



# THE LION THE WITCH & THE WARDROBE

LEARNING RESOURCE PACK



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# PLOT SYNOPSIS

## ACT ONE

The four Pevensie children – Lucy, Susan, Edmund and Peter – are sent to the home of Professor Kirk having been evacuated from the home city during World War 2. When they arrive at the house, the children enjoy exploring but are reminded of the strict rules by the stern housekeeper, Mrs Macready.

Exploring, Lucy finds an empty room containing a large wardrobe. Moving through the many fur coats, she finds herself in a snowy landscape. She is quickly discovered by Mr Tumnus, a faun, who befriends her and takes her to his house where he treats her to tea and cake before lulling her to sleep by playing a musical pipe. He then confesses to Lucy that he has betrayed her: as a Daughter of Eve, Mr Tumnus must take her to Jadis (The White Witch) who rules Narnia. It is Jadis who has made it permanent Winter in Narnia, and rules as Queen. Lucy persuades Mr Tumnus to take her back to the lamp post where they first met.

Lucy returns to her brothers and sister, who are eating breakfast with the Professor. She thinks she has been gone for hours, but it has only been a few minutes. The Professor is interested in Lucy's claim to have discovered a place called Narnia but her siblings are sceptical and dismissive of the story that she tells them. Lucy takes them to the wardrobe, but it has changed: there are only coats hanging in there, with no sign of another world.

Lucy goes back into the wardrobe and Edmund follows, having initially been the most sceptical. He enters Narnia and immediately encounters Jadis. She provides him with a hot, sweet drink and the Turkish delight that Edmund asks for. Edmund tells Jadis about Lucy, Mr Tumnus, and his other siblings. Jadis asks him to bring Lucy, Susan and Peter to meet her and promises him more Turkish delight if he does so.

Edmund finds Lucy at the lamp post and she tells him of the witch's true evil. Edmund realises he has betrayed both Mr Tumnus and his own sister. They go back through the wardrobe, where Susan and Peter are looking for them. Edmund pretends that he has just been humouring Lucy, that there is no such place as Narnia. The Professor enters and reminds the children that everyone should keep an open mind.

All four children go through the wardrobe to Narnia. Lucy takes them to Mr Tumnus's house but it has been ransacked. There is a notice pinned to a lamp which explains that Mr Tumnus has been arrested and is awaiting trial for treason. Suddenly, Mrs Beaver appears and beckons them over. She tells them that Aslan is on the move but is cautious about explaining more because of the possibility of being observed by the queen's spies. Various animals (Mr Beaver, Red Squirrel, Badger and Fox Trot) are all part of the Resistance and communicate with each other.

At the Beaver Dam, Mr and Mrs Beaver provide food for the children, and explain what has happened. Meanwhile, Jadis turns Mr Tumnus into stone at her castle. Back at the dam, the Beavers explain that Aslan is on the move after one hundred years' absence, just as was foretold in a prophecy. Suddenly, Lucy realises that Edmund has disappeared. He is under the spell of Jadis, and they are all in danger.

Edmund arrives at the castle, but the Queen is angry that he has not brought his brother and sisters. He tells her that he has heard that Aslan is coming, and that Mr and Mrs Beaver have been telling him and his siblings about Aslan's return. Jadis vows that no-one will destroy her winter or her reign, proclaiming that she is the eternal queen of Narnia.

## ACT TWO

The animals lead Lucy, Susan and Peter through Narnia, and they hear sleigh bells. Worried that it is the sleigh of Jadis they are delighted to see that it is in fact Father Christmas! He distributes gifts to the children: a sword and shield for Peter; a bow and a quiver of arrows for Susan; a dagger for Lucy and a bottle of elixir which will heal anyone who needs it. Father Christmas tells them that Aslan is near, before leaving Red Squirrel and Jack Rabbit to enjoy their gifts.

The animals are interrupted by the arrival of Jadis, and although they are scared, they tell her that Father Christmas has been. She turns them to stone in a fit of anger. Her minions (Cruels) are unable to continue pulling her sleigh as the snow

has melted: spring has finally arrived. The sun begins to shine.

Aslan emerges and recognises the three children as Lucy, Susan and Peter but is dismayed not to see Edmund. He tells them that there are difficult times ahead and that they must rest.

Jadis arrives with Edmund, who is placed on the stone table: he is to be executed as a traitor. Aslan converses with Jadis in a mysterious language and the Queen renounces her claim on Edmund, who is reunited with his siblings. It is not clear how Aslan has achieved this and he is reluctant to explain, warning them that a great battle will soon ensue.

Sitting alone, Aslan is suddenly joined by Lucy and Susan who sense that something is wrong. He insists that they leave, but they hide and see the terrible attack by Maugrim and his Evils who muzzle and blind Aslan and then shave him. Aslan is killed by Jadis, left tied to the stone table.

Lucy and Susan return from their hiding place and desperately try to undo the ropes on Aslan's corpse but they are too tight. The girls are joined by mice, who help bite through the ropes. The girls turn to leave, and when they look back at the stone table, Aslan has disappeared. He suddenly

re-emerges, alive, and explains that magic exists deep in Narnia, even if they cannot understand it.

Aslan takes the girls on a flight through Narnia, to the castle where they see the many stone statues that litter the grounds. Aslan breathes life back into them, including Mr Tumnus who is delighted to see Lucy.

A great battle ensues between Maugrim and the four children. Susan kills Maugrim with her bow and arrow. In an attempt to save his sister, Edmund is stabbed by Jadis with her broken wand, and is seriously injured. Aslan defeats Jadis, who disappears. The elixir that gifted to Lucy by Father Christmas brings Edmund back to life. As Edmund recovers, Aslan disappears.

The four children are crowned Kings and Queens of Narnia. Under their rule, Narnia recovers and thrives. Mr Tumnus announces that the White Stag has been seen for the first time in 120 years. Suddenly, the children find themselves at a lamp post and experience a sense of déjà vu. They burst through the wardrobe to find themselves back at the Professor's house. The Professor tells them that they've been gone for less than half an hour, but doesn't seem surprised that they've been to Narnia. It's almost as if he's been there himself...



# ORIGINAL NOVEL & CONTEXT

*The Lion, the Witch and the Wardrobe* was published in 1950, five years after the end of World War Two. C S Lewis did not have his own children, but he had hosted three evacuees at his home in Oxfordshire during the war and so had some idea of how being evacuated might affect young children who'd been separated from their families.

Although *The Lion, the Witch and the Wardrobe* was the first of the *Chronicles of Narnia* to be published, it is considered the second novel in the series in terms of chronological order.

There have been numerous TV, film and theatre adaptations of the novel, both in the UK and around the world. This has ranged from a two-man stage production to animated films and shows which use of life sized puppets. Over seventy years after its first appearance, *The Lion, the Witch and the Wardrobe* offers its readers an escape into Narnia but also deals with important themes such as loyalty, bravery, family, war and the triumph of good over evil. There is also a strong Christian message in the series, with Aslan being considered a representation of Jesus.

Some readers are confused by why Edmund is so easily swayed by the promise of Turkish delight, and you will also notice the reference to cake, boiled sweets and other 'comfort food' in the script. When the novel was first published, rationing was still in force which meant that sugar, butter and eggs had been scarce and were regarded as a huge treat. Throughout the war, sweet treats were very rare. Food was often bland and unappealing. When seen through this lens, we might better understand the role food plays in the story of the children and what they can be persuaded to do!



# THEATRICAL STYLE

*The Lion, the Witch and the Wardrobe* is a **theatrical adaptation**. It uses a **storytelling** style, including **direct address**, **physical theatre**, **puppetry**, and **live music**. It is a **non-naturalistic** production which relies on **ensemble** to create a variety of different characters and locations through the use of **multi-roling**. **Actor-musicians** are used to perform the story.



# THEMES

## CHILDHOOD & FAMILY

The four Pevensie children demonstrate typical childhood sibling rivalry, particularly Peter and Edmund. Lucy is mocked by her siblings when they think that Narnia is a figment of her imagination, but Edmund is forced to apologise when the others realise he has lied about having been in Narnia too. We see that the children are eager to explore and play games when they arrive at the Professor's house but are quickly forced to act in a more adult way when they are involved in the fight against Jadis.

The character of the Professor has a very different attitude to children in comparison to Mrs Macready. The housekeeper has the traditional viewpoint that children should be seen and not heard (very common in the earlier parts of the 20th century) but the Professor has a much more playful and open-minded attitude, even encouraging the children to bend Mrs Macready's rules! The Professor is also the most supportive of Lucy's claims about Narnia.

## WAR

The story begins at the early stage of World War Two. The Pevensie children have seen their father go off to war as a soldier, and then they are evacuated meaning that they are also separated from their mother. Conflict and danger is something that they experience in both their own world, and that of Narnia.

CS Lewis was a soldier during World War I and had therefore witnessed experienced war on the battlefield. He experienced trench warfare and was injured early in 1918. He was only 19 years old when he arrived in France in 1917. CS Lewis was a university professor during World War 2 but his experiences undoubtedly influenced his view on war and on humanity. Aslan and his followers are determined to bring about the downfall of their evil leader, Jadis. Like the Allies in World War 2, they even have their own form of Resistance!

## LOYALTY & BRAVERY

Throughout the story, there are several characters who demonstrate bravery and loyalty. Although they are comical characters, look at the animals such as the Beavers. Consider Mr Tumnus and his decision to allow Lucy to escape, rather than handing her over to Jadis, which is what he was instructed to do. Part of his reason for doing so is his fear of letting down his father, whose portrait he has in his home. As a result of his actions, Mr Tumnus is turned into a statue for committing treason.

## RULES & POWER

Mrs Macready tells the children that they are expected to behave in a way that does not disturb the Professor, and she seems to enjoy the status that she holds in the house. She is stern and unwelcoming to the four frightened and bemused children. Jadis rules Narnia through threats of violence, much like the various dictators whom the Allies sought to defeat in World War 2.

Note that the multi-roling nature of the performance means that the same actor plays Mrs Macready and Jadis.

## IMPORTANCE OF STORIES

The Professor tells Susan "The world is a book... And those who do not travel read but the one page."

This production allows the audience to escape into the magic and fantasy of the story. Stories are an important escape from our daily lives. However, stories often have important moral messages (such as exploring the importance of loyalty and family) and there are also links to Christianity in the *Chronicles of Narnia*, with Aslan often said to be a Christ-like figure because he dies and rises again, sacrificing his own life for the benefit of others. (Consider how he agrees to give his own life in order to save Edmund).

# CHARACTERS



## LUCY

Whose name means bringer of light.

## EDMUND

Meaning Protector of fortune.

## PETER

From the Greek, Petros, the stone, the rock.

## SUSAN

Meaning Goddess of wisdom.

## ASLAN

The lion, who returns after 100 years and helps vanquish Jadis.

## JADIS

Also known as the White Witch or Queen of Narnia.

## MR TUMNUS

A faun who is punished by Jadis for allowing Lucy to escape during her first trip to Narnia.

## MAUGRIUM

Jadis's violent sidekick.

## PROFESSOR KIRK

The owner of the house to which the four Pevensie children have been evacuated.

## MRS MACREADY

The Professor's housekeeper.

## MR & MRS BEAVER

Part of the animals' Resistance movement against Jadis, they help the Pevensie children and lead them to Aslan.

## SCHRÖDINGER

The Professor's cat. Consider the link between a cat in the Professor's house, and Aslan the lion (Jadis proclaims "the cat is dead" when Aslan dies). You may also like to explore the idea of Schrödinger's Cat – a thought experiment in quantum physics, which considers whether a cat is alive or dead. Why might the Professor call his cat Schrödinger and how it might link to Narnia?

## MISS CHUTNEY

One of several helpful adults who organise the evacuation at the beginning of the play.



# **CREATIVE TEAM INTERVIEWS**

I first read *The Lion, the Witch and the Wardrobe* when I was twelve, and then I saw the TV series (BBC, 1998), which had an animatronic lion. From there I deliberately sought out stories where the animals talked, and that introduced me to films like *Labyrinth*, the work of Jim Henson's Creature Shop, and then works like *His Dark Materials*. That really started me off in my journey as an actor, and I also did some puppetry work.

This is a massive show! There's so much going on, so many moments and elements that need to happen and be included. My approach has therefore been quite a practical and logistical one, breaking down the story into 45 beats. Each beat is a moment, a sequence, a fight etc. I've then worked with the creative team (including Shanelle 'Tali' Fergus, the choreographer; Chris Fisher the illusion consultant; and Toby Olié and Max Humphries in the design and direction of the puppets) to come up with solutions for how to make each beat happen.

My job as the director is not only to find and facilitate all those solutions, but also to ensure that there is a coherence to them – that they all work towards the same goal and vision. I've also had to create a storyboard of who I've physically got on stage at each moment. This is a show that uses actor-musicians, and so we have had to map out where performers are on stage, and whether they're already holding instruments, and therefore can't operate a puppet or create an illusion!

**The exciting thing is that with those problems and solutions come opportunities. You find out what will work and then exciting things start to happen.**

Working on an adaptation of a novel for the stage is very different for working on film adaptations. The rhythm of how the story is told is very different, and there are some effects that films can achieve that live theatre can't. I've worked on several shows where there are iconic moments that an audience might remember and rather than simply trying to *replicate* that moment on stage, we must resist that urge and dig deeper into the emotional tone of the moment and present that instead.

C S Lewis's work looks at making leaps of faith – that's something that a lot of people talk about when discussing *The Lion, the Witch and the Wardrobe*. Our production looks at this, but also through the lens of the impact of war. The children in the story are forced to grow up more quickly and they have to give themselves over to something else, to helping others and helping return Narnia to its former state. Lewis himself had fought in World War 1 and so had experience of war himself. The production looks at the tension between the war and the childhood trauma suffered by those young people, and how they contribute to a wider sense of community.

I'm particularly excited by this production as an opportunity for us to reflect on a life where we have been forced to be inside, away from theatres and away from loved ones. This return to theatre is celebrating the ability to be free, to release joy and relish being together. In the act of music and dance, there is a shared empathy which will shine through in the production.

Every creative decision is rooted in this creation of, and return to, community. Historically *The Lion, the Witch and the Wardrobe* is very difficult to stage. Audiences may come to the story with expectations, favourite moments and so on and our job is to disrupt those ideas and get the audience to engage with what's in front of them by doing it well! This then starts a very different imaginative relationship with the audience. Theatre audiences have a low threshold for boredom, too, so imagination is crucial.

A challenging moment in staging the story is Lucy's first entrance into Narnia from the wardrobe. It's like going from cocoon to butterfly and there's an emotional resonance that needs to be created clearly and within a short amount of time, but the scene is largely wordless. The challenge of stories like this is to make sure that each of the important moments in the story 'lands' before we ask the audience to move on to the next moment, without hindering the pace and interest of the story.

When you're creating work, it's important to accept that you need to make something that you can then edit and adapt. You can't have an opinion about something that does not exist yet! Often I find it's a case of creating something that I then

slowly adapt and refine, and strip back to simpler layers but we do have to accept that sometimes we must lose material we've worked hard on if it's not right for what we're trying to achieve.

I was lucky enough to meet Peter Brook a few times, and he told me a story about when his iconic production of *A Midsummer Night's Dream* first opened, and it still wasn't quite right. Sir Peter Hall and John Barton – both great directors themselves – came to see the show, and tried to offer solutions to what wasn't working. However, Brook realised that he actually had to look carefully to find the problem that he hadn't yet solved and work on that issue. He realised that the audience hadn't bought into the style of the performance (the use of circus tricks and the use of trapeze for example) and so he added an 'overture' in which the performers did some of those tricks, climbed the set etc before the play started. This meant that the 'contract' between the audience and performers was set out immediately and once the style of the play was understood, the story could be told much more successfully.

I tell this story because it demonstrates the importance of having faith in your own judgment. You will gradually unearth what needs to change, or what might need to be added but you have to create something first, before you can have those discussions! The final product might look nothing like what you'd originally intended. Once you have a vision for a piece of theatre, your job is to make that vision a reality, but it might look different to what you'd planned.

In the rehearsal room, we'll go straight into work on various elements of the show. We might have some people working on learning some music, whilst others are working on choreography and a third group working on a moment of puppetry or dialogue, for example. Through the work, the ensemble forms and the fun happens. It's a rigorous process and one that is enjoyable: we're all working towards something that we will all feel proud of.

In terms of my route into being a director, I started off by sneaking into a theatre to see a play! I then got involved in amateur dramatics, and eventually did a three-year acting course at Bretton Hall. I started my own theatre company and did a lot of the directing. I directed a production of Steven Berkoff's *East* and from that was invited to direct other shows and even worked on a cruise ship in Barbados directing plays! I then did an MA in Directing at Mountview, worked at the Royal Shakespeare Company (RSC) as Assistant Director to Rupert Goold and Michael Boyd, before I directed several shows including *Titus Andronicus* and *Taming of the Shrew*. I worked

with Rupert Goold on a production of *The Lion, the Witch and the Wardrobe* in 2012, which was staged in Kensington Gardens in London.

Being a director is not an easy career, it involves a lot of hard work but it's hugely rewarding. I've directed a lot of different work, sometimes going from Shakespeare to professional wrestling in one weekend, for example! That does mean that I've created plays and performances for a lot of different audiences which is always helpful experience.

**What inspires me is the willingness to give one's self over to the thing (the play, the work). I still feel very emotional during the first fifteen minutes of the first run of a play because of that sense of community that's being created. It's the pursuit of something that is bigger than us, and the commitment to doing something really well. That is addictive.**

Those moments are so unifying and something that we've had to live without during the pandemic. I've come to realise it's not something that I, or we, can live without.



# AN INTERVIEW WITH SHANNELLE 'TALI' FERGUS, CHOREOGRAPHER

My work on *The Lion, the Witch and the Wardrobe* is the first time I've worked with a script. I have used poetry as a stimulus before, which can be an emotional prompt of sorts. When I'm working on the script, I'll use a mixture of emotional responses and any verbs to inform the movement that I create. I read the script and then move on. I lean towards allowing a subconscious response to stimuli to affect my movement, rather than becoming too literal.

When I'm approaching this work, I'll consider the material from the previous production, e.g. the train journey, and I'll also use inspirations of mine from the community that I work in, particularly those practitioners who have transitioned into theatre (from dance and movement). I didn't see the original production and this can actually be very helpful because it helps avoid inevitable comparisons.

My previous experience is working in TV, fashion film and music videos, and in the past I've directed my own work. It's therefore really exciting to be isolating the choreographer role (because I'm working with a director) and focus solely on that. The skills of the all of the teaching that I do, and facilitation of professional development programmes will help me, as well as working with the ideas that Mike (the director) has.

In terms of inspiration to be a movement practitioner, choreographer or director I was

originally simply drawn to sharing the moves that were coming out of my body! I had no handle on how to translate them onto others or how to teach tools or transferable skills, but I was oh- so-willing to learn! I covered classes for a couple of years before starting a weekly class of my own. I was lucky enough to be part of a community of people that didn't identify with a specific style but felt comfortable saying they were a product of all of their training. This free flow again gave space to create a unique identity for myself within the industry.

I've acted as Assistant Choreographer on a lot of projects (X Factor Italy, Years & Years and Rita Ora World Tours) which gave me ample experience in building large scale work. I took part in professional development programmes, largely as a dancer, which allowed me to learn all the choreographic devices being shared with none of the responsibility to create with them!

In my choreography I am inspired by gestures and pedestrian movement, by a slow flow and how to make technique look human. I still consider myself a student and learn from new people all of the time. I have learnt from the greatest teachers our industry has to offer but the cornerstones of my creative practice are Kenrick Sandy, Kate Prince, Erica Sobol, Shaun Evaristo and Jonathan Burrows.



# IN INTERVIEW WITH TOM PARIS, DESIGNER

Inspiration can come from anywhere. The obvious sources are things like books and paintings, films and music, but also it can be something that I see walking down the street, or an image that I see on an advert. That's the exciting thing about theatre – the inspiration can come from unexpected places.

I was actually inspired to become a designer when I was given a ticket to see the Royal Shakespeare Company's (RSC) production of *The Lion, the Witch and the Wardrobe* as a child! I was taken on a backstage tour after the show and it was the first time that I became aware that the job of set and costume designer existed. It seemed to be the best job in the world, and this idea never really went away.

**My obligation as a designer is to tell stories: to communicate and enthral. When the audience leaves our show, I want them to feel overwhelmed (in a good way!) and inspired, just as I was when I first saw the show as a child. *The Lion, the Witch and the Wardrobe* offers two hours of release into a different world where the audience can fall into a fantasy. The show is also very funny and exciting – I love**

**that we can offer the audience the opportunity to think about theatre in a different way.**

I was Associate Director on the original version of *The Lion, the Witch and the Wardrobe* at the West Yorkshire Playhouse. For the show in 2021-22 we've kept the DNA of the show but also made some exciting changes. It's a show that's full of imagination and lightness. To prepare for this version, I re-read the book, which was the first time I'd read it since I started working on the show four or five years ago. I wanted to reengage with the imagery that first struck me when I was a child reading the book: it's important to honour that. What you'll notice in the book is that C S Lewis barely provides any description at all – the characters only get two or three words each! There's one sentence about the White Witch, and he doesn't explain what a faun is. As a designer, it's actually very freeing to realise this!

The main challenge of this show is the scale of it. It's HUGE! We're presenting two worlds, the first being 1940s Britain, which could be a whole play in itself, and then the world of Narnia. We see Narnia in its bitter winter, but also in spring and summer so we have to show that transformation too! There are talking animals, battles, illusions and magic, live music, dance, aerial sequences and more. In most shows, the design might only have to deal with one or two of those elements, so the size and scale of the show is a massive challenge, but a very enjoyable one.



SAMANTHA WOMACK AS THE WHITE WITCH

I'm excited about working on the arrival into Narnia through the wardrobe. It's one of the most visceral moments in the book as well as being a moment that most people remember. It takes the characters, and therefore the audience, into a brand new fantasy world and we've used some clear and simple ideas but created a set that is transformative and beautiful.

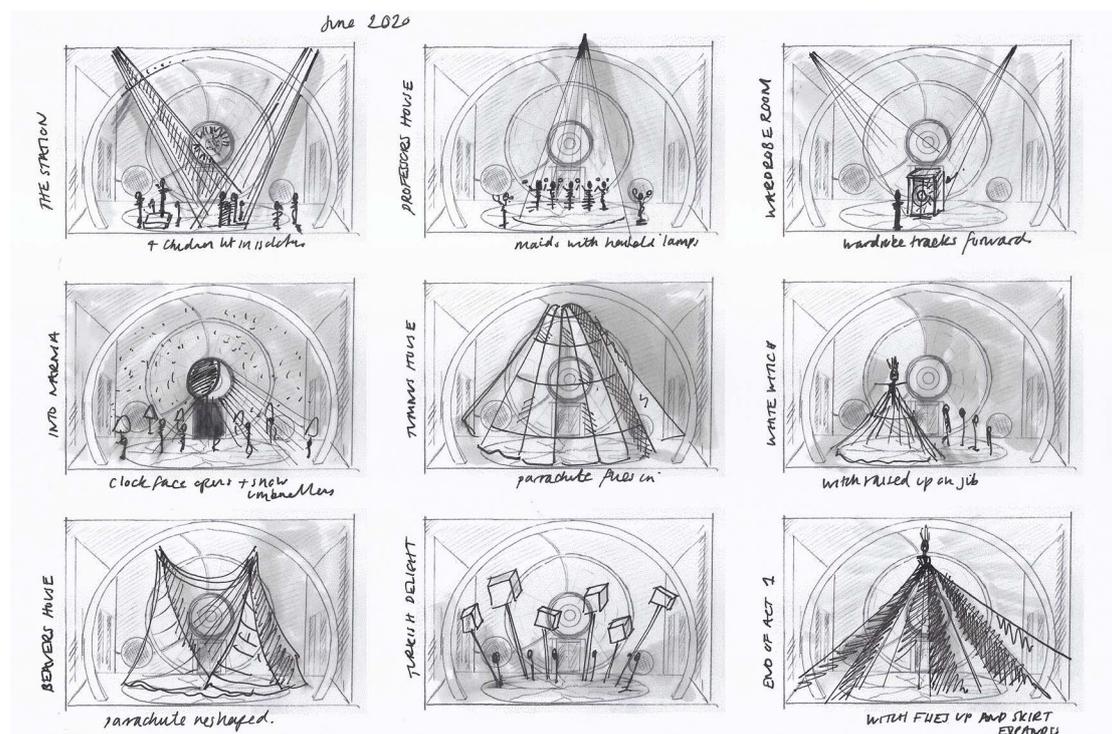
## We started the creative process by defining our intentions for the show.

The set includes a lot of light so I've worked closely with the Lighting Designer, Jack Knowles. The entire creative team have had long and regular conversations about how to mount the show. I've also had a lot of conversations with Gwen Hales, our Aerial Director. There are some very impressive aerial moments in the show and they can be enhanced by costume to look even more amazing.

My design process involves several read-throughs of the script. The first is done on a version printed on A3 so that I can draw all over it as I go. It's a methodical, analytical way of thinking about the practicalities. Once I've done this, the next few times I focus more on the emotionally led responses. Then I sketch – I use Photoshop and often create collage-style images: some artists work by hand but I find the freedom of using a computer much better for the way I work. I then start work on technical drawings, working on a white card model at the same time. This allows me to take practicalities and logistics into account as I go along. I need to make sure that I am creating a design that will work and that is to the right scale.

I love making models! I move from the process above to making the final model and technical drawings. I often map out the models digitally, so that I can see what it looks like and ensure that we are making the right choices for both the audience and the budget. Sometimes you will realise that an idea that you really like and is beautiful doesn't achieve very much for your audience.

Keeping the basic DNA of production that started at the West Yorkshire Playhouse, we've had the opportunity to reuse a lot of costumes but in interesting and unexpected ways. I've really enjoyed working in an ecologically friendly approach, recycling a costume for an evacuee into something for a squirrel, for example! Another example is using a costume that was originally worn by one of the Pevensie children for one of the Cruels. There is a lot of crossover between the world of 1940s Britain and the world of Narnia, so this is an exciting opportunity to be creative. Because this is a touring show, there are significant logistical considerations. The set needs to break down into pieces but not look like it does! It needs to be durable, surviving being transported into and by trucks, carried through unforgiving corridors and doors, getting scuffed and constantly handled. You'll see that this set is richly coloured and textured, and it's also built for dance. I don't want my set to look like a touring set. It needs to be appropriate for bigger touring venues that we are visiting, but also be appropriate for the smaller sized venues too. We're moving from large to more intimate spaces so the design needs to take that into consideration and we've been doing a lot of discussion with venues and the creative team to ensure that we achieve this.





# AN INTERVIEW WITH JACK KNOWLES LIGHTING DESIGNER

I didn't read *The Lion, the Witch and the Wardrobe* as a child and so I'm coming to it as I would with any other production. Everyone has an idea that this story has four children and a witch and a lion though – it's part of a collective cultural memory in many ways.

Designing the lighting for this touring show starts with the script but also conversations with Michael Fentiman (Director) and the creative team to identify the creative world of the production. We identify how each production element will contribute to creating the three worlds of the show: Real life, Narnia in Winter, and Narnia after the winter is over. It's also a challenge to ensure that the worlds we create are coherent, and spectacular but not overwhelming. There are so many ways in which we could tell the story and create each moment, so we have to choose what best suits our purpose and gives the audience what they need.

We've created a dark world within which these characters exist. We have a multi-locational set, and the style of the production is such that we don't need to create concrete locations necessarily, but instead it's a communication of the qualities of that location. Sometimes what the audience needs (for example, indication of location or time of day) is in the script so we can create something more abstract in terms of the design.

This style of show, with its non-naturalistic approach, use of puppets and movement, and the creation of abstract moments is what really excites me as a lighting designer. I see a whole range of naturalistic and non-naturalistic plays, but I very much enjoy creating these kinds of worlds. I also thrive on having problems to solve.

There are a lot of moments that I think might potentially become my favourite but as the rehearsal process progresses, they might change from day to day!

**There will definitely be moments that 'ping' out at you and those that provide the audience with those breath-taking and joyful 'wow' moments.**

When you're designing lighting, though, you also need to create a balance. You can't be spectacular all the time otherwise the impact is lost. We try to make something beautiful, and then allow other moments to become beautiful in response, or as a result, of that initial moment. With each design decision you make, you are earning the spectacular moments later on!

Because this is a touring production, many of the decisions about the technical equipment is made very early on. We have a range of different methods of lighting the production: it's a heavily cross-lit show, with lighting stands on the sides of the set. These are primarily to light people rather than set. We have an LED kit, which is very versatile and ideal for a production that tours to several different venues. The overhead lighting is more about the imagery that we are creating on stage. We have colour changing, intelligent lighting (i.e. moving lights). The design includes numerous wash lights to give big, thick beams of light, and then we're also able to create sheets of light – almost like backdrops. Our par cans allow us to improve the quality of light and give that warm tungsten feel whilst the profiles provide us with the opportunity to use specials.

Puppets fulfil the same function as performers on stage. They are characters in the same way that the human characters are. We therefore approach lighting them in a similar way but we need to remember that whilst they are moving characters, they will take light differently to the way a human body will. The textures and shapes will be very different to human skin tones and movement, for example. Lighting characters considers the individuality of each person, their physicality and their costume and these are the same considerations that we need to make for the puppets in the show.

Identifying what inspires me is difficult because the answer is basically everything!

Imagery obviously inspires me, whether that's images in nature, images found in everyday life, in art work and in installations. The world changes as a day progresses. I do a lot of cycling and cross a lot of London's bridges – that view of the distance down the river is great. I love looking at the sky and it's changing detail.

## **I love observing the qualities of the world around me at different times of day.**

I didn't study GCSE Drama but I did study Drama at A level, as well as Art, German and French. I was taken to the theatre as a child, but much of what I experienced was by watching rather than doing it myself until much later. I studied Lighting Design at Central School of Speech and Drama in London.

## **Lighting design enables me to bring together Drama and Art.**

I'm much more interested in the aesthetic effects that we can create, rather than getting excited about a particular new light. When I hear about new technology, I still need to know what aesthetic effects it can create and how it will help create the world I want, rather than just using it for the sake of using new lights.

My artistic influences include several photographers who consciously set up and light particular images to photograph, rather than photographers who record naturally occurring events happening around them. Photographers such as Gregory Crewdson and Alec Dawson inspire me. I often return to the work of Noel Kerns, who photographs derelict buildings and lights them artificially. The acidic, hyper saturated colours are stunning and hugely effective.

## **I'm looking forward to the challenge of telling the story of *The Lion, the Witch and the Wardrobe*.**



# AN INTERVIEW WITH MAX HUMPHRIES, PUPPET DESIGNER & TOBY OLIÉ, PUPPET DIRECTOR

**TOBY:** Puppetry is imaginative act which involves the audience. It asks them to believe in something inanimate, and so when you use puppets you can stretch and play with that imagination. We can have a puppet lion that feels real and dangerous and we can also make that lion explode apart and reveal an actor inside. We then have limitless possibilities in what we can create for an audience on stage.

**MAX:** I'd say that puppetry is the purest personification of the suspension of disbelief. Puppetry is theatre in its most rudimentary state. It's actually one of the oldest forms of theatre – dance, mask and puppetry were the first three theatre forms. It's not a new thing!

**TOBY:** In terms of where we start when working on a production, it's often the simple practicalities that come first, and then the creative ideas. A big part of it is how many hands you have to operate the puppets, which bit of your puppets are going to move, whether it will have rods, what kind of people and hand power you have. Once we know those factors, we can start putting our ideas together and start designing the individual puppets.

**MAX:** We could make a puppet lion in a hundred different ways, but the puppet comes from a conversation between the puppet director, the director and the designer and what world they are building. We're not interrogating the text of the script in the same way that an actor might. What is vital, however, is that the puppets are part of the same world as the other design elements otherwise they are out of place and there's no magic or purpose to them.

**TOBY:** As a puppet director, I do look at the text and identify the intention and action of the puppet characters. In terms of *The Lion, the Witch and the Wardrobe* I look at which of the characters are being played by puppets, and those will have intentions, objectives and thoughts – the same things that an actor would have. Other puppets will be used to create some kind of effect or visually spectacular moment. For each puppet we take into consideration where the audience is making an imaginative investment in a character, and where wow factors might come from. Look out for the Turkish delight in this production and how effects are created from that differentiation between the different ways puppets are used to tell a story.

The central puppet event in the show is Aslan, and it feels exciting that we're using a puppet **and** an actor to play the part, and neither is dominant. There have been a lot of stage versions where Aslan is more of a man and the lion effect is simply costume-based. Even in the book he's described as walking on two legs and is a bit more anthropomorphic. In our version we have the best of both worlds. He's at once a wild and intimidating animal, but also a human spirit with whom everyone interacts. It's man and animal in parallel and we're playing with that dynamic.

**MAX:** In our design and direction, Aslan feels like an ancient being rather than an ethereal figure. He needs to feel quite primordial in his magic, from the earth: almost like an artefact that's been dug up.

The Aslan puppet is made of an aluminium and wooden skeleton. Some of the mechanics mean that the puppet is moved at one point and other points move on their own (for example an ankle might move automatically once another part of the leg is moved by the puppeteer). Over the top of that is Plasterzote, which is like a dense foam – rather like a yoga mat. After the structure has been created (in various stages) the puppet is covered with a thin calico which is painted and you'll see gold leaf as part of the decoration. There should be a terracotta appearance to Aslan, like that precious and ancient artefact that's been discovered – so much older than everyone, and everything, else around him.

Please continue →

**TOBY:** When we're working with performers, there are important skills to be learnt before a puppet character truly comes to life. Fundamentally we need to get a puppet to have a reality and muscularity, and it needs to breathe and live – just like a human actor. Performers need to be comfortable with that first, before they start to play the character on top of it. We need to get them thinking as one character (three to six performers work with the Aslan puppet at any one time). That group of people need to think as an ensemble, breathe, maintain the same eyeline, get the same weight in each of his paws etc in order for the audience to suspend their disbelief. Once we've achieved that, we can really bring each character to life.

The scene with Edmund and the Turkish delight is a scene that's fantasy-based rather than character-based and has fewer logical restrictions to it. When working with these puppets, then, we might ask whether they move with an anti-gravity dynamic, or whether each piece is knocked and it's as if the air is treacle for example. Do they hover until knocked? In rehearsal we come up with those rules, logistics and physics to create the scene. This contrasts strongly with Aslan who is at times more naturalistic (in terms of being a character in the play) AND fantasy based at other points.

**MAX:** There's a great task you can do if you're interested in exploring the difference between an actor and puppeteer. Essentially a performer needs to be the most visible person on stage. The puppeteer needs to be as invisible as possible!

**TOBY:** Yes, but they remain as committed as an actor, even though they're trying not to be seen!

**MAX:** Absolutely! So, in your group, if you all move independently around the space, have fun trying to make yourself the most visible and watched member of the group. Now reverse that rule and try to be the least visible or watched person. It's not the person who makes themselves invisible by deliberately hiding, but instead the person who avoids eye contact or diverts our attention elsewhere who is most successful at blending into the background! Once you understand the difference of those two roles – actor and puppeteer – it becomes a little easier.

**TOBY:** There's another task you can do where an actor has a tennis ball. The actor cannot hide the tennis ball, but if they just want the audience to look at them (and not the ball), the actor might put the ball in their hand by their side. However, if that person then holds up the ball, shows it to the audience and looks at it themselves, the audience's focus moves to the ball. You can experiment with this – the level of focus from the puppeteer, the proximity of the ball to the audience or to the actor etc. This is a great task to do to become comfortable with that until it becomes second nature.

*The Lion, the Witch and the Wardrobe* asks the performers to become comfortable with being in several different states of presence. As well as puppeteers, they are also actors, and musicians for example. They are constantly shifting the level of 'visibility' that they have for the audience and that's a big challenge.

**MAX:** When I'm working, what inspires me is biomechanics and nature, seeing how animals move and how you can transfer that into a machine world. Finding things that are the essence of creatures – real or not – really excites me. You can't make a puppet that does everything! Therefore, finding those little movements or effects which helps show the spirit of the thing is what makes the process so enjoyable.

**TOBY:** I like things that make you fill in the gaps, so I like to explore how little of something you can show to the audience that means they join the dots themselves, or how you can encourage the audience to invest in a puppet character as much as they would a human character. Take the Turkish delight scene, for example: 3 big cubes and 8 little cubes suddenly become a sort of big Turkish delight 'person'. For that to be successful we have to lean on that side of our psyche that looks for faces in things (for example, clouds): we all look for a face or story in something. I really enjoy the visual construction and the aesthetic of the object or puppet.

**MAX:** Toby and I have very different approaches when we're working, but we strive for the same thing: We want to achieve an intricate performance that comes from a combination of the puppet's mechanics and the performance of it. Our creative worlds mash together very easily partly because we've known each other for a long time.

Please continue →

**TOBY:** I'm never interested in the simple answers though – I don't want shortcuts. Instead, the rehearsals encourage performers to achieve things with the puppets and find practical solutions to problems.

Good puppetry is built on the idea that less is often more. Working in broad brushstrokes and hoping that moving an object suddenly creates a good puppet isn't always successful. A bit of tension and a tiny in-breath can communicate much more than being too demonstrative, for example. The audience needs to be involved in realising a character as much as the puppeteers are.

**MAX:** A puppet also needs to serve the story rather than being a gimmick. When we look at work that might involve puppets, we ask 'is this best served with a puppet?' It's when puppets are treated as performers rather than props that the best puppetry occurs on stage.

**TOBY:** I remember reading an article about a famous actress who is sent a lot of film scripts. Before she fully considers a script, she asks herself what the story would be like if her character was taken out. If it remained the same, the film didn't need her character and she would look at other projects instead. I think this can be a helpful way of considering whether a puppet is appropriate in a particular production. It needs to have a helpful effect on the narrative, bring about change in a story and be worth the audience investing in.

Narnia would definitely be a far less fantastical place without the puppets.

**MAX:** If you are someone who wants to explore puppetry further and perhaps pursue it as a design choice or career, it's important to see as much theatre as possible – live and/or online. There's so much available online, and the resources are there to help you learn at your own computer! We're spoilt for choice with resources now. Every puppet is different, too, so there's a lot of scope and variety to find what you like.

**TOBY:** Trial and error is important – even now, Max and I learn a lot about things by experimenting, changing and tweaking ideas. It's important to try things out practically: there's only so far you can go with drawings and ideas before you simply have to try it out (with cardboard, for example) to find out where you might want joints, how the thing moves, how many hands it needs and so on. You make far more exciting and dynamic decisions once you try things out rather than thinking solely conceptually.

Start simple. For example, I made a milk bottle Gandalf in one production! It's made from drinking straws, a 2-litre milk carton and a drinks bottle. Experiment with the materials you have.

**MAX:** We also need to remember that a bad puppet used by good puppeteers will always look much better than a good puppet with bad puppeteers – although obviously you ideally want a good puppet with good puppeteers!

**TOBY:** A story I'd love to stage is the *His Dark Materials* trilogy by Philip Pullman. The daemons being the soul of the characters has so much potential, and there's such great opportunity to tell the story in a way that isn't too literal. In terms of puppets I've created in the past, the puppet of Jiminy Cricket that I created for the National Theatre's *Pinocchio* was a great learning curve. I was given a lot of room to explore how to make the character more insect-like, and obviously the audience had expectations of how Jiminy Cricket would be because of the Disney version. I also really enjoyed creating the Cheshire Cat for the Royal Ballet's *Alice in Wonderland*. The cat was 18 foot long, with separate pieces that all came together to create what looked like a solid object. The discipline of the performers in being able to make the audience think it was one solid construction was really impressive.

**MAX:** My favourite creation was a commission for an art book called *1001 Knights*. The Lady Knight that I created was great because it was independent of other production considerations. I also love working on the *Dinosaurs World Live*.

Find out more about Toby and Max on their websites, which also include photos and information about *The Lion, The Witch and the Wardrobe*:

<https://www.maxhumphries.com>

<https://www.tobyolie.com>

# SPOTLIGHT ON PUPPETRY

*“Narnia would definitely be a far less fantastical place without the puppets.”*  
– Toby Olié

Think about your expectations for this production and puppets. What is your understanding of the term? There are many different types of puppets, and different ways of bringing inanimate objects to life.

At the beginning of the rehearsal process, the list of puppets to be included in the production detailed:

## THE PROFESSOR'S CAT

A one-person operated puppet. When watching the interaction between the Professor and the puppet, notice how the animal reacts to the Professor, and vice versa. There must be a convincing interaction in order to encourage the audience to suspend their disbelief.

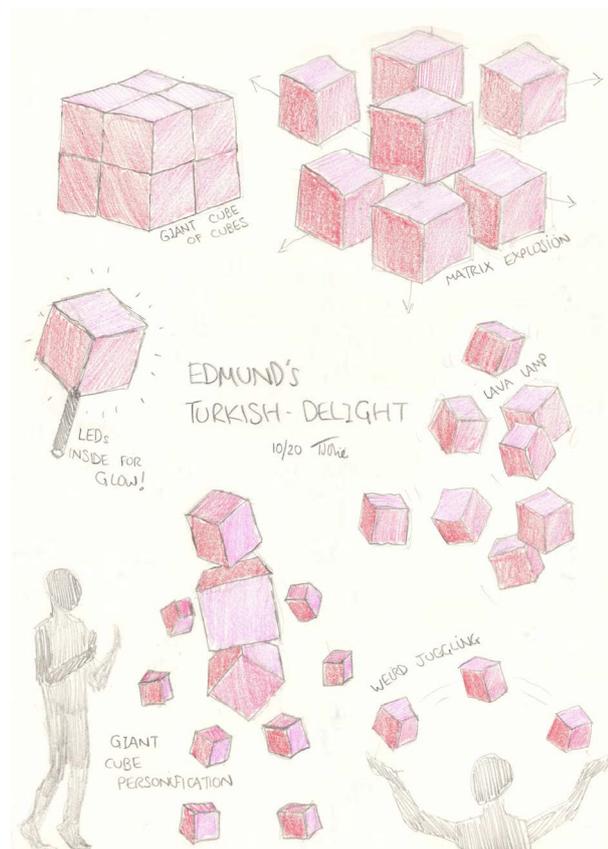
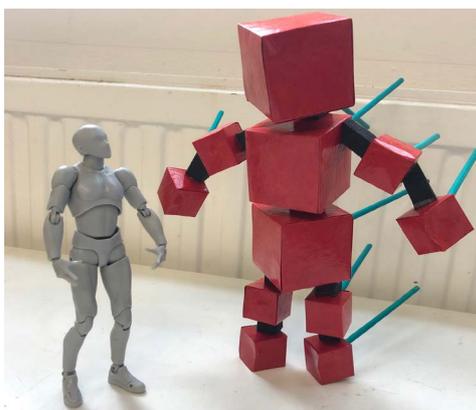


## THE TRAIN JOURNEY

Using suitcases and a model train to represent the evacuees' journey out of London. Notice how the use of ensemble and use of set is also very important in bringing this style of puppetry to life.

## TURKISH DELIGHT

Numerous large, illuminated cubes on sticks that come to life in 'trippy' ways to demonstrate Edmund's addiction to the Witch's offering. This is quite an abstract use of puppetry, rather than creating specific characters – it's more about Edmund's state of mind. The actor playing Edmund must be entirely committed to responding to what he sees, in order for the audience to make the same level of commitment to an unusual idea.





# CLASSROOM ACTIVITIES

**Note for teachers.** These classroom activities can be explored either before or after your visit to the show. They have been planned with GCSE and A Level specifications in mind, but can also be used for Key Stage 3 and to improve specific drama skills.

## DEVISING

**“Try thinking of the mind as a parachute. It only works when open”**

### DEVISING TASK: “IT’LL ALL BE OVER BY CHRISTMAS”

This is a famous phrase from World War 1, where the public were told that the war would be short lived. This promise occurred again in World War 2. It is now synonymous with moments in history where people are promised one thing, but the opposite happens.

Using this idea as starting point, explore how you might create a short devised piece based on broken promises, misinformation or lies.

### DEVISING TASK: THE MEANING OF NAMES

The Professor greets each of the Pevensie children by name, and tells them what their name means. Research your own name’s origins. How can you create a short piece of drama based on your name’s meaning, and those of the people in your group? How might your characters match, or contradict, their name’s meaning? There is potential for a lot of this comedy in this exercise!

### EXPLORING THEMES: WRITING IN ROLE

*The Lion, the Witch and the Wardrobe* is an action packed story which leaves the audience very little time to dwell on one moment for very long. Choose a character who faces a different challenge or decision and write a monologue or a diary entry for that character, allowing them to express their true thoughts and emotions. As well as the main characters, you might wish to explore characters who we only meet once or twice.

### ON THE MOVE: ENSEMBLE & PHYSICAL THEATRE

Throughout World War 2 it was necessary move large numbers of people, whether it be children being evacuated, troops of soldiers, or people transporting goods and weapons. This is an ideal stimulus for some physical theatre work.

#### Task One:

- Working in a large group but each person starting in their own space, start moving around the room. Change direction when necessary in order to avoid bumping into people. Experiment with the dynamic of your movement, from smooth, to jerky, to robotic etc.
- When the ensemble has tuned into the rhythm of the group, see if you can all slow down and eventually stop at the same time, without anyone signalling to do so. This might take some practice!

- Once you've perfected this, add an extra action. For example, if everyone stops and then looks up to the sky, you could create an interesting moment where a crowd of people are watching planes in the sky. Alternatively, you could all suddenly move as if an explosion has gone off nearby. Identify who this crowd of people are, (e.g. civilians watching an air raid, soldiers arriving at their new billets etc) and start to create a sense of character for each part of the sequence. How will your audience know who you are and what you are doing?
- Once you have created a few different moments in this way, start to explore how music or sound might enhance what you are doing. Music by composers such as Max Richter, Craig Armstrong or Jon Hopkins can be effective, but also consider using wartime songs (such as those by Dame Vera Lynn), or even Neville Chamberlain's famous declaration of war (found here: <https://www.bbc.com/historyofthebbc/anniversaries/september/war-announced>) These starting points can provide interesting ways of juxtaposing different ideas for your audience.
- Now you can start to polish your work. How will you link the different moments? How will you start to create characters and narrative into your work? Use your chosen sound to help you with the pace and rhythm of your work but remember to use variation so that it doesn't get predictable.

## Task Two:

- Start as in Task One – moving around the room individually. This time, start to make eye contact with other people in the room as you move around. Each time you achieve eye contact, prolong that eye contact for as long as you can before breaking it off.
- Do the same thing but this time also using a prop. You can choose whether or not to give your prop to the person with whom you have made eye contact. It could be a letter, a book, an umbrella, a briefcase, a hat – whatever you choose! The response from the person who receives the prop is what might trigger a narrative to start forming. Is it two spies or members of the revolution passing in the street? Two people who wish to avoid the pain of a formal goodbye as they are separated by war? Two members of the Resistance passing on information or equipment? The possibilities are endless!
- As in Task One, experiment with movement dynamic and the use of sound and/or music. You can polish the movement sequence (start to add variation in speed, levels, moments of stillness etc) or you can simply use what you've created as the starting point for a scene of dialogue between the characters you have created during the task.

## EXPLORING CHARACTER & ACTION: CREATING THE MISSING SCENES

As well as the main characters who you'll probably be familiar with, there's plenty of opportunity to explore the characters with whom we spend a brief amount of time.

In a group of 4 or 5, you could:

- Create a day in the life of Mrs Macready and the staff at the Professor's house. How do they interact with all of his curious collections? How do they greet guests and visitors?
- Create a monologue or soliloquy for Miss Chutney – the lady responsible for sending the evacuees safely on their way. She will have very specific thoughts or feelings about her responsibilities, and the experience of seeing so many children separated from their parents.
- Explore the scene where children say goodbye to their parents at the railway station. You could do this through physical theatre, speech, spoken thought, tableaux, slow motion or a soundscape. What do you want your audience to think and feel as a result of watching your piece? Once you've shown it to an audience, this is a great opportunity for your audience to help you evaluate your own work.

## IMPROVISATION TASK: THE WARDROBE

Doors are often used as portals to enter another world or place. Use the following prompts to create an improvisation based on this idea.

- Where is this wardrobe? Is it upright? Is it in one piece or has it been damaged or vandalised? How do you react when you see it?
- Stepping into the wardrobe, does it feel safe and solid, or does it feel fragile and potentially dangerous? What emotions are you feeling?
- What can you see? Is it light or dark? Are there shadows? What colours and shapes can you see? Is it easy to see clearly, or do you have to focus intently on something?
- What can you smell? Is it clear what has been stored in here? Can you smell traces of perfume, for example, or mothballs?
- If there is anything stored in the wardrobe what does it feel like to touch it? Does anything take you by surprise? Is anything particularly smooth/soft/rough?
- What can you hear? As well as music, you might hear the sound of other people, or sounds associated with the weather, or it could be completely silent. What do the sounds (or lack of them) make you feel emotionally and physically?
- What happens next?! YOU DECIDE!

\*\* For script-based explorations of the wardrobe motif, try *The Wardrobe* by Sam Holcroft (published by Nick Hern Books) \*\*

## DEVISING STIMULI

Throughout C S Lewis' writing, there are phrases and ideas that make excellent stimuli for devising work. Take a look at these to begin with:

- "Since it is so likely that children will meet cruel enemies, let them at least have heard of brave knights and heroic courage." (*On Stories: And Other Essays on Literature*)
- "What you see and what you hear depends a great deal on where you are standing. It also depends on what sort of person you are." (*The Magician's Nephew*)
- "Always winter, but never Christmas" (*The Lion, the Witch and the Wardrobe*)
- "Lucy got the feeling you have when you wake up in the morning and realise that it is the beginning of the holidays or the beginning of Summer." (*The Lion, the Witch and the Wardrobe*)
- "And they made good laws and kept the peace and saved good trees from being unnecessarily cut down, and liberated young dwarves and young satyrs from being sent to school, and generally stopped busybodies and interferers and encouraged ordinary people who wanted to live and let live." (*The Lion, the Witch and the Wardrobe*)

## DEVELOPING DEVISING SKILLS

Has your drama teacher ever told you to stop talking about it and just DO IT?! Take this advice from CS Lewis himself...

### It All Began with a Picture...

“...A man writing a story is too excited about the story itself to sit back and notice how he is doing it. In fact, that might stop the works; just as, if you start thinking about how you tie your tie, the next thing is that you find you can't tie it. And afterwards, when the story is finished, he has forgotten a good deal of what writing it was like.

One thing I am sure of. All my seven Narnian books, and my three science fiction books, began with seeing pictures in my head. At first they were not a story, just pictures. The Lion all began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about sixteen. Then one day, when I was about forty, I said to myself: 'Let's try to make a story about it.'

At first I had very little idea how the story would go. But then suddenly Aslan came bounding into it. I think I had been having a good many dreams of lions about that time. Apart from that, I don't know where the Lion came from or why He came. But once He was there He pulled the whole story together, and soon He pulled the six other Narnian stories in after Him.

So you see that, in a sense, I know very little about how this story was born. That is, I don't know where the pictures came from. And I don't believe anyone knows exactly how he 'makes things up'. Making up is a very mysterious thing. When you 'have an idea' could you tell anyone exactly how you thought of it?

*Of Other Worlds*, Ed. Walter Hooper, p.42



## DESIGNING

There are many locations in *The Lion, the Witch and the Wardrobe*. One of the jobs of a designer is to find a way of transporting the audience to each location, but also providing enough space for performers to dance, sing, play instruments and deliver dialogue!

### Task 1: Mapping the world

Consider the following locations in the story. Remembering that this is a non-naturalistic play, what ideas do you have to help create the two worlds: war time Britain, and war time Narnia? Tom Paris – the set designer for this production – has created links between the two worlds. How can you achieve this in your own design?

- The railway station
- The train journey to the Scottish Highlands
- The Professor's house, including his study
- The room containing the wardrobe
- Inside the wardrobe
- Narnia
- Mr Tumnus's house
- Beaver Dam
- The stone table
- Cair Paravel

### Task 2: Using stage directions

Stage directions are often very helpful to the designer: they can translate the playwright's vision and make it a reality. Read the following stage direction:

*The officials become evacuees and join the children on the train. They journey from London to the Highlands of Scotland. The train is often led by the soldier. At various times the Mother appears and sings. It is as though the train journey is trying to find her, but she gradually becomes more distant.*

Ask yourself 'what does the audience need to see on this journey?' What visual clues can you provide? These could be famous natural landmarks, or manmade ones (remember that the play is set during war time – do you want to be historically accurate, or rather to appeal to a modern audience's knowledge of the UK?)

## WORKING WITH SCRIPT – with credit to Adam Peck (Dramaturg/Original Writer in the Room)

When performing dialogue we need to think about action, reaction and interaction. In other words, what we do, what we do in response to other people's behaviour, and how we create relationships with other characters for the audience to understand.

For each of the short extracts below, rehearse the scene with those 3 words (action, reaction and interaction) in mind. Once you have rehearsed the scene for 10 minutes, ask a small audience to watch and help you evaluate your performance. What acting skills are particularly important here in order to be convincing?

### Extract 1: Lucy and Mr Tumnus

In this extract, Lucy has arrived in Narnia and meets Mr Tumnus.

	<i>(She hears the pitter-patter of feet, then Mr Tumnus, a faun, enters. In one hand he is carrying an umbrella covered with snow, and in the other, a bag of parcels.)</i>
	<i>(Mr Tumnus sees Lucy, trips up and drops the bag, panicking. The parcels spill out of the bag and onto the floor.)</i>
<b>TUMNUS</b>	Goodness gracious me!
	<i>(Mr Tumnus isn't sure what to do. He slowly gets up, still holding his umbrella, looking at Lucy.)</i>
<b>LUCY</b>	Good evening.
<b>TUMNUS</b>	Good evening, good evening!
	<i>(Lucy picks up the parcels and puts them back into the bag, then offers the bag to Mr Tumnus. Mr Tumnus takes the bag, cautiously.)</i>
	Thank you.
<b>LUCY</b>	You're welcome.
<b>TUMNUS</b>	<i>(Beat)</i> Excuse me – but am I right in thinking that you are... a Daughter of Eve?
<b>LUCY</b>	My name's Lucy.
<b>TUMNUS</b>	But you are – forgive me... You are what they call... a girl?
<b>LUCY</b>	Of course I'm a girl.
<b>TUMNUS</b>	So to be quite clear, you are in fact human?

<b>LUCY</b>	Of course, I'm human.
<b>TUMNUS</b>	Oh, how stupid of me! I've never met a human before. I am delighted. That is to say... Delighted. (Beat) Allow me to introduce myself. My name is Tumnus.
	<i>(Mr Tumnus offers his umbrella for Lucy to shake (like a handshake)).</i>
<b>LUCY</b>	<i>(Shaking 'hands')</i> Pleased to meet you, Mr Tumnus.
<b>TUMNUS</b>	And may I ask, Daughter of Eve, how you have come into Narnia?
<b>LUCY</b>	Narnia? What's Narnia?
	<b>END SCENE</b>

## Extract 2: Four Children in Narnia

In this extract, the four children all make it through the wardrobe into Narnia.

This scene allows you to explore the relationship and competition between the 4 children.

	<i>(The <b>Pevenies</b> are suddenly transfixed by the wardrobe. The wardrobe door opens. <b>Lucy</b>, then <b>Edmund</b>, then <b>Susan</b>, then <b>Peter</b> travel through the wardrobe and put on fur coats.)</i>
	<i>(The <b>CHILDREN</b> find themselves in Narnia. They are amazed.)</i>
<b>LUCY</b>	I don't mean to say I told you so, but... I told you so.
<b>PETER</b>	You did. And you were right. Narnia is real!
<b>LUCY</b>	Yes, Narnia is real.
<b>SUSAN</b>	It's amazing!
<b>LUCY</b>	And yes, Narnia is amazing.
<b>SUSAN</b>	<i>(Beat)</i> I'm sorry for not believing you.
<b>PETER</b>	Yeah me too, Lu – sorry.
<b>LUCY</b>	Don't worry. I can just remind you all of this if you ever don't believe me in the future.
<b>PETER</b>	So what do we do now?
<b>EDMUND</b>	Well, through the woods over there, there's this amazing castle we could visit.
	<i>(<b>Edmund</b> realises he's revealed himself to be a liar. The <b>CHILDREN</b> stop and stare at <b>Edmund</b>.)</i>
	Hang on. So, you have been here before?
	<i>(<b>Edmunds</b> says nothing.)</i>
<b>PETER</b>	You spiteful little... What did I say about kindness?
<b>SUSAN</b>	Apologise to Lucy.
<b>EDMUND</b>	...
<b>PETER</b>	Do it!
<b>EDMUND</b>	<i>(Mumbled)</i> Sorry Lucy.
	<b>END SCENE</b>

## Extract 3: The Animals

In this extract, the four children all make it through the wardrobe into Narnia.

How will you make it clear to your audience that you are playing animals in this scene?

*(Mr Beaver appears, fiddling with low-tech communications equipment, accessing a secret communication network across Narnia. He speaks into a tin can receiver.)*

**MR BEAVER** Bold Beaver to Red Squirrel. Red Squirrel, come in.

*(Pause.)*

Is the wind whistling Red Squirrel? Over.

*(Red Squirrel pokes his head out and speaks into his low-tech receiver.)*

**RED SQUIRREL** This is Red Squirrel standing by. The wind is whistling, Bold Beaver. I repeat, the wind is whistling. Over.

**MR BEAVER** What news from North Wood? Over.

*(Blue Badger appears.)*

**BADGER** Badger Badger here. Six geese a laying. I repeat, Six geese a laying. Over.

**MR BEAVER** Good.

**BADGER** And the Partridge is en route to the pear tree. Over.

*(Fox Trot appears)*

**FOX TROT** Fox Trot here. Safely in the hole. Over.

**MR BEAVER** And Toad Tango? Over.

**BADGER** He's safe. I think he's getting dinner on. Over.

**MR BEAVER** That's good.

**FOX TROT** Confirmed. The Toad is in the hole. Over.

**END SCENE**

# REFERENCES & RESEARCH

- Watch this video from the Imperial War Museum about the evacuee experience:  
<https://www.iwm.org.uk/history/true-stories-of-evacuees>
- You can find out more about evacuation from this Imperial War Museum website:  
<https://www.iwm.org.uk/history/the-evacuated-children-of-the-second-world-war>
- Doors in children's literature often signal our entry into new and exciting worlds. Read this article from the British Library to explore more of this idea:  
<https://www.bl.uk/20th-century-literature/articles/narnian-portals>
- Pauline Baynes was the original illustrator for the Narnia books, and she was recommended to CS Lewis by his friend JRR Tolkien, author of The Hobbit and The Lord of the Rings whose work she had also illustrated. You can find more about her here:  
<https://www.paulinebaynes.com>
- This article appeared in the programme for the production at The Bridge Theatre, London and provides helpful information about Operation Pied Piper – the first of the evacuations that took place during World War Two:  
<https://bridgetheatre.co.uk/evacuate-forthwith/>
- In this article, Ella Risbridger reminds us that everyone knows Narnia in some way:  
<https://bridgetheatre.co.uk/everyone-knows-narnia/>
- Listen to Props Supervisor Lizzie Frankl talk about her job on the Making Theatre podcast which can be found here:  
[https://www.listennotes.com/podcasts/making-theatre/lizzie-frankl-props-supervisor-2hSv\\_MuiXOK/](https://www.listennotes.com/podcasts/making-theatre/lizzie-frankl-props-supervisor-2hSv_MuiXOK/)



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