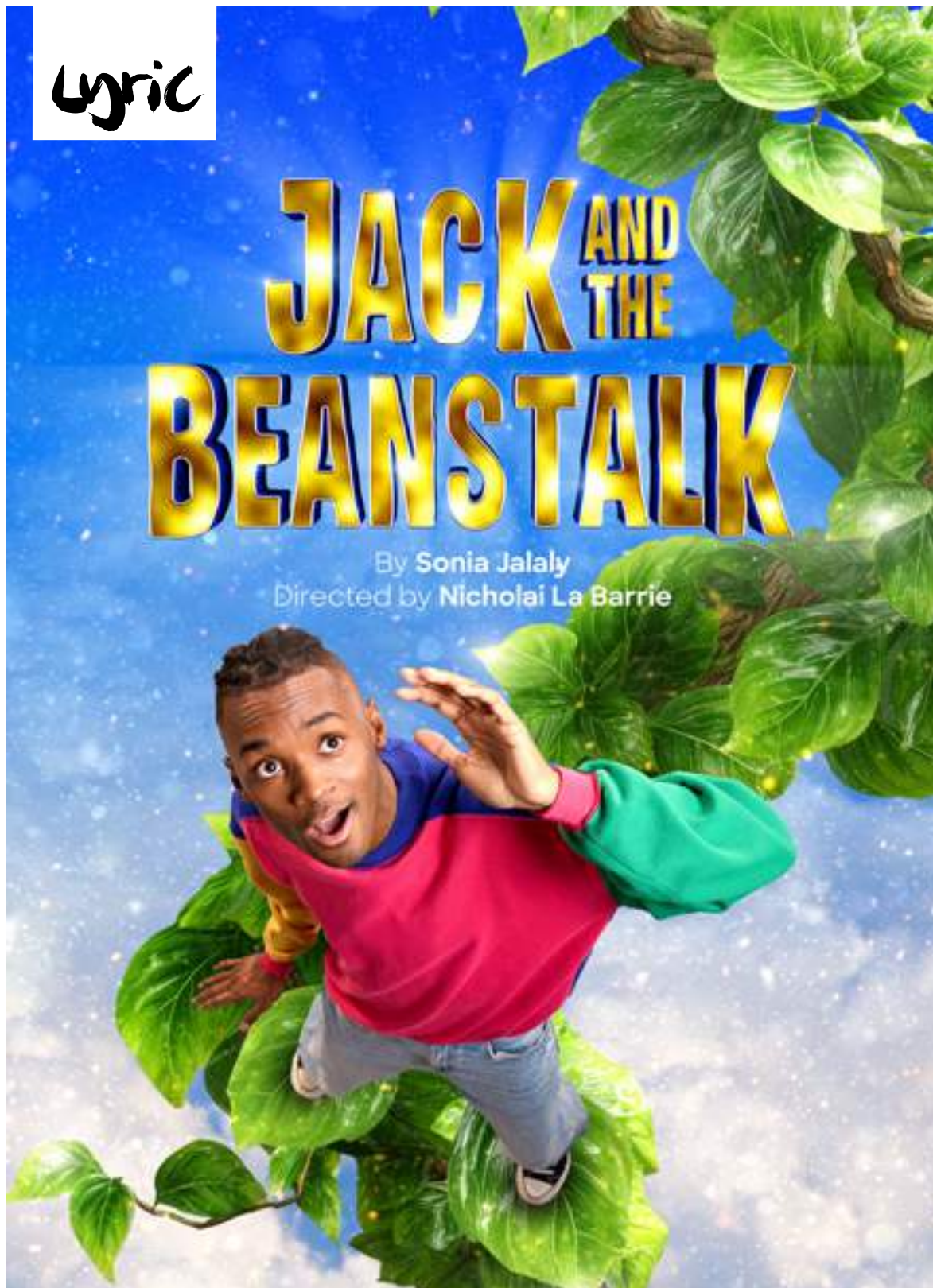
BELTRAME / COVIELLO / TRUFFALDINO: OTHER SERVANT VARIATIONS.



Photo by Manuel Harlan

## Creating a Show Poster

Over the years the Lyric Hammersmith have created many eye catching posters to promote and advertise the Pantomime. Here is this year's poster.



Task: Design a new poster for this year's production of *Jack and the Beanstalk*. Think about what you want to communicate to potential audiences through the images and text that you choose.

## Design your own Sock Puppet

Sockface is a character that features in this year's production of *Jack and the Beanstalk*. Here are some instructions about how you could make your own Sockface.

### What You Need:

- One clean, old sock (the longer, the better!)
- Glue or needle and thread (ask an adult for help!)
- Buttons, felt, wool, fabric scraps, googly eyes
- Scissors
- Crayons or pencils for drawing

### Step-by-Step Instructions:

1. Pick your sock  
Choose a clean old sock. Does it have a colour or pattern you like?
2. Make a mouth  
Put your hand inside the sock. Bend your fingers so your fingertips touch your thumb. That's the puppet's mouth! Use a marker to mark where the mouth is.
3. Add eyes  
Glue or sew on two buttons, googly eyes, or draw eyes on with markers.
4. Give it a nose and mouth  
Use felt, fabric, or draw them on. Be creative! What shape is the nose?
5. Add hair or ears  
You can glue on wool for hair, or cut ears from felt or card. Use whatever you have!
6. Dress it up!  
Add a bow tie, hat, cape, scarf – anything to give your puppet personality.

### Now Design Your Puppet!

- My Sock Puppet's Name is: \_\_\_\_\_
- What kind of character is it? (Tick one or more!)
- |                                   |  |                                  |
|-----------------------------------|--|----------------------------------|
| <input type="checkbox"/> Silly    | <input type="checkbox"/> Scary               | <input type="checkbox"/> Magical |
| <input type="checkbox"/> Friendly | <input type="checkbox"/> Grumpy              | <input type="checkbox"/> Hero    |
| <input type="checkbox"/> Villain  | <input type="checkbox"/> Animal (what kind?) | _____                            |

What does your puppet like to say? \_\_\_\_\_

\_\_\_\_\_

Write a catchphrase or something funny it might say:

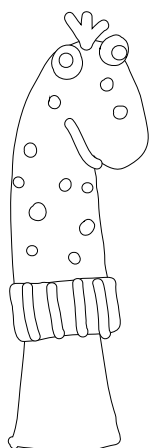
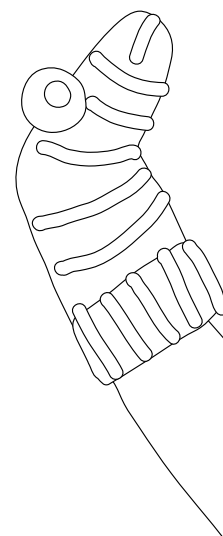
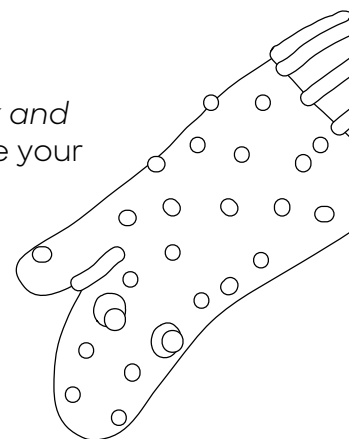
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\_\_\_\_\_



**Draw Your Puppet Below!**

(Use colours and add any special features!)

**Bonus Challenge:**

Can you make your puppet act out a short story or joke with a friend?

# Cast



Ensemble  
**Gabriela Benedetti**



Ensemble  
**Harriet Caplan-Dean**



Fairy Godfather  
**Jade Hackett**



Jack  
**Joey James**



Fleshcreep  
**John Partridge**



Ensemble &  
Dance Captain  
**Rachel Seirian**



Ensemble  
**Robert Donnelly**



Momma Trott  
**Sam Harrison**



Jill  
**Sienna Widd**

## Creative Team

**Writer** Sonia Jalaly

**Director** Nicholai La Barrie

**Set and Costume Designer** Georgia Lowe

**Choreographer** Kayla Lomas-Kirton

**Lighting Designer** Matt Haskins

**Composer and Arranger** Corin Buckeridge

**Sound Designer** Nick Manning

**Musical Director** Adam Gerber

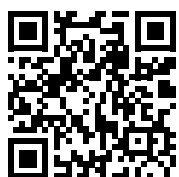
**Casting Director** Richard Johnston

**Associate Musical Director** Olivia Zacharia

**Assistant Director** Gráinne Flynn

## ABOUT THE LYRIC HAMMERSMITH THEATRE

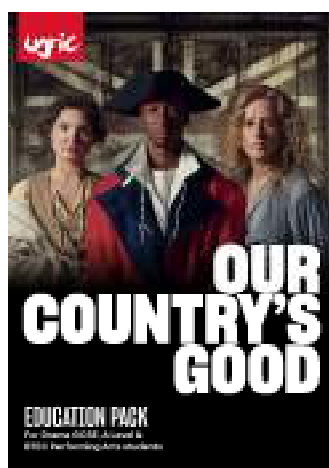
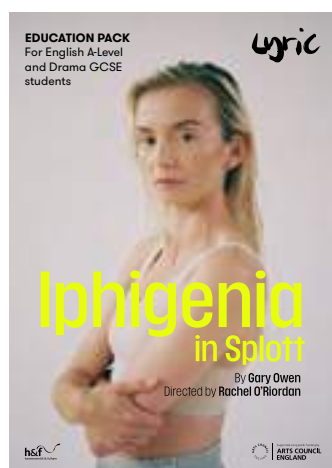
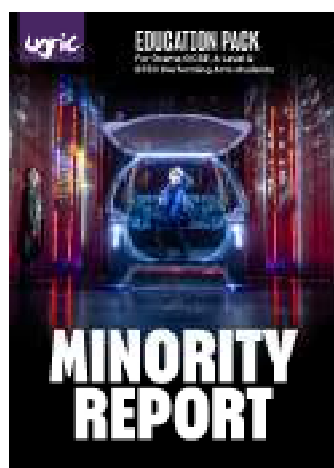
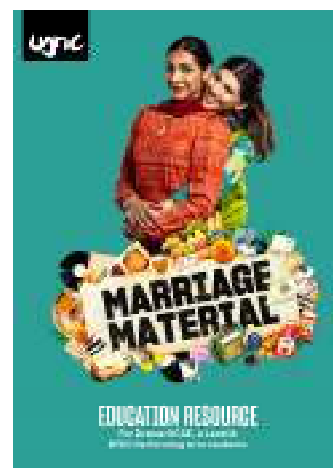
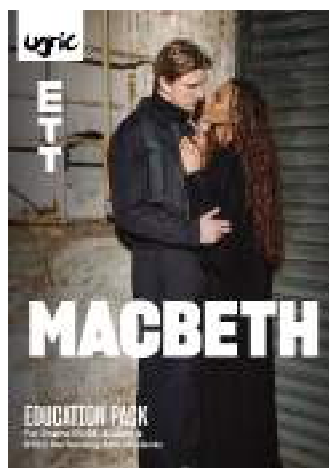
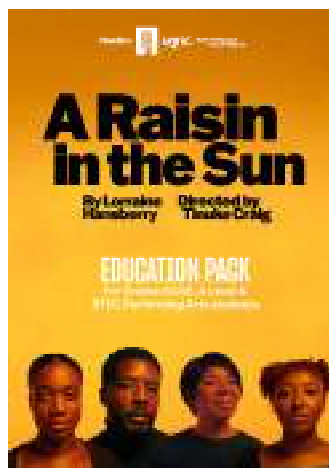
The Lyric Hammersmith Theatre produces bold and relevant world-class theatre from the heart of Hammersmith, the theatre's home for more than 130 years. Under the leadership of Artistic Director Rachel O'Riordan and Executive Director Amy Belson, it is committed to being vital to, and representative of, the local community. A major force in London and UK theatre, the Lyric produces adventurous and acclaimed theatrical work that tells the stories that matter.



Special thanks to  
Simon Sladen and the  
UK Pantomime Association.

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