1
00:00:00,006 --> 00:00:02,016
-Good morning and welcome.

2
00:00:02,040 --> 00:00:03,696
Recording in progress!

3
00:00:03,720 --> 00:00:06,536
Welcome to this
Industry Insider,

4
00:00:06,560 --> 00:00:08,336
How to write a pantomime.

5
00:00:08,360 --> 00:00:11,056
Oh, yes it is! I
am Ian Billings

6
00:00:11,080 --> 00:00:13,496
and I'm a veteran, it
says here. A veteran

7
00:00:13,520 --> 00:00:17,616
of 53 pantomimes. I written
and directed for many people,

8
00:00:17,640 --> 00:00:20,376
including... see if you
remember these, Frankie Howard,

9
00:00:20,400 --> 00:00:22,656
Brian Cant, Sylvester McCoy,

10
00:00:22,680 --> 00:00:24,336
Bernie Clifton--
he's still going.

11
00:00:24,360 --> 00:00:27,136
Julie Goodyear, Little and
Large, Cannon and Ball,

12
00:00:27,160 --> 00:00:29,936
and I've worked at the
Theatre Royal in Nottingham,

13
00:00:29,960 --> 00:00:31,536
the Grand Theatre
in Wolverhampton.

14
00:00:31,560 --> 00:00:35,096
Gatwick Airport, I've done

panto in Gatwick Airport,

15
00:00:35,120 --> 00:00:36,696
might tell you
about that later on.

16
00:00:36,720 --> 00:00:38,176
And Harwich Docks.

17
00:00:38,200 --> 00:00:40,896
And for eight years, I was
the resident director at Telford,

18
00:00:40,920 --> 00:00:43,496
at the Telford Oakengates
Theater, and last year,

19
00:00:43,520 --> 00:00:45,576
I was in Sleeping Beauty.

20
00:00:45,600 --> 00:00:47,176
Sleeping Beauty,
you can see it there,

21
00:00:47,200 --> 00:00:49,000

at the Stafford Gatehouse.

22
00:00:49,000 --> 00:00:50,368
And besides pantomime,

23
00:00:50,392 --> 00:00:51,656
I'm also a playwright.

24
00:00:51,680 --> 00:00:53,576
I've written six
plays for Radio 4,

25
00:00:53,600 --> 00:00:54,936
including Gulliver's Travels,

26
00:00:54,960 --> 00:00:56,736
which went out on
Sunday last week,

27
00:00:56,760 --> 00:00:58,656
and I'm an author of 50 books,

28
00:00:58,680 --> 00:01:00,736
and I perform stand-up
comedy for children

29
00:01:00,760 --> 00:01:03,713
in countries all
around the world

30
00:01:03,737 --> 00:01:05,496
And I'm a long-standing member

31
00:01:05,520 --> 00:01:08,216
of the Society of Authors
Scriptwriters Committee.

32
00:01:08,240 --> 00:01:10,336
And an audio description.

33
00:01:10,360 --> 00:01:12,256
I am 5'7",

34
00:01:12,280 --> 00:01:14,216
and I'm slightly balding

35
00:01:14,240 --> 00:01:15,696
and I've got a white beard,

36

00:01:15,720 --> 00:01:17,656
and I'm wearing a blue shirt.

37
00:01:17,680 --> 00:01:19,456
And we're going to
have a quick whiz round

38
00:01:19,480 --> 00:01:21,170
to all our panellists,
just to have a quick

39
00:01:21,194 --> 00:01:22,536
audio description of you all.

40
00:01:22,560 --> 00:01:24,389
Let's start with Trish, please.

41
00:01:24,413 --> 00:01:25,736
-I'm Trish Cook.

42
00:01:25,760 --> 00:01:26,976
I'm a Black woman,

43
00:01:27,000 --> 00:01:28,616
I have short hair,

44
00:01:28,640 --> 00:01:31,000
and a red jumper today.

45
00:01:31,500 --> 00:01:32,760
-Susie.

46
00:01:33,000 --> 00:01:34,776
-Hi, I'm Susie McKenna.

47
00:01:34,800 --> 00:01:36,456
I'm a white woman.

48
00:01:36,480 --> 00:01:38,736
I have short

49
00:01:38,760 --> 00:01:40,296
blondish hair

50
00:01:40,320 --> 00:01:42,096
and I'm wearing...

51
00:01:42,120 --> 00:01:45,096
Actually, I'm wearing a

Janet Jackson black t-shirt

52
00:01:45,120 --> 00:01:47,203
and some glasses.

53
00:01:47,507 --> 00:01:48,516
-Geoffrey.

54
00:01:48,540 --> 00:01:50,456
-Hi, I'm Geoffrey Amar.

55
00:01:50,480 --> 00:01:53,000
I'm a Black man,

56
00:01:53,000 --> 00:01:54,736
a little bit on the heavy side,

57
00:01:54,760 --> 00:01:56,496
very short hair,

58
00:01:56,520 --> 00:01:59,496
and I'm wearing
a green t-shirt with

59

00:01:59,520 --> 00:02:03,000
Antigua written
across the front of it.

60
00:02:03,000 --> 00:02:04,416
-Very nice.

61
00:02:04,440 --> 00:02:07,616
And I have to tell you, this event
is part of the Society of Authors

62
00:02:07,640 --> 00:02:10,576
Autumn/Winter 2026 programme

63
00:02:10,600 --> 00:02:14,000
and is in conjunction with the
Society of Authors Scriptwriters group.

64
00:02:14,000 --> 00:02:16,656
And that's just
appeared in the chat box.

65
00:02:16,680 --> 00:02:18,696
The online event is free to all,

66

00:02:18,720 --> 00:02:20,203
but if you can afford it,

67
00:02:20,227 --> 00:02:21,296
and I'm sure you can,

68
00:02:21,320 --> 00:02:22,896
please consider donating

69
00:02:22,920 --> 00:02:25,016
to the Society of
Authors Access Fund,

70
00:02:25,040 --> 00:02:27,503
which provides grants
to authors so that

71
00:02:27,527 --> 00:02:30,000
travel, subsistence,
childcare costs,

72
00:02:30,000 --> 00:02:33,336
and access needs aren't barriers
to authors taking part in events,

73

00:02:33,360 --> 00:02:35,416
residences, and retreats.

74
00:02:35,440 --> 00:02:37,456
We suggest a minimum donation

75
00:02:37,480 --> 00:02:38,976
of £5.

76
00:02:39,000 --> 00:02:40,576
And another link will appear

77
00:02:40,600 --> 00:02:42,000
as if by magic.

78
00:02:42,000 --> 00:02:45,416
You can help the Society of Authors
Access Fund by making a purchase

79
00:02:45,440 --> 00:02:47,336
on our virtual bookshop

80
00:02:47,360 --> 00:02:49,736
at Bookshop.org,

81
00:02:49,760 --> 00:02:52,176
where you can find
books by writers taking part

82
00:02:52,200 --> 00:02:54,736
in the Society of Authors
events programme.

83
00:02:54,760 --> 00:02:57,103
Now, this session is
going to be 60 minutes,

84
00:02:57,127 --> 00:02:59,456
Including at the
end, the exciting part,

85
00:02:59,480 --> 00:03:01,616
the 15 minutes Q&A.

86
00:03:01,640 --> 00:03:04,856
And the captions, do turn
on the closed captions option

87
00:03:04,880 --> 00:03:07,856
if you'd like to

have live subtitles.

88
00:03:07,880 --> 00:03:10,456
And the recording of this event

89
00:03:10,480 --> 00:03:13,000
will be available on the
Society of Authors website,

90
00:03:13,000 --> 00:03:15,104
located on the Resources page.

91
00:03:15,128 --> 00:03:16,936
The recording will be emailed

92
00:03:16,960 --> 00:03:19,016
to all registered attendees

93
00:03:19,040 --> 00:03:21,936
shortly after, along
with the captions.

94
00:03:21,960 --> 00:03:23,936
That's all the housekeeping.

95
00:03:23,960 --> 00:03:26,000
Are we ready to begin?

96
00:03:26,000 --> 00:03:27,000
-Yay!

97
00:03:27,000 --> 00:03:28,000
-Yay!

98
00:03:28,000 --> 00:03:29,160
-Is everyone...? Yes, yes, yes.

99
00:03:29,184 --> 00:03:31,329
-I think so. Oh yes, we are!
-Oh, yes, you are.

100
00:03:31,353 --> 00:03:32,896
Is everyone now in the room?

101
00:03:32,920 --> 00:03:35,016
It's time to start
the panto Zoom.

102
00:03:35,040 --> 00:03:37,256

We're here to
share a wise insight.

103
00:03:37,280 --> 00:03:39,000
Don't worry, it
won't take all night.

104
00:03:39,000 --> 00:03:42,656
A gangle of writers before you sits
to help you make your show a hit.

105
00:03:42,680 --> 00:03:45,768
With wisdom, insight,
and sagacity, corny jokes,

106
00:03:45,792 --> 00:03:47,768
and some audacity.

107
00:03:47,792 --> 00:03:50,136
The finest crop of Panto prime

108
00:03:50,160 --> 00:03:52,016
to help you write
your pantomime.

109

00:03:52,040 --> 00:03:54,000
So grab a coffee, tea and cider

110
00:03:54,000 --> 00:03:56,496
and enjoy this Industry Insider.

111
00:03:56,520 --> 00:03:58,978
The finest folk, it
cannot be disputed,

112
00:03:59,002 --> 00:04:02,000
please ensure
you're all still muted

113
00:04:02,000 --> 00:04:04,216
It's time to see
who we've amassed.

114
00:04:04,240 --> 00:04:05,856
It's time to introduce...

115
00:04:05,880 --> 00:04:07,176
the cast.

116
00:04:07,200 --> 00:04:08,976

Let's have a little whiz round.

117
00:04:09,000 --> 00:04:10,056
Liz,

118
00:04:10,080 --> 00:04:11,576
Oh, sorry, Trish,

119
00:04:11,600 --> 00:04:12,976
tell us all about you

120
00:04:13,000 --> 00:04:15,000
and
what you've done it, please.

121
00:04:16,200 --> 00:04:18,256
-I'm a... a...

122
00:04:18,280 --> 00:04:19,816
a writer, obviously.

123
00:04:19,840 --> 00:04:21,218
I write children's books,

124

00:04:21,242 --> 00:04:24,336
but I also write stage
plays and radio plays

125
00:04:24,360 --> 00:04:25,456
and panto.

126
00:04:25,480 --> 00:04:27,056
I've written a lot of pantos

127
00:04:27,080 --> 00:04:29,096
for the Theater
Royal Stratford East

128
00:04:29,120 --> 00:04:32,107
and a Christmas show
for Talawa Theatre.

129
00:04:33,000 --> 00:04:34,596
Yes, that's me

130
00:04:34,620 --> 00:04:37,000
-Brilliant. Geoffrey?

131
00:04:38,360 --> 00:04:40,696

-I'm an actor and writer.

132
00:04:41,827 --> 00:04:43,656
I've written

133
00:04:43,680 --> 00:04:45,336
a few stage plays.

134
00:04:46,760 --> 00:04:49,336
A TV pilot,

135
00:04:49,360 --> 00:04:53,000
which didn't see the light, ended
up not seeing the light of day.

136
00:04:53,024 --> 00:04:55,757
And for the past six...

137
00:04:55,781 --> 00:04:57,256
Is it six years?

138
00:04:57,280 --> 00:04:59,456
I've been writing
Christmas shows

139
00:04:59,480 --> 00:05:01,376
for Theater Peckham,

140
00:05:01,400 --> 00:05:04,936
in a small theatre
in South London

141
00:05:04,960 --> 00:05:07,536
run by Suzanne McLean.

142
00:05:07,560 --> 00:05:08,656
They're not...

143
00:05:08,680 --> 00:05:10,536
I wouldn't say they follow

144
00:05:10,560 --> 00:05:13,456
the strict Panto formula,

145
00:05:13,480 --> 00:05:15,056
but there's a lot of elements

146
00:05:15,080 --> 00:05:16,696
of... of Panto in there.

147
00:05:17,940 --> 00:05:19,496
Yeah, I think that covers.

148
00:05:19,520 --> 00:05:21,856
I used to be a stand-up
comedian as well. So yeah,

149
00:05:21,880 --> 00:05:23,494
-I've written a lot of
comedy in my time.

150
00:05:23,518 --> 00:05:24,751
-Oh, excellent.
-Yeah.

151
00:05:24,775 --> 00:05:25,976
-And, finally, Susie.

152
00:05:26,000 --> 00:05:29,056
-Hi everyone, I'm Susie McKenna.

153
00:05:29,080 --> 00:05:32,416
I'm a director,
actor and writer.

154
00:05:33,693 --> 00:05:37,496
I suppose best known
for the writer and director

155
00:05:37,520 --> 00:05:39,496
of the Hackney Empire Pantomimes

156
00:05:39,520 --> 00:05:43,056
from 1999 to 2020.

157
00:05:44,320 --> 00:05:45,416
And I was obviously...

158
00:05:45,440 --> 00:05:48,096
I was creative director
there for eight years.

159
00:05:49,047 --> 00:05:52,776
Before that, I've been
an actor for, bluh...

160
00:05:52,800 --> 00:05:54,656
over 40 odd years, whatever.

161
00:05:54,680 --> 00:05:56,656
I don't need to be specific.

162
00:05:56,680 --> 00:05:59,336
And I suppose I cut my teeth

163
00:05:59,360 --> 00:06:01,436
as a young performer
in pantomime,

164
00:06:01,460 --> 00:06:03,925
both as a dancer in the chorus,

165
00:06:03,949 --> 00:06:06,936
and then did my first
principal boy when I was 19

166
00:06:06,960 --> 00:06:08,736
at the Oldham Coliseum,

167
00:06:08,760 --> 00:06:11,256
written and directed by the
wonderful Kenneth Alan Taylor,

168

00:06:11,280 --> 00:06:12,496
who, quite frankly,

169
00:06:12,520 --> 00:06:16,000
instilled the passion that
I have for this art form

170
00:06:16,000 --> 00:06:17,616
immensely.

171
00:06:17,640 --> 00:06:20,256
He was an incredible influence.

172
00:06:20,280 --> 00:06:24,176
Since I left Hackney Empire,

173
00:06:24,200 --> 00:06:27,000
I've written and directed
three pantomimes

174
00:06:27,000 --> 00:06:29,896
for the Catford
Theatre Broadway--

175
00:06:29,920 --> 00:06:31,376

Broadway Theatre Catford,

176
00:06:31,400 --> 00:06:35,496
and I'm currently
writing a kids' book

177
00:06:35,520 --> 00:06:39,653
here in... in Oliveira
near Barcelona.

178
00:06:40,207 --> 00:06:41,249
-Fabulous.

179
00:06:41,273 --> 00:06:43,416
What a talented
trio. We have lots of

180
00:06:43,440 --> 00:06:45,936
information, ideas and
knowledge to impart.

181
00:06:45,960 --> 00:06:47,696
So as the cast
is all assembling,

182

00:06:47,720 --> 00:06:49,941
nervous smiles,
knees are trembling,

183
00:06:49,965 --> 00:06:53,176
with pen in hand, we're all
equipped for question one.

184
00:06:53,447 --> 00:06:56,309
What makes a great Panto script?

185
00:06:56,333 --> 00:06:58,416
What makes a great panto script?

186
00:06:58,440 --> 00:07:00,136
I know it's a very
general question,

187
00:07:00,160 --> 00:07:02,096
and I'm hoping it
might lead into sort of

188
00:07:02,120 --> 00:07:03,656
lots of other slight tangents,

189

00:07:03,680 --> 00:07:05,353
but let's find out from...

190
00:07:05,377 --> 00:07:07,349
from Trish. What do
you think are the main

191
00:07:07,373 --> 00:07:10,373
elements that make
up a great panto script?

192
00:07:10,397 --> 00:07:13,936
-From... From the
writing perspective,

193
00:07:13,960 --> 00:07:16,936
I think the thing that
makes a great Panto script

194
00:07:16,960 --> 00:07:19,633
is having a fantastic director,

195
00:07:19,657 --> 00:07:22,296
having a brilliant cast,

196

00:07:22,320 --> 00:07:23,896
design.

197
00:07:23,920 --> 00:07:26,000
It's very much a collaboration

198
00:07:26,000 --> 00:07:28,536
and so everybody has
to be on the same page,

199
00:07:28,560 --> 00:07:30,336
and everybody's got to have that

200
00:07:30,360 --> 00:07:32,376
sense of humor and fun

201
00:07:32,400 --> 00:07:35,000
and joy and...

202
00:07:35,000 --> 00:07:37,056
I think when you put all
that in the cooking pot

203
00:07:37,080 --> 00:07:39,540
and it's the right

group of people,

204
00:07:39,564 --> 00:07:42,616
you can make an
absolutely brilliant panto.

205
00:07:42,893 --> 00:07:46,336
-Yeah, I think collaboration, we'd
all agree is an essential part of it.

206
00:07:46,360 --> 00:07:49,056
And everybody making a
fair and equal contribution

207
00:07:49,080 --> 00:07:50,496
to the final production.

208
00:07:50,520 --> 00:07:52,056
And in terms of the script,

209
00:07:52,080 --> 00:07:54,216
it's also a balance
of all those elements,

210
00:07:54,240 --> 00:07:56,056

as I'm sure Susie could say.

211
00:07:56,080 --> 00:07:58,733
It's a balance of all those
elements that make up the...

212
00:07:58,757 --> 00:07:59,807
the great script.

213
00:07:59,831 --> 00:08:01,456
-Yeah, I mean, I think for me,

214
00:08:01,480 --> 00:08:04,216
sitting down to
write a pantomime,

215
00:08:04,240 --> 00:08:07,767
the main... I think
the most successful

216
00:08:07,791 --> 00:08:09,816
ones where you
know... [clears throat]

217
00:08:09,840 --> 00:08:12,000

where you know that the audience out there

218
00:08:12,000 --> 00:08:13,616
is aged, what,

219
00:08:13,640 --> 00:08:16,136
3 or less up to 93.

220
00:08:16,160 --> 00:08:17,896
You've got generations

221
00:08:17,920 --> 00:08:20,576
watching a piece of art,

222
00:08:20,600 --> 00:08:23,296
a piece of theater together, and
how often does that happen now?

223
00:08:23,320 --> 00:08:25,416
You know, it's certainly
not happening on television.

224
00:08:25,440 --> 00:08:28,343
Everybody's got it either in their
screens, or they've got their own

225
00:08:28,367 --> 00:08:30,456
place to watch or whatever.

226
00:08:30,480 --> 00:08:32,296
And in a lot of theater,

227
00:08:32,320 --> 00:08:34,776
it's not necessarily...
You know,

228
00:08:34,800 --> 00:08:37,576
often a lot of theaters are
geared for a particular audience.

229
00:08:37,600 --> 00:08:40,016
That's where
pantomime is so special

230
00:08:40,040 --> 00:08:41,616
because, actually, it's about

231
00:08:41,640 --> 00:08:44,309
that age group. And I
think when you're writing it,

232
00:08:44,333 --> 00:08:46,056
you have to consider

233
00:08:46,080 --> 00:08:48,376
that you have to layer a script

234
00:08:48,400 --> 00:08:51,176
so that there's enough in there

235
00:08:51,200 --> 00:08:52,936
to keep everybody engaged.

236
00:08:52,960 --> 00:08:56,156
Now, it doesn't have to be that
you're engaging everybody all the time.

237
00:08:56,180 --> 00:08:58,136
Actually, you put
something in there

238
00:08:58,160 --> 00:09:00,976
that the three and
the... the kids will love,

239
00:09:01,000 --> 00:09:04,376
and you have characters that
the kids will really identify with.

240
00:09:04,400 --> 00:09:07,576
Hopefully, everybody, but there
are certain characters that they will.

241
00:09:07,600 --> 00:09:09,216
There's also, obviously,

242
00:09:09,240 --> 00:09:11,256
then there's a
layer that is actually

243
00:09:11,280 --> 00:09:14,103
for the adults,
there's a layer for...

244
00:09:14,127 --> 00:09:16,976
I think culturally
you can add layers.

245
00:09:17,000 --> 00:09:19,616
I mean, certainly at

Hackney Empire, I was

246
00:09:19,640 --> 00:09:22,656
very much led by the actors.

247
00:09:22,680 --> 00:09:25,176
I grew more confident
over the 20-odd years

248
00:09:25,200 --> 00:09:27,103
I was writing for Hackney.

249
00:09:27,127 --> 00:09:31,136
But my first aim was to
make it as diverse as possible,

250
00:09:31,160 --> 00:09:34,456
and to make sure that I had
this amazing, talented cast.

251
00:09:34,480 --> 00:09:36,736
And then rely on them

252
00:09:36,760 --> 00:09:39,936
to help instill that

253
00:09:39,960 --> 00:09:41,415
cultural reference.

254
00:09:41,439 --> 00:09:44,000
You know, it doesn't
matter if there's a gag

255
00:09:44,000 --> 00:09:45,876
that actually really appeals

256
00:09:45,900 --> 00:09:48,216
to, let's say, the
black audience

257
00:09:48,240 --> 00:09:51,096
who you might put phrases in,

258
00:09:51,120 --> 00:09:53,536
you might put stuff in
that they really recognize,

259
00:09:53,560 --> 00:09:55,296
and everybody's laughing. And...

260
00:09:55,320 --> 00:09:57,456
I used to love it
when sometimes,

261
00:09:57,480 --> 00:09:59,216
you know, the white folks

262
00:09:59,240 --> 00:10:00,816
who were coming in from Richmond,

263
00:10:00,840 --> 00:10:03,816
because Hackney's audience
was from all over London,

264
00:10:03,840 --> 00:10:04,905
would be going, "Oh!"

265
00:10:04,929 --> 00:10:07,576
Come up to the sound guy,
"I didn't quite get that bit."

266
00:10:07,600 --> 00:10:09,016
But they'd like-- But you know,

267

00:10:09,040 --> 00:10:11,176
but they liked
being in an audience

268
00:10:11,200 --> 00:10:12,856
where actually,

269
00:10:12,880 --> 00:10:14,256
you know, they weren't...

270
00:10:14,280 --> 00:10:15,980
everybody wasn't the same.

271
00:10:16,004 --> 00:10:17,674
Everybody wasn't
from the same place,

272
00:10:17,698 --> 00:10:19,176
and everybody didn't necessarily

273
00:10:19,200 --> 00:10:20,376
understand everything.

274
00:10:20,400 --> 00:10:21,436
And I think

275
00:10:21,460 --> 00:10:22,656
And I think that's the...

276
00:10:22,680 --> 00:10:24,483
The key is the layers

277
00:10:24,507 --> 00:10:27,536
And more than
anything else, though,

278
00:10:27,560 --> 00:10:29,416
paying absolute

279
00:10:29,440 --> 00:10:32,156
heart and soul to the
story and the heart of it.

280
00:10:32,180 --> 00:10:34,216
If you don't care about it,

281
00:10:34,240 --> 00:10:36,176
if you don't care
about the characters,

282
00:10:36,200 --> 00:10:39,136
and you're just going on and going,
oh yeah, let's get a cheap laugh here,

283
00:10:39,160 --> 00:10:41,056
And let's not worry too
much about the story,

284
00:10:41,080 --> 00:10:43,646
because let's face it, the stories
are all the same, aren't they?

285
00:10:43,670 --> 00:10:44,816
Well, no, they're not.

286
00:10:44,840 --> 00:10:47,616
And I think now,
nowadays more than ever,

287
00:10:47,640 --> 00:10:51,547
the old tales, the old stories

288
00:10:51,571 --> 00:10:53,698
can actually have
real revelance--

289
00:10:53,722 --> 00:10:55,776
real relevance today

290
00:10:55,800 --> 00:10:57,576
if you tweak them enough

291
00:10:57,600 --> 00:10:59,576
to perhaps either have

292
00:10:59,600 --> 00:11:02,896
a political, with
a small p, bent.

293
00:11:02,920 --> 00:11:05,296
Or indeed gags that have that.

294
00:11:05,320 --> 00:11:07,016
But more than anything,

295
00:11:07,040 --> 00:11:09,216
that the story really is...

296
00:11:09,240 --> 00:11:10,696

They're often very...

297
00:11:10,720 --> 00:11:12,256
They're morality tales,

298
00:11:12,280 --> 00:11:14,020
-Absolutely.
-And they...

299
00:11:14,044 --> 00:11:15,776
And I think that's...
I think that's the key.

300
00:11:15,800 --> 00:11:19,256
If you lose the story just because
you want to go off and do some,

301
00:11:19,280 --> 00:11:20,736
you know,

302
00:11:20,760 --> 00:11:23,296
particular comic set piece,

303
00:11:23,320 --> 00:11:25,296
for goodness sake,

that can't hang around.

304
00:11:25,320 --> 00:11:26,936
That has to be there

305
00:11:26,960 --> 00:11:28,296
and then come back to the story.

306
00:11:28,320 --> 00:11:29,726
-And then move on.
-But even better,

307
00:11:29,750 --> 00:11:31,416
if it's all linked to the story,

308
00:11:31,440 --> 00:11:32,736
then everybody's with you.

309
00:11:32,760 --> 00:11:35,228
So story, story, story,

310
00:11:35,252 --> 00:11:36,876
and layers

311

00:11:36,900 --> 00:11:38,701
-Story is essential and
certainly those layers

312
00:11:38,715 --> 00:11:40,276
of community that
we were talking about

313
00:11:40,300 --> 00:11:41,656
because there
aren't many places,

314
00:11:41,680 --> 00:11:43,696
as you say, where you
can get a group of people

315
00:11:43,720 --> 00:11:45,016
of all different ages,

316
00:11:45,040 --> 00:11:46,576
all in the same place
at the same time,

317
00:11:46,600 --> 00:11:48,416
all in agreement with each other

318
00:11:48,440 --> 00:11:50,263
about a joke or
a song, whatever.

319
00:11:50,287 --> 00:11:51,623
And to see kids

320
00:11:51,647 --> 00:11:54,256
being surrounded by people who
are suddenly in agreement with them

321
00:11:54,280 --> 00:11:57,656
is so empowering, so
great for them to know it's...

322
00:11:57,680 --> 00:11:59,536
And it's a wonderful experience

323
00:11:59,560 --> 00:12:00,816
for them to be in.

324
00:12:00,840 --> 00:12:02,429
Sorry, my cat's just
come to be in the--

325
00:12:02,453 --> 00:12:04,000
-I do apologise.
-Fabulous.

326
00:12:04,227 --> 00:12:05,696
Dick Whittington next year.

327
00:12:05,720 --> 00:12:07,376
And Geoffrey,

328
00:12:07,400 --> 00:12:08,809
what makes a great panto script?

329
00:12:09,766 --> 00:12:12,576
-I... I don't know that I can
add an awful lot more than

330
00:12:12,600 --> 00:12:13,856
what's already been said.

331
00:12:13,880 --> 00:12:16,496
Susie really summed it up.

332
00:12:16,520 --> 00:12:17,522

I mean...

333
00:12:17,546 --> 00:12:19,176
The shows I write,

334
00:12:19,200 --> 00:12:21,696
one of the things
that's quite...

335
00:12:21,720 --> 00:12:24,376
it's sort of unique in a way,

336
00:12:24,400 --> 00:12:26,000
is that

337
00:12:26,000 --> 00:12:29,736
Theatre Peckham has a
relatively modest budget,

338
00:12:29,760 --> 00:12:32,532
so there's only so
many professional actors

339
00:12:32,556 --> 00:12:34,000
that they can afford to hire.

340
00:12:34,000 --> 00:12:35,256
So...

341
00:12:35,280 --> 00:12:37,736
a sizable chunk of the cast

342
00:12:37,760 --> 00:12:41,096
will be young people who attend

343
00:12:41,120 --> 00:12:42,776
performing arts classes there.

344
00:12:42,800 --> 00:12:44,696
They attend music sessions and

345
00:12:44,720 --> 00:12:46,769
acting sessions
and dance sessions.

346
00:12:47,926 --> 00:12:50,103
And you can have
anywhere from about

347

00:12:50,127 --> 00:12:51,216
between 12...

348
00:12:51,240 --> 00:12:52,896
There'll be, like, two teams

349
00:12:52,920 --> 00:12:54,096
of young people

350
00:12:54,120 --> 00:12:55,696
and the age range is, like,

351
00:12:55,720 --> 00:12:57,896
from like 19 to about...

352
00:12:57,920 --> 00:13:00,363
From about 9 to 16,
I beg your pardon.

353
00:13:00,387 --> 00:13:03,016
And they...

354
00:13:03,040 --> 00:13:05,816
They... They're the support.

355
00:13:05,840 --> 00:13:08,696
They provide a lot of
the supporting characters

356
00:13:08,720 --> 00:13:10,176
in the show. There's...

357
00:13:10,200 --> 00:13:11,856
The one that I've just written,

358
00:13:11,880 --> 00:13:13,656
one of the young people has got

359
00:13:13,680 --> 00:13:15,616
quite a big part in the show,

360
00:13:15,640 --> 00:13:18,043
so there'll be two
people playing that role.

361
00:13:19,234 --> 00:13:21,016
And because you've got that...

362
00:13:21,040 --> 00:13:22,376

that cast in there,

363
00:13:22,400 --> 00:13:24,016
as Susie was saying,

364
00:13:24,040 --> 00:13:26,776
you have to aim a
certain amount of it

365
00:13:26,800 --> 00:13:28,936
at the young people
coming to see it.

366
00:13:28,960 --> 00:13:30,616
There'll be a number
of shows that will be

367
00:13:30,640 --> 00:13:32,096
just for school children,

368
00:13:32,120 --> 00:13:33,803
but you also have
to remember that

369
00:13:33,827 --> 00:13:35,336

adults are bringing kids,

370
00:13:35,360 --> 00:13:38,456
so you have to aim some
of the humor at the adults.

371
00:13:38,480 --> 00:13:40,101
For me, it's a bit like,

372
00:13:40,125 --> 00:13:43,456
I suppose... You know, when
you watch a really good Pixar film

373
00:13:43,480 --> 00:13:44,936
and there are all
those layers in it.

374
00:13:44,960 --> 00:13:47,376
There's stuff for the kids
and there's stuff for the adults.

375
00:13:47,400 --> 00:13:49,476
So that... so that the
adults sitting there

376

00:13:49,500 --> 00:13:52,000
don't get bored
because it's all kids' jokes.

377
00:13:52,000 --> 00:13:54,216
And the kids don't
get bored because

378
00:13:54,240 --> 00:13:55,758
all the stuff is
over their head.

379
00:13:55,782 --> 00:13:57,816
So you've got to
find a way of like

380
00:13:57,840 --> 00:14:00,256
really layering it.

381
00:14:00,280 --> 00:14:02,216
And also,

382
00:14:02,240 --> 00:14:04,536
I... I remember

383

00:14:04,560 --> 00:14:06,856
seeing this when
I'd go to, like,

384
00:14:06,880 --> 00:14:09,616
watch a panto at
Hackney or at Stratford,

385
00:14:09,640 --> 00:14:12,056
there'd be references
to the local area.

386
00:14:12,080 --> 00:14:14,096
And that's what we try
and do at Peckham as well.

387
00:14:14,120 --> 00:14:15,158
So everything is...

388
00:14:15,182 --> 00:14:16,856
is sort of...

389
00:14:16,880 --> 00:14:18,729
Although we're
telling these old tales,

390
00:14:18,753 --> 00:14:21,176
they're all sort of
based in that community.

391
00:14:21,200 --> 00:14:23,296
So you have all
these things that

392
00:14:23,320 --> 00:14:25,696
the local people in the
Peckham community go,

393
00:14:25,720 --> 00:14:27,016
"Oh yeah, I know that place",

394
00:14:27,040 --> 00:14:28,976
or "I know that place",
or "I understand that."

395
00:14:29,000 --> 00:14:30,149
And then

396
00:14:30,173 --> 00:14:31,936
the other thing for me is,

397
00:14:31,960 --> 00:14:33,936
you know, I'm, like, in my 60s,

398
00:14:33,960 --> 00:14:35,896
so I don't know how
young people talk.

399
00:14:35,920 --> 00:14:37,056
I... I'm...

400
00:14:37,080 --> 00:14:38,776
I'm sort of around young people,

401
00:14:38,800 --> 00:14:40,176
so I overhear things.

402
00:14:40,200 --> 00:14:42,696
So sometimes what
I put in the script

403
00:14:42,720 --> 00:14:44,456
gets modified by

404
00:14:44,480 --> 00:14:46,256

the young people
who are in the cast.

405
00:14:46,280 --> 00:14:48,656
They kind of go, "Oh yeah,
we wouldn't say this like that",

406
00:14:48,680 --> 00:14:49,780
so I'm like, fair enough,

407
00:14:49,804 --> 00:14:51,354
we'll tailor it like that.

408
00:14:51,378 --> 00:14:54,000
So, as I said, you'd... It's...

409
00:14:54,000 --> 00:14:56,416
It's... making it humorous,

410
00:14:56,440 --> 00:14:58,736
making it fun, and
just making sure

411
00:14:58,760 --> 00:15:01,056
that you appeal to a broad range

412
00:15:01,080 --> 00:15:03,267
of people who come
and see these things.

413
00:15:04,000 --> 00:15:05,056
-Yeah, I... I...

414
00:15:05,080 --> 00:15:06,336
Can I add a little bit to that?

415
00:15:06,360 --> 00:15:09,126
I think you're absolutely right,
Geoff, and I think the idea of the...

416
00:15:09,150 --> 00:15:11,096
looking at the performers in it

417
00:15:11,120 --> 00:15:12,176
is really important.

418
00:15:12,200 --> 00:15:13,656
I was really lucky,

419

00:15:13,680 --> 00:15:15,936
particularly at Hackney,
in terms of the...

420
00:15:15,960 --> 00:15:17,693
the caliber of artists

421
00:15:17,717 --> 00:15:19,816
and the range of artists

422
00:15:19,840 --> 00:15:22,136
I could get into the shows.

423
00:15:22,160 --> 00:15:24,416
And I think what was important

424
00:15:24,440 --> 00:15:27,256
is that whatever,
once I... I knew...

425
00:15:27,280 --> 00:15:28,896
I mean, I tend not to...

426
00:15:28,920 --> 00:15:29,976
I write

427
00:15:30,000 --> 00:15:32,456
and I'll be storyboarding

428
00:15:32,480 --> 00:15:35,456
most of the year. I'll be
writing down gags constantly

429
00:15:35,480 --> 00:15:37,176
in a notepad next to my bed

430
00:15:37,200 --> 00:15:39,000
or when I'm
watching telly and...

431
00:15:39,000 --> 00:15:41,136
I can slightly nick an idea,

432
00:15:41,160 --> 00:15:43,216
or whatever. I...
Let's be honest.

433
00:15:43,240 --> 00:15:45,976
But also, I think...

434
00:15:46,000 --> 00:15:48,216
I think that the other thing is,

435
00:15:48,240 --> 00:15:50,736
is if you've got someone like
Tamika Emberson in your cast,

436
00:15:50,760 --> 00:15:53,216
who's extremely funny,

437
00:15:53,240 --> 00:15:55,096
who's got funny bones,

438
00:15:55,120 --> 00:15:56,776
you have to make sure that

439
00:15:56,800 --> 00:15:59,936
whatever I'm putting in
that script allows her to fly.

440
00:15:59,960 --> 00:16:01,456
Allows her

441
00:16:01,480 --> 00:16:03,687

to be at her best

442
00:16:03,711 --> 00:16:06,016
and brings out

443
00:16:06,040 --> 00:16:07,976
the characterisations

444
00:16:08,000 --> 00:16:10,496
that I know she's
going to bring.

445
00:16:10,520 --> 00:16:13,226
And she plays, you know, in all
the pantomime she did with me,

446
00:16:13,250 --> 00:16:16,533
she played a different, totally
different character every time.

447
00:16:18,000 --> 00:16:19,616
And so therefore
you're... you're...

448
00:16:19,640 --> 00:16:20,640

You know,

449
00:16:20,664 --> 00:16:23,096
whether that was
a, you know, a...

450
00:16:23,120 --> 00:16:24,970
an empress of China

451
00:16:24,994 --> 00:16:28,776
who started off as sort
of quite African princess,

452
00:16:28,800 --> 00:16:31,136
and then we found out she
was Dirty Gertie from number 30

453
00:16:31,160 --> 00:16:33,496
and was actually
Jamaican descent.

454
00:16:33,520 --> 00:16:34,896
But was actually from Tottenham.

455
00:16:34,920 --> 00:16:37,776

You know, it's that
thing of, you know,

456
00:16:37,800 --> 00:16:40,576
having artists that
can run with the ideas

457
00:16:40,600 --> 00:16:41,663
that you have for them,

458
00:16:41,687 --> 00:16:43,856
and really, really...

459
00:16:43,880 --> 00:16:46,220
And bringing out the best in them.

460
00:16:46,244 --> 00:16:48,771
-Yeah, let them shine.
-Can I step in there, just quickly?

461
00:16:48,795 --> 00:16:51,176
Yeah, I totally agree
with that. And I think

462
00:16:51,200 --> 00:16:52,976

the... Yeah.

463
00:16:53,000 --> 00:16:55,816
The pantomime writer
has to be quite flexible

464
00:16:55,840 --> 00:16:57,736
in that and not too precious,

465
00:16:57,760 --> 00:17:00,056
but also have that
keen eye so that

466
00:17:00,080 --> 00:17:03,256
it doesn't kind of just go
off the story completely

467
00:17:03,280 --> 00:17:05,256
and end up
somewhere else. So it's...

468
00:17:05,280 --> 00:17:09,000
it's quite a skill, especially
when you're in the rehearsal room,

469

00:17:09,000 --> 00:17:10,456
to be able to

470
00:17:10,480 --> 00:17:12,216
listen,

471
00:17:12,240 --> 00:17:13,536
listen a lot

472
00:17:13,560 --> 00:17:15,620
to see what's working and then

473
00:17:15,644 --> 00:17:17,383
putting your two penny worth,

474
00:17:17,407 --> 00:17:19,204
but just still... you're still...

475
00:17:19,228 --> 00:17:20,536
It's like a...

476
00:17:21,147 --> 00:17:23,496
Pottery, like you're...
you're carving away

477
00:17:23,520 --> 00:17:26,176
at something to make
the end result that

478
00:17:26,200 --> 00:17:29,576
may not be what you've
written at the beginning,

479
00:17:29,600 --> 00:17:31,296
but it still has that shape

480
00:17:31,320 --> 00:17:33,256
and still has that essence of.

481
00:17:33,280 --> 00:17:35,856
And it's... it's...

482
00:17:35,880 --> 00:17:38,000
it's just a completely
different way of working

483
00:17:38,000 --> 00:17:40,136
to how I'd work on... on a...

484

00:17:40,160 --> 00:17:42,169
Yeah, I think it's a
really interesting point

485
00:17:42,193 --> 00:17:44,096
about listening
to the cast as well,

486
00:17:44,120 --> 00:17:45,536
what they can bring to it.

487
00:17:45,560 --> 00:17:47,013
As you can see on
the wall behind me,

488
00:17:47,037 --> 00:17:49,006
I've written for Timmy
Mallett and for Cannonball,

489
00:17:49,030 --> 00:17:50,256
and various other stars,

490
00:17:50,280 --> 00:17:51,456
and they will not...

491

00:17:51,480 --> 00:17:55,000
They will bring a lot of their own
material, a lot of their own style

492
00:17:55,000 --> 00:17:58,416
and you have to be very aware and
sensitive to what their style is, because

493
00:17:58,440 --> 00:18:01,376
a joke for Timmy Mallett is not the
same stuff you write for Cannonball.

494
00:18:01,400 --> 00:18:02,856
You have to revise it

495
00:18:02,880 --> 00:18:05,296
and be aware of the
way they go about

496
00:18:05,320 --> 00:18:06,896
what they do and how they

497
00:18:06,920 --> 00:18:09,646
deliver their goods to the audience.
It's a whole different ballgame.

498
00:18:09,670 --> 00:18:12,000
And also, the way
things evolve in rehearsals,

499
00:18:12,000 --> 00:18:13,776
because it's not a play.

500
00:18:13,800 --> 00:18:15,957
We're not doing word-for-word,
sentence for sentence.

501
00:18:15,981 --> 00:18:17,896
It can change, and
somebody will say,

502
00:18:17,920 --> 00:18:19,936
"What about this",
or "How about this."

503
00:18:19,960 --> 00:18:23,607
And as the writer, you have to
be receptive to those... those ideas.

504
00:18:23,631 --> 00:18:25,696
So what about... what about our

505
00:18:25,720 --> 00:18:27,893
our first experiences of panto?

506
00:18:27,917 --> 00:18:30,167
Susie, you were talking about
very early on you were a...

507
00:18:30,191 --> 00:18:32,014
What was your first
panto that you saw?

508
00:18:32,038 --> 00:18:33,976
What got the bug
going to begin with?

509
00:18:34,000 --> 00:18:35,000
Can you remember?

510
00:18:35,000 --> 00:18:36,536
-I didn't see many pantos.

511
00:18:36,560 --> 00:18:37,896
I was in them.

512
00:18:37,920 --> 00:18:40,813
So I was, as a kid, I was
a dancing school kid.

513
00:18:40,837 --> 00:18:42,696
So I would be,

514
00:18:42,720 --> 00:18:44,656
you know, a juve in the panto,

515
00:18:44,680 --> 00:18:47,936
and my parents were in
the variety industry, and...

516
00:18:47,960 --> 00:18:49,856
Were in the industry,
but in variety.

517
00:18:49,880 --> 00:18:51,256
And so, to be honest,

518
00:18:51,280 --> 00:18:54,176
we didn't go to many, but
the one that sticks in my mind

519
00:18:54,200 --> 00:18:55,776
that I did go to as a kid

520
00:18:55,800 --> 00:18:58,696
was at the De Monetfort
Hall in Leicester,

521
00:18:58,720 --> 00:19:02,376
and it was Des
O'Connor and Basil Brush.

522
00:19:02,400 --> 00:19:04,387
And of course, I was
going to see Basil Brush

523
00:19:04,411 --> 00:19:06,176
And... And...

524
00:19:06,200 --> 00:19:08,652
You know, I actually got
Basil Brush's autograph

525
00:19:08,676 --> 00:19:10,216
and met him after.

526
00:19:10,240 --> 00:19:13,072
And that was... that
was huge for me.

527
00:19:13,096 --> 00:19:14,096
That was huge.

528
00:19:14,120 --> 00:19:16,136
-They make indelible
impressions, don't they?

529
00:19:16,160 --> 00:19:17,456
Pantomimes to kids.

530
00:19:17,480 --> 00:19:18,536
-Absolutely.

531
00:19:18,560 --> 00:19:20,776
But it wasn't that we went

532
00:19:20,800 --> 00:19:23,470
regularly every year
like so many families do.

533

00:19:23,494 --> 00:19:25,056
We just didn't really do that.

534
00:19:26,213 --> 00:19:29,303
And it was really from
being in them from the age...

535
00:19:29,327 --> 00:19:32,000
But also being in them as a kid.

536
00:19:32,000 --> 00:19:33,576
And then, also,

537
00:19:33,600 --> 00:19:35,976
when I became a
professional dancer at 16,

538
00:19:36,000 --> 00:19:38,456
my first panto
was at Colchester,

539
00:19:38,480 --> 00:19:40,056
Mercury Theater.

540
00:19:41,473 --> 00:19:43,096

And I think that...

541
00:19:43,120 --> 00:19:46,227
that's where my
passion for it lay.

542
00:19:47,367 --> 00:19:50,072
But my passion for theater
probably started more

543
00:19:50,096 --> 00:19:52,656
about going to places like
the Leicester Haymarket,

544
00:19:52,680 --> 00:19:54,576
the Phoenix Theatre
in Leicester, and

545
00:19:54,600 --> 00:19:57,000
Stratford E-- Stratford on Avon

546
00:19:57,000 --> 00:19:59,896
-And I think it's really
beholden on the writer to... to...

547

00:19:59,920 --> 00:20:02,856
to honour the tradition of
pantomime because, for a lot of kids,

548
00:20:02,880 --> 00:20:05,376
it's the first time they
will ever see anything

549
00:20:05,400 --> 00:20:06,696
on a live stage.

550
00:20:06,720 --> 00:20:08,096
And it will make an impression.

551
00:20:08,120 --> 00:20:10,536
And certainly I remember
my first pantomime.

552
00:20:10,560 --> 00:20:12,000
This is going to age me now.

553
00:20:12,000 --> 00:20:13,847
Arthur Askey.

554
00:20:14,147 --> 00:20:15,147

-Oh, wow.

555
00:20:15,171 --> 00:20:18,736
Arthur Askey's dame in
Cinderella with Dickie Henderson.

556
00:20:18,760 --> 00:20:20,649
And Arthur Askey-- I
can remember it I was six.

557
00:20:20,673 --> 00:20:22,936
Arthur Askey made his
entrance in a sedan chair.

558
00:20:22,960 --> 00:20:25,884
The doors opened, out he
stepped, "Hello, playmates."

559
00:20:25,908 --> 00:20:28,000
And I can see it now.

560
00:20:28,000 --> 00:20:30,336
Trish, can you remember your first?

561
00:20:30,360 --> 00:20:32,416

I can, but I was... I
was quite old, really,

562
00:20:32,440 --> 00:20:34,576
because we weren't
theater goers at all,

563
00:20:34,600 --> 00:20:38,696
but people that we'd seen on TV
were coming to the Alhambra Theatre

564
00:20:38,720 --> 00:20:40,096
and it was Charlie Drake,

565
00:20:40,120 --> 00:20:43,096
Annie Aston from Golden Shot,

566
00:20:43,120 --> 00:20:44,736
and Dora Bryan.

567
00:20:44,760 --> 00:20:47,000
Dora Bryan was in it. And...

568
00:20:47,024 --> 00:20:50,656
And it was Cinderella, and

Charlie Drake was Buttons.

569
00:20:50,680 --> 00:20:53,936
And I do remember that...
that feeling. I can't remember...

570
00:20:53,960 --> 00:20:56,456
I remember the magic
of it all and the sparkle

571
00:20:56,480 --> 00:20:59,016
and the auditorium
buzz and everybody just

572
00:20:59,040 --> 00:21:00,376
being happy and

573
00:21:00,400 --> 00:21:02,096
it was just very glittery.

574
00:21:02,120 --> 00:21:03,403
And I remember all of that

575
00:21:03,427 --> 00:21:05,000
and how I felt.

576
00:21:05,920 --> 00:21:07,176
You know,

577
00:21:07,200 --> 00:21:10,056
rather than the
actual show itself,

578
00:21:10,080 --> 00:21:12,576
which is for-- I
remember horses as well.

579
00:21:12,600 --> 00:21:14,846
I think they had little ponies
come on the stage as well.

580
00:21:14,870 --> 00:21:18,536
And I think at that time they
used a lot of the local children

581
00:21:18,560 --> 00:21:20,016
to dance and

582
00:21:20,040 --> 00:21:22,056
do stuff as well. And so it was...

583
00:21:22,080 --> 00:21:25,056
It was a really big occasion
and it's really stuck with me.

584
00:21:25,080 --> 00:21:26,816
And then I didn't
see another one

585
00:21:26,840 --> 00:21:29,161
until I was in my 20s,

586
00:21:29,185 --> 00:21:30,536
and that was at Stratford East,

587
00:21:30,560 --> 00:21:34,000
where I then ended
up writing for. But

588
00:21:34,000 --> 00:21:36,656
it wasn't something that

589
00:21:36,680 --> 00:21:38,000
was

590
00:21:38,000 --> 00:21:39,914
particularly familiar with

591
00:21:39,938 --> 00:21:42,000
to me as a child at all.

592
00:21:42,000 --> 00:21:43,656
-Geoffrey, what was your first?

593
00:21:43,680 --> 00:21:45,000
Can you remember?

594
00:21:45,000 --> 00:21:46,816
-Well, between...

595
00:21:46,840 --> 00:21:48,536
Buh-luh-luh-luh...

596
00:21:48,560 --> 00:21:51,896
Between the ages
of sort of 10 and 19,

597
00:21:51,920 --> 00:21:53,656
or my late teens,

598
00:21:53,680 --> 00:21:55,976
my family relocated
to the Caribbean

599
00:21:56,000 --> 00:21:57,336
and I spent six years

600
00:21:57,360 --> 00:21:58,816
of my life in Jamaica.

601
00:21:58,840 --> 00:22:00,409
And they have quite a rich

602
00:22:00,433 --> 00:22:01,976
tradition of theater there.

603
00:22:02,000 --> 00:22:03,703
And there's a...

604
00:22:03,727 --> 00:22:04,756
They...

605
00:22:04,780 --> 00:22:06,896

They have a pantomime there,

606
00:22:06,920 --> 00:22:09,000
but it's slightly
different to what we

607
00:22:09,000 --> 00:22:11,176
know it... know it as here.

608
00:22:11,200 --> 00:22:13,776
But, I don't know
if you've heard of...

609
00:22:13,800 --> 00:22:16,136
There's, she's dead now,

610
00:22:16,160 --> 00:22:18,696
a grand old woman
called Louise Bennett.

611
00:22:18,720 --> 00:22:21,816
And she's this
big Jamaican icon,

612
00:22:21,840 --> 00:22:24,403

as well as being a performer

613
00:22:24,427 --> 00:22:26,043
and a writer.

614
00:22:26,067 --> 00:22:28,776
She... She's a great...

615
00:22:28,800 --> 00:22:30,536
a great documentarian of

616
00:22:30,560 --> 00:22:32,216
Jamaican culture
and stuff, and she...

617
00:22:32,240 --> 00:22:35,327
and she was in some of
these pantos I saw as a kid.

618
00:22:36,533 --> 00:22:38,776
But the first English panto

619
00:22:38,800 --> 00:22:40,776
that I can remember seeing,

620
00:22:42,053 --> 00:22:45,216
and I was properly an
adult by the time I saw it,

621
00:22:45,240 --> 00:22:46,936
was one that Susie wrote

622
00:22:46,960 --> 00:22:49,576
at Hackney Empire
back in 1990. It was...

623
00:22:49,600 --> 00:22:51,776
I think it was Jack
and the Beanstalk,

624
00:22:51,800 --> 00:22:54,196
and I think Susie
played one of the...

625
00:22:54,220 --> 00:22:56,576
the sidekicks of the villain.

626
00:22:56,600 --> 00:22:58,936
There was, like, Broadbean
and Runner Bean,

627
00:22:58,960 --> 00:23:01,549
and Michelle
Collins played Jack.

628
00:23:01,573 --> 00:23:05,376
And a mate of mine who I
later went on to work with

629
00:23:05,400 --> 00:23:09,736
in a play and who we're trying to
write something with at the moment,

630
00:23:09,760 --> 00:23:11,616
called Ray Emmet Brown,

631
00:23:11,640 --> 00:23:14,000
played Silly Billy
and stuff like that.

632
00:23:14,000 --> 00:23:16,936
And I've seen quite a few
at Hackney, and I've seen...

633
00:23:16,960 --> 00:23:19,496

I know I've seen at
least one that Trish wrote

634
00:23:19,520 --> 00:23:21,336
at Theatre Royal
Stratford East as well,

635
00:23:21,360 --> 00:23:23,096
but I can't remember which one.

636
00:23:23,120 --> 00:23:24,227
But yeah.

637
00:23:24,573 --> 00:23:27,096
-But like I say, they make
indelible impressions

638
00:23:27,120 --> 00:23:29,656
on children that they will
keep for the rest of their lives

639
00:23:29,680 --> 00:23:32,616
and encourages them to come to
theatre as well to come and experience

640

00:23:32,640 --> 00:23:34,056
other types of theater.

641
00:23:34,080 --> 00:23:37,000
But pantomime is very
much its own.. its own thing.

642
00:23:37,000 --> 00:23:38,056
And I was wondering

643
00:23:38,080 --> 00:23:39,256
how... how far...

644
00:23:39,280 --> 00:23:41,496
And we we know
that pantos are kind of

645
00:23:41,520 --> 00:23:44,616
formulaic to a lesser
or greater degree.

646
00:23:44,640 --> 00:23:47,176
How far can we drift from the...

647
00:23:47,200 --> 00:23:49,096

the formula of pantomime?

648
00:23:49,120 --> 00:23:52,136
Because we know there's the
certain structure of the story,

649
00:23:52,160 --> 00:23:54,456
but I know a lot of
writers try and update,

650
00:23:54,480 --> 00:23:56,316
change, reinvent.

651
00:23:56,340 --> 00:23:58,656
How far do you think
we're allowed to go

652
00:23:58,680 --> 00:24:00,727
with changing the format?

653
00:24:03,127 --> 00:24:04,696
Can I jump in there?

654
00:24:04,720 --> 00:24:06,776
I think the format...

655
00:24:06,800 --> 00:24:09,227
I think the formula, actually...

656
00:24:10,260 --> 00:24:13,376
I think it's dangerous to go
too far away from the formula,

657
00:24:13,400 --> 00:24:16,096
and it depends what formula
you're talking about, really.

658
00:24:16,120 --> 00:24:17,936
I think if you're talking...

659
00:24:17,960 --> 00:24:21,000
If you're saying, well,
actually, you know,

660
00:24:21,000 --> 00:24:22,576
you need...

661
00:24:22,600 --> 00:24:24,536
you need your
villain, you need this.

662
00:24:24,560 --> 00:24:28,376
You know, how the good versus
evil, and that kind of formula, and

663
00:24:28,400 --> 00:24:31,136
you have your big opening
number, and you... you...

664
00:24:31,160 --> 00:24:35,216
you know, the basic formulas of the
song sheet at the end, and whatever.

665
00:24:35,240 --> 00:24:38,000
I think you can go
away from that slightly.

666
00:24:38,000 --> 00:24:39,536
But I think that what...

667
00:24:39,560 --> 00:24:42,456
what a pantomime
formula does for you

668
00:24:42,480 --> 00:24:44,329

is give you an
incredible structure

669
00:24:44,353 --> 00:24:46,193
from which to play around within.

670
00:24:46,217 --> 00:24:49,416
I think if you try and
reinvent the wheel too much,

671
00:24:49,440 --> 00:24:51,976
it actually

672
00:24:52,000 --> 00:24:54,256
can lead you adrift

673
00:24:54,280 --> 00:24:57,496
because the idea of pantomime
is it's organized chaos.

674
00:24:57,520 --> 00:24:59,536
It needs to feel like it...

675
00:24:59,560 --> 00:25:02,476
So much of it is improvised

when often it isn't.

676
00:25:02,500 --> 00:25:04,416
And sometimes it is.

677
00:25:04,440 --> 00:25:06,336
It depends who the people are,

678
00:25:06,360 --> 00:25:09,296
and indeed, the commercial
ones are very different to, say,

679
00:25:09,320 --> 00:25:12,513
the... the story-led
ones that are done in more...

680
00:25:12,537 --> 00:25:14,896
In more-- other theatres.

681
00:25:14,920 --> 00:25:16,721
But I think...

682
00:25:16,745 --> 00:25:18,660
I think that the
reality is, is that

683
00:25:18,684 --> 00:25:21,456
if you try and reinvent
the wheel too much,

684
00:25:21,480 --> 00:25:23,667
it's... it's dangerous,

685
00:25:23,691 --> 00:25:25,256
no matter how...

686
00:25:26,000 --> 00:25:27,976
No matter how
experienced you are.

687
00:25:28,000 --> 00:25:29,696
I mean, I think
for me personally,

688
00:25:29,720 --> 00:25:31,336
I have a formula

689
00:25:31,360 --> 00:25:34,496
and that formula
is my... is my rock.

690
00:25:34,520 --> 00:25:37,000
It's where I start.

691
00:25:38,033 --> 00:25:40,096
But then I can reinvent it,

692
00:25:40,120 --> 00:25:42,456
i.e. particularly
within a story,

693
00:25:42,480 --> 00:25:44,816
for example, making the
Dick Whittington story,

694
00:25:44,840 --> 00:25:46,736
have Dick Whittington
come and arrive

695
00:25:46,760 --> 00:25:50,856
in London, Tilbury
Docks, on the Windrush.

696
00:25:50,880 --> 00:25:53,844
That's going away from pantomime

697
00:25:53,868 --> 00:25:56,336
as people might think, but
it wasn't, it was a pantomime.

698
00:25:56,360 --> 00:25:59,616
And it wasn't a making
a poppy show of that.

699
00:25:59,640 --> 00:26:01,616
What it was was
doing, celebrating

700
00:26:01,640 --> 00:26:03,647
a piece of British history.

701
00:26:03,671 --> 00:26:07,376
And it always used to annoy
me when people would say,

702
00:26:07,400 --> 00:26:09,012
"Oh, is that the
political panto?"

703
00:26:09,036 --> 00:26:12,362

And I said, "Well, since when is telling
a piece of British history political?"

704
00:26:12,386 --> 00:26:14,409
It shouldn't be. It isn't.

705
00:26:14,433 --> 00:26:18,376
What it is is telling a story that
actually isn't told often enough.

706
00:26:18,400 --> 00:26:21,456
And I think that...
that's changing it up,

707
00:26:21,480 --> 00:26:25,096
that's doing it, but with the
formula as such and the structure,

708
00:26:25,120 --> 00:26:26,456
I think it can be dangerous.

709
00:26:26,480 --> 00:26:28,049
I think, actually,
it's your best friend

710

00:26:28,073 --> 00:26:29,073
to keeping it tight.

711
00:26:29,097 --> 00:26:30,826
-Yeah, that's a good
way of putting it, yes.

712
00:26:30,850 --> 00:26:32,576
Keep that as the
spine to the piece,

713
00:26:32,600 --> 00:26:35,096
because I'm also aware that
people do lots of pantomimes,

714
00:26:35,120 --> 00:26:36,936
"Something, something:
The Pantomime",

715
00:26:36,960 --> 00:26:38,816
and it can be any title,

716
00:26:38,840 --> 00:26:41,616
and if you put pantomime
underneath it, you can use...

717
00:26:41,640 --> 00:26:43,976
try and impose those
pantomime techniques

718
00:26:44,000 --> 00:26:46,149
onto any story, and it
doesn't necessarily work.

719
00:26:46,173 --> 00:26:48,616
How do we feel about things
that are based on books like

720
00:26:48,640 --> 00:26:52,056
Treasure Island and
Peter Pan as pantomimes?

721
00:26:52,080 --> 00:26:54,456
Because purists would
say that Peter Pan

722
00:26:54,480 --> 00:26:56,016
shouldn't be a pantomime,

723
00:26:56,040 --> 00:26:57,776
Treasure Island shouldn't be a pantomime

724
00:26:57,800 --> 00:27:00,487
because it's a book. Wizard of
Oz shouldn't be a pantomime.

725
00:27:01,000 --> 00:27:04,016
I've always thought that the main
routes of pantomime are those...

726
00:27:04,040 --> 00:27:07,641
the oral traditions of Dick Whittington,
Jack and the Beanstalk, Cinderella

727
00:27:07,665 --> 00:27:10,216
that really don't have
an author as such.

728
00:27:10,240 --> 00:27:12,530
How do we feel about those

729
00:27:12,554 --> 00:27:13,630
books being...?

730
00:27:13,654 --> 00:27:15,936
-Well, the first

731
00:27:15,960 --> 00:27:19,336
Christmas show I wrote
for Theatre Peckham...

732
00:27:19,360 --> 00:27:21,331
It's funny you
mentioned Wizard of Oz.

733
00:27:21,355 --> 00:27:24,323
It was based on
the Wizard of Oz.

734
00:27:24,347 --> 00:27:26,376
It was in lockdown.

735
00:27:26,400 --> 00:27:28,936
Suzanne came to me and said, oh,

736
00:27:28,960 --> 00:27:31,158
when she was talking to
the youngsters about what...

737
00:27:31,182 --> 00:27:34,616
what they... what story

they'd like to see on stage,

738
00:27:34,640 --> 00:27:37,496
they said, "Oh, can we
have something where it's

739
00:27:37,520 --> 00:27:40,096
"Wizard of Oz
meets Black Panther?"

740
00:27:40,120 --> 00:27:42,776
So I kind of had to do...

741
00:27:42,800 --> 00:27:44,296
That's what I did, and I'm...

742
00:27:44,320 --> 00:27:46,256
I'm a big Marvel Comics fan,

743
00:27:46,280 --> 00:27:48,576
so it was just like, yeah,
you're speaking my language.

744
00:27:48,600 --> 00:27:51,296
So, I wrote this thing

745
00:27:51,320 --> 00:27:53,303
where we start out in Peckham

746
00:27:53,327 --> 00:27:56,034
and we have this
big winter storm,

747
00:27:56,058 --> 00:27:58,376
and then we end up in
this place called Ozanda,

748
00:27:58,400 --> 00:28:00,696
which is a mashup
of Oz and Wakanda.

749
00:28:00,720 --> 00:28:02,893
So it's magical,
but it's Afrofuturistic.

750
00:28:02,917 --> 00:28:03,917
-Yeah.

751
00:28:03,941 --> 00:28:05,089
-And I think,

752
00:28:05,113 --> 00:28:08,656
as Susie is saying, as long
as you stick to sort of the

753
00:28:08,680 --> 00:28:11,056
general framework of how a panto

754
00:28:11,080 --> 00:28:12,256
is written,

755
00:28:12,280 --> 00:28:13,693
these things can work.

756
00:28:13,717 --> 00:28:15,096
I mean, I've also

757
00:28:15,120 --> 00:28:16,936
more recently, I did write

758
00:28:16,960 --> 00:28:19,000
a thing that was
based on Peter Pan.

759

00:28:19,000 --> 00:28:20,696
So, it is doable,

760
00:28:20,720 --> 00:28:21,856
and I noticed...

761
00:28:21,880 --> 00:28:24,000
I think

762
00:28:24,000 --> 00:28:27,000
those pantos that...

763
00:28:27,000 --> 00:28:28,650
Oh, what's his name,

764
00:28:28,674 --> 00:28:31,176
the big producer in
the West End who writes

765
00:28:31,200 --> 00:28:33,153
pantos with Julian Clary.

766
00:28:34,000 --> 00:28:35,000
-Michael Harrison.

767
00:28:35,000 --> 00:28:38,336
-Yes, that's it. Michael
Harrison and Julian Clary did--

768
00:28:38,360 --> 00:28:40,776
I think they did
a Peter Pan panto

769
00:28:40,800 --> 00:28:42,736
a couple of years back,
didn't they? It was at...

770
00:28:42,760 --> 00:28:45,033
at the Palladium.
So it's doable.

771
00:28:46,000 --> 00:28:48,336
I guess they just stick to...

772
00:28:48,360 --> 00:28:51,000
I'm assuming that
they stick to the format

773
00:28:51,000 --> 00:28:52,376
and it's...

774
00:28:52,400 --> 00:28:55,827
anything is possible if you
stick to that particular tenant,

775
00:28:55,851 --> 00:28:57,163
to that particular formula.

776
00:28:57,607 --> 00:28:59,303
-Trish, have you got
any views on that?

777
00:28:59,327 --> 00:29:01,536
-Yeah, I'd say that
sometimes you can make

778
00:29:01,560 --> 00:29:03,776
harder work for
yourself when you kind of

779
00:29:03,800 --> 00:29:06,696
go away from the
"formula" as such.

780
00:29:06,720 --> 00:29:09,056

I think that when
I think of formula,

781
00:29:09,080 --> 00:29:11,096
I'm thinking of the

782
00:29:11,120 --> 00:29:13,000
"he's behind you" and

783
00:29:13,000 --> 00:29:14,643
just having the dame.

784
00:29:14,667 --> 00:29:15,696
And the...

785
00:29:15,720 --> 00:29:17,656
All the basic things

786
00:29:17,680 --> 00:29:19,976
rather than a
structural formula,

787
00:29:20,000 --> 00:29:22,176
and having an opening song,

788
00:29:22,200 --> 00:29:24,056
and having something

789
00:29:24,080 --> 00:29:26,276
that happens at the end of Act 1

790
00:29:26,300 --> 00:29:28,506
that will bring them all back.
But then you do that with

791
00:29:28,530 --> 00:29:30,000
straight plays as well

792
00:29:30,000 --> 00:29:32,536
So I remember in,

793
00:29:32,560 --> 00:29:34,456
I think it was
2007, it was when...

794
00:29:34,480 --> 00:29:37,000
Geoff, when you
did Anansi at Talawa.

795

00:29:37,000 --> 00:29:38,053
-Oh, yeah.

796
00:29:38,077 --> 00:29:39,690
-When you did my
Anansi at Talawa.

797
00:29:39,714 --> 00:29:40,714
-Yes.

798
00:29:40,738 --> 00:29:43,896
And it was... I was
writing the Anansi...

799
00:29:43,920 --> 00:29:47,219
the Anansi Christmas show
for Talawa and I was writing

800
00:29:47,243 --> 00:29:49,216
Cinderella, the panto,

801
00:29:49,240 --> 00:29:51,536
for Stratford East
at the same time.

802

00:29:51,560 --> 00:29:53,729
And they were very different

803
00:29:53,754 --> 00:29:55,083
in how I approached them.

804
00:29:55,107 --> 00:29:58,056
But yet there was still a
lot of call and response

805
00:29:58,080 --> 00:29:59,896
and a lot of

806
00:29:59,920 --> 00:30:02,136
audience participation

807
00:30:02,160 --> 00:30:05,640
and songs and stuff. So
they still had similarities,

808
00:30:05,664 --> 00:30:07,576
but there were very...

809
00:30:07,600 --> 00:30:10,296
strict ones that I

used for Cinderella

810
00:30:10,320 --> 00:30:12,776
that were very panto oriented.

811
00:30:12,800 --> 00:30:14,536
And so, yeah, it's...

812
00:30:14,560 --> 00:30:16,336
I think it was

813
00:30:16,360 --> 00:30:19,948
harder to try to make a
panto out of a story that was

814
00:30:19,972 --> 00:30:21,000
a book

815
00:30:21,000 --> 00:30:23,000
than it was

816
00:30:23,000 --> 00:30:25,376
making one out of a fairy tale

817

00:30:25,400 --> 00:30:26,816
that already has

818
00:30:26,840 --> 00:30:29,496
certain points in there that
you can just automatically

819
00:30:29,520 --> 00:30:31,207
move into panto.

820
00:30:33,000 --> 00:30:34,496
-Yeah, I think it's...

821
00:30:34,520 --> 00:30:36,736
I think you're right,
Trish, because I think that

822
00:30:36,760 --> 00:30:39,056
it makes life-- It's hard
when there's a book

823
00:30:39,080 --> 00:30:40,536
because it's kind of...

824
00:30:40,560 --> 00:30:44,736

You know, Peter Pan is the
most glorious, magical thing,

825
00:30:44,760 --> 00:30:46,936
story, and I've seen

826
00:30:46,960 --> 00:30:50,000
incredible versions
of it on stage.

827
00:30:50,000 --> 00:30:51,656
But if I'm honest,

828
00:30:51,680 --> 00:30:53,616
the pantomime
versions of Peter Pan

829
00:30:53,640 --> 00:30:55,382
never have been
felt as successful

830
00:30:55,406 --> 00:30:57,216
as the one that
sticks to that book

831

00:30:57,240 --> 00:30:59,269
and that magical
thing in the heart of it

832
00:30:59,293 --> 00:31:02,296
because you tend to
come out from it, but,

833
00:31:02,320 --> 00:31:04,576
I don't know, I
haven't seen enough

834
00:31:04,600 --> 00:31:07,363
to make that broad
statement, probably.

835
00:31:07,387 --> 00:31:09,603
-No, I think that's a very
good point, actually, because

836
00:31:09,627 --> 00:31:11,676
I think pantomime
borders on parody.

837
00:31:11,700 --> 00:31:14,516
So there's that little line

between is it true, is it real, is it not?

838
00:31:14,540 --> 00:31:16,416
But with Peter Pan,
you've got to really invest

839
00:31:16,440 --> 00:31:19,936
100% into it being
a plausible story.

840
00:31:19,960 --> 00:31:22,000
And when it's pantomime-fied,

841
00:31:22,000 --> 00:31:23,536
it sort of loses
a lot of that...

842
00:31:23,560 --> 00:31:25,296
a little of that
sincerity perhaps.

843
00:31:25,320 --> 00:31:26,936
-I think it sometimes can.

844
00:31:26,960 --> 00:31:28,336

I think... And that...

845
00:31:28,360 --> 00:31:31,656
But I think in terms of
that as well, I think the...

846
00:31:31,680 --> 00:31:33,856
You know, I just
saw in the chat,

847
00:31:33,880 --> 00:31:36,123
you know, what makes a
formula of a pantomime. I think...

848
00:31:36,147 --> 00:31:38,767
I think the thing
is, is that, you know...

849
00:31:40,000 --> 00:31:42,016
As an example, I'll
tell you a funny story.

850
00:31:42,040 --> 00:31:43,936
I was auditioning,

851

00:31:43,960 --> 00:31:46,187
and I basically...

852
00:31:47,000 --> 00:31:50,000
Especially early on, I would...

853
00:31:50,000 --> 00:31:53,176
The Ladybird books for kids,

854
00:31:53,200 --> 00:31:56,727
right, that show...
that are the fairy tales.

855
00:31:56,751 --> 00:31:59,096
What they do is so succinctly

856
00:31:59,120 --> 00:32:01,456
tell a story in a few pages

857
00:32:01,480 --> 00:32:04,056
to a 3 or 5-year-old or whatever

858
00:32:04,080 --> 00:32:05,751
that can understand.

859
00:32:06,000 --> 00:32:08,496
And actually,
starting off with that

860
00:32:08,520 --> 00:32:11,776
as a starting off thing and
then, whoosh, leaping off, and

861
00:32:11,800 --> 00:32:13,616
obviously as I wrote more

862
00:32:13,640 --> 00:32:15,896
and became more
experienced, I didn't

863
00:32:15,920 --> 00:32:18,000
feel like I needed
to do that, but

864
00:32:18,000 --> 00:32:21,896
it's actually, equally, I felt more
like, well, how can I change it?

865
00:32:21,920 --> 00:32:24,616
But actually, I was

auditioning for Sir Trevor Nunn,

866
00:32:24,640 --> 00:32:27,456
and I was
auditioning for a show,

867
00:32:27,480 --> 00:32:29,940
and he's like, "Oh, you do
the pantomimes at Hackney",

868
00:32:29,964 --> 00:32:31,456
and I was like, "Oh yes, I do."

869
00:32:31,480 --> 00:32:34,336
And he's... and, you know,
how wonderfully intellectual he is,

870
00:32:34,360 --> 00:32:37,000
and he was sort of talking,
and he's like, "Oh, so,

871
00:32:37,000 --> 00:32:39,696
"you know, I love pantomime,
what's your inspiration?"

872

00:32:39,720 --> 00:32:41,896
You know, "Where do you
get your inspiration from?"

873
00:32:41,920 --> 00:32:44,256
And before I could even
think about what I was saying

874
00:32:44,280 --> 00:32:46,456
and try to sound more
intelligent than I obviously am,

875
00:32:46,480 --> 00:32:48,416
I just went, mmm,
the Ladybird book.

876
00:32:48,440 --> 00:32:50,014
And it kind of fell...

877
00:32:50,038 --> 00:32:51,576
It kind of fell really dead.

878
00:32:51,600 --> 00:32:54,376
My audition finished
quite quickly after that.

879
00:32:54,400 --> 00:32:55,976
[laughter]

880
00:32:56,000 --> 00:32:58,816
But I think that's
the truth of it,

881
00:32:58,840 --> 00:33:00,605
is that the simplicity

882
00:33:00,629 --> 00:33:03,576
of a fairy tale, like
Trish was saying,

883
00:33:03,600 --> 00:33:06,456
is actually a great place to be

884
00:33:06,480 --> 00:33:08,856
to then be able to vary
it and jump away from,

885
00:33:08,880 --> 00:33:10,736
and whenever you like.

886

00:33:10,760 --> 00:33:13,206
But if you're looking at something
as dense as Treasure Island

887
00:33:13,230 --> 00:33:15,736
or as dense as... as Peter Pan,

888
00:33:15,760 --> 00:33:18,176
you can get yourself
into a bit of trouble,

889
00:33:18,200 --> 00:33:19,963
because you leave
bits out, or whatever.

890
00:33:19,987 --> 00:33:21,256
-And it's the beats as well.

891
00:33:21,280 --> 00:33:22,496
The beats of the page turning

892
00:33:22,520 --> 00:33:24,976
should be the beats of
the scene changes as well.

893

00:33:25,000 --> 00:33:28,216
-Having said that,
with the fairy tales,

894
00:33:28,240 --> 00:33:30,336
they do go into
some dark places.

895
00:33:30,360 --> 00:33:32,576
When you go back to...
When you look at the originals

896
00:33:32,600 --> 00:33:33,936
and you really look at

897
00:33:33,960 --> 00:33:36,176
the themes of them,

898
00:33:36,200 --> 00:33:39,496
and I like to go back
to those original ones,

899
00:33:39,520 --> 00:33:41,656
and then I can then go, okay,

900

00:33:41,680 --> 00:33:45,000
then I can look at it and
look at the parallels of today

901
00:33:45,000 --> 00:33:46,778
and look at how...

902
00:33:46,802 --> 00:33:48,296
how relevant they are

903
00:33:48,320 --> 00:33:51,816
today and how they can hit
an audience in a different way.

904
00:33:51,840 --> 00:33:54,176
And that's how I approach them.

905
00:33:54,200 --> 00:33:56,816
And then once I've
got the story down,

906
00:33:56,840 --> 00:33:59,663
then I start looking at
where those jokes might fall

907

00:33:59,687 --> 00:34:01,409
and where the songs
might fall, and then...

908
00:34:01,433 --> 00:34:02,736
And how it might

909
00:34:02,760 --> 00:34:03,976
be a pantomime.

910
00:34:04,000 --> 00:34:05,816
So I kind of do
it back to front,

911
00:34:05,840 --> 00:34:07,136
because the story

912
00:34:07,160 --> 00:34:08,615
is the most
important part for me.

913
00:34:08,639 --> 00:34:09,660
And then

914
00:34:09,684 --> 00:34:11,456

how that works

915
00:34:11,480 --> 00:34:14,256
within whatever genre

916
00:34:14,280 --> 00:34:15,536
that I'm putting it in,

917
00:34:15,560 --> 00:34:17,136
then... then...

918
00:34:17,160 --> 00:34:20,216
panto has its own rules and
its own ways of telling a--

919
00:34:20,240 --> 00:34:22,296
telling a story. So
then I look at that.

920
00:34:22,320 --> 00:34:25,216
But it's always the
story and the theme, and

921
00:34:25,240 --> 00:34:27,480
why do I want to write

it. What is it saying to me

922
00:34:27,504 --> 00:34:28,616
right now?

923
00:34:28,640 --> 00:34:32,296
-And jokes, I think, is an important thing
to talk about for a little moment, because

924
00:34:32,320 --> 00:34:35,896
obviously we all know jokes and
pantomime sometimes are very old,

925
00:34:35,920 --> 00:34:38,825
they've been used before,
they've been passed down orally

926
00:34:38,849 --> 00:34:40,296
through various generations.

927
00:34:40,320 --> 00:34:42,576
Where do we... Where
do we accumulate

928
00:34:42,600 --> 00:34:44,576

our material from? I'm
sure, you know, we all

929
00:34:44,600 --> 00:34:48,936
make a lot of it up, but there's lots
of places we go to to find material.

930
00:34:48,960 --> 00:34:52,656
One... One... Somebody popped
up in the-- Was it Lisa? Lisa Frith

931
00:34:52,680 --> 00:34:54,896
recommended a very good book by

932
00:34:54,920 --> 00:34:56,116
Paul Harris.

933
00:34:56,140 --> 00:34:59,000
I don't know if you're aware of this
book called The Pantomime Book.

934
00:34:59,000 --> 00:35:00,216
And this has got...

935
00:35:00,240 --> 00:35:03,536

It's really a blueprint of-- I'll
show it again in case you missed it.

936
00:35:03,560 --> 00:35:07,256
It's a blueprint of all
the pantomime routines.

937
00:35:07,280 --> 00:35:08,296
They're all in there.

938
00:35:08,320 --> 00:35:11,442
The knock, knock gags,
the he's behind you,

939
00:35:11,466 --> 00:35:12,466
tiddly tree,

940
00:35:12,490 --> 00:35:15,340
sticks is in there
as a basic script

941
00:35:15,364 --> 00:35:18,096
which you can then
incorporate in your script.

942

00:35:18,120 --> 00:35:20,047
But I tend to find
that when I'm,

943
00:35:20,071 --> 00:35:22,876
especially when I'm writing for
Canon and Ball, I watch their material,

944
00:35:22,900 --> 00:35:23,936
their TV shows,

945
00:35:23,960 --> 00:35:26,376
and kind of get a
sense of their style

946
00:35:26,400 --> 00:35:28,336
rather than individual gags.

947
00:35:28,360 --> 00:35:31,688
But also I know that stage crew have
said to me, why don't you put this gag in?

948
00:35:31,712 --> 00:35:33,682
I'll go, oh, yeah, that's
great. That's brilliant.

949
00:35:33,706 --> 00:35:35,626
That will work just there.
And giving it to them.

950
00:35:35,650 --> 00:35:36,816
And it's almost like it's a

951
00:35:36,840 --> 00:35:39,256
communal activity
putting together the script.

952
00:35:39,280 --> 00:35:40,936
You don't have
the same ownership

953
00:35:40,960 --> 00:35:44,216
as if you were a playwrite and that
was, you know, your name on the front.

954
00:35:44,240 --> 00:35:45,336
So where do we...

955
00:35:45,360 --> 00:35:48,293
where do we go for our
material? Where do we find it?

956
00:35:49,353 --> 00:35:51,016
-I tend to look at...

957
00:35:51,040 --> 00:35:55,276
I follow the characters and so
there's funny things that they do.

958
00:35:56,767 --> 00:36:00,580
And... And that then
leads to a template

959
00:36:00,604 --> 00:36:02,496
that we have in the rehearsal room.

960
00:36:02,520 --> 00:36:04,609
And I can find jokes
in joke books and stuff,

961
00:36:04,633 --> 00:36:07,256
but it's usually the funny
bones of the performers

962
00:36:07,280 --> 00:36:09,056
that can find

963
00:36:09,080 --> 00:36:10,936
little gems

964
00:36:10,960 --> 00:36:13,000
within what's written.

965
00:36:13,333 --> 00:36:16,000
And go from there, yeah.

966
00:36:16,000 --> 00:36:17,000
-Yeah.

967
00:36:17,024 --> 00:36:18,056
-I think for me,

968
00:36:18,080 --> 00:36:20,000
it's like the gags...

969
00:36:20,000 --> 00:36:24,576
It's finding ways of
putting gags in that

970
00:36:24,600 --> 00:36:27,176

are true to the characters,

like Trish is saying.

971

00:36:27,200 --> 00:36:31,776

You've got... The charac-- The

joke has to come from the character.

972

00:36:31,800 --> 00:36:33,376

So if you're writing

for a character,

973

00:36:33,400 --> 00:36:34,465

it's got to be truthful.

974

00:36:34,489 --> 00:36:35,489

It's like...

975

00:36:35,513 --> 00:36:37,976

And it's like even

if a dame and a,

976

00:36:38,000 --> 00:36:41,056

say, their love

interest are bantering,

977

00:36:41,080 --> 00:36:43,816
and you put some gags
in there, whether they're

978
00:36:43,840 --> 00:36:46,296
old gags, or whether
they're ones that come to you,

979
00:36:46,320 --> 00:36:48,988
or whether there's a
particular line in Frasier

980
00:36:49,012 --> 00:36:51,103
that I'm just like,
oh god, that's classic.

981
00:36:51,127 --> 00:36:54,136
How can I nick that
and just tweak it,

982
00:36:54,160 --> 00:36:57,136
or nick the idea of where
the gag is coming from

983
00:36:57,160 --> 00:36:59,616
and just put that in somewhere?

984
00:37:00,873 --> 00:37:04,816
it falls flat unless
it's told with truth.

985
00:37:04,840 --> 00:37:08,656
Unless the gag is truthfully
coming from that character,

986
00:37:08,680 --> 00:37:10,536
and you can believe that,

987
00:37:10,560 --> 00:37:14,000
because obviously for...

988
00:37:14,000 --> 00:37:16,936
Like Trish, I'm story led

989
00:37:16,960 --> 00:37:21,056
and I don't write for big
names like yourself, Ian,

990
00:37:21,080 --> 00:37:23,856
I haven't got that
wonderful, you know,

991
00:37:23,880 --> 00:37:26,896
that treasure of those
incredible comedians who,

992
00:37:26,920 --> 00:37:28,976
obviously, they do
come with their own style

993
00:37:29,000 --> 00:37:30,676
and their own
characters and their own...

994
00:37:30,700 --> 00:37:33,136
their own... their
own material, but...

995
00:37:33,160 --> 00:37:36,096
but you've still got to find
a way of making that work

996
00:37:36,120 --> 00:37:38,736
in a theatre piece and
keeping the reins on.

997

00:37:38,760 --> 00:37:41,000
If you're trying it

998
00:37:41,000 --> 00:37:44,000
with a group of
actors with funny bones,

999
00:37:44,000 --> 00:37:47,656
I just, like, one of the
main notes I always

1000
00:37:47,680 --> 00:37:51,016
hear myself saying in a
rehearsal room as the director,

1001
00:37:51,040 --> 00:37:54,496
is I just need to believe

1002
00:37:54,520 --> 00:37:57,456
that the gag will only work if I
really believe you love each other,

1003
00:37:57,480 --> 00:38:00,096
or that you really fancy her.

1004

00:38:00,120 --> 00:38:02,376
If you don't... if you're taking
the mick and you're not...

1005
00:38:02,400 --> 00:38:04,576
and you don't really feel
it, then it won't make fun.

1006
00:38:04,600 --> 00:38:06,780
If you're really
trying to woo her,

1007
00:38:06,804 --> 00:38:09,776
then really woo her, and
that gag will land a lot better.

1008
00:38:09,800 --> 00:38:13,176
-And it's also... Yeah, and it's also
knowing when to take a joke out as well.

1009
00:38:13,200 --> 00:38:14,200
-Oh, gosh, yes.

1010
00:38:14,224 --> 00:38:15,705
-It's inappropriate
in that situation,

1011
00:38:15,729 --> 00:38:18,576
because I know comics who
want to do a joke in any situation

1012
00:38:18,600 --> 00:38:20,416
and I'll say no
because it doesn't

1013
00:38:20,440 --> 00:38:22,000
give value to that scene.

1014
00:38:22,000 --> 00:38:23,000
It's not important.

1015
00:38:23,024 --> 00:38:25,187
-It's the wrong time. It's
the wrong time in the story.

1016
00:38:25,211 --> 00:38:27,896
-Great gag, wrong time. Get it in
the right place at the right time.

1017
00:38:27,920 --> 00:38:31,936
We are getting flooded with questions

and answers in the Q&A box at the moment.

1018
00:38:31,960 --> 00:38:34,736
If you've got any
questions, do ping them over

1019
00:38:34,760 --> 00:38:36,336
to the Q&A box,

1020
00:38:36,360 --> 00:38:38,536
and we shall endeavour
to answer them.

1021
00:38:39,380 --> 00:38:41,696
So yeah, so we're
accumulating material

1022
00:38:41,720 --> 00:38:44,696
where we get our jokes
from, the variety of it.

1023
00:38:44,720 --> 00:38:48,000
And I suppose, really, we..

1024
00:38:48,000 --> 00:38:51,000

I'm going to start asking
questions from the Q&A, actually,

1025
00:38:51,000 --> 00:38:53,496
because this refers to
something Susie said earlier on.

1026
00:38:53,520 --> 00:38:55,656
And this is from
Joanne Gilchrist.

1027
00:38:55,680 --> 00:38:57,776
What's an example of a political

1028
00:38:57,800 --> 00:39:00,000
with a small "p" gag?

1029
00:39:00,373 --> 00:39:01,587
Susie.

1030
00:39:01,611 --> 00:39:04,136
-Okay, a political
with a small "p" gag.

1031
00:39:04,160 --> 00:39:05,440

Gosh, now I'm going back.

1032
00:39:05,464 --> 00:39:06,976
Alright...

1033
00:39:07,000 --> 00:39:09,528
I guess it's something
that's more...

1034
00:39:09,552 --> 00:39:10,552
Uh...

1035
00:39:10,576 --> 00:39:12,827
God, I've got to
think about one now.

1036
00:39:15,000 --> 00:39:18,289
You can have a...
You can have a...

1037
00:39:18,313 --> 00:39:20,463
-Because you were talking
about Windrush, weren't you?

1038
00:39:20,487 --> 00:39:21,896

-Yeah, I was talking
about Windrush,

1039
00:39:21,920 --> 00:39:26,296
but also you could have a go-- You know,
I love having a go at right-wing idiots,

1040
00:39:26,320 --> 00:39:28,573
and I wear my...

1041
00:39:28,597 --> 00:39:31,816
my socialist arm on my--
absolutely on my heart and sleeve,

1042
00:39:31,840 --> 00:39:33,000
my heart's there.

1043
00:39:33,000 --> 00:39:36,096
I think... I think what
you can do is... is...

1044
00:39:36,120 --> 00:39:40,056
is joke about the
state of the world now,

1045

00:39:40,080 --> 00:39:42,816
but within a...
but without going

1046
00:39:42,840 --> 00:39:47,656
"Oh, you know, yes, I think Nigel Farage
is an absolute stupid frog-faced twit."

1047
00:39:47,680 --> 00:39:49,416
You know, you
don't want to say that.

1048
00:39:49,440 --> 00:39:51,896
So what you want
to do is be able to...

1049
00:39:51,920 --> 00:39:53,576
to... to...

1050
00:39:53,600 --> 00:39:56,336
Perhaps the baddie character

1051
00:39:56,360 --> 00:39:59,696
says something, and you can...

1052

00:39:59,720 --> 00:40:01,976
you can have a go at that.

1053
00:40:02,000 --> 00:40:05,496
That everybody knows
what you're talking about,

1054
00:40:05,520 --> 00:40:07,720
but you don't actually have to
hit the nail on the head.

1055
00:40:07,744 --> 00:40:09,989
-Yeah, without being overt.
And I think also accumulating

1056
00:40:10,013 --> 00:40:11,336
the view of your
audience as well.

1057
00:40:11,360 --> 00:40:12,523
The community is--

1058
00:40:12,547 --> 00:40:14,696
-Yeah, yeah, and recognition.

1059

00:40:14,720 --> 00:40:16,336
Like, you can, you
know, you can...

1060
00:40:16,360 --> 00:40:19,016
You know, you can have
a go at, sort of, you know,

1061
00:40:19,040 --> 00:40:20,856
somebody put in a parking--

1062
00:40:20,880 --> 00:40:23,336
You know, parking in
Hackney is horrendous.

1063
00:40:23,360 --> 00:40:27,696
So, you know, you can have a
parking ticket put on the coach,

1064
00:40:27,720 --> 00:40:30,296
and the local people
know, you know.

1065
00:40:30,320 --> 00:40:32,966
Unfortunately, a lot of the people
who go and watch the shows there

1066
00:40:32,990 --> 00:40:34,776
then get towed away
as they come out,

1067
00:40:34,800 --> 00:40:36,336
and it ain't so funny.

1068
00:40:37,220 --> 00:40:39,429
But, you know, but I think...

1069
00:40:39,453 --> 00:40:40,851
I think,

1070
00:40:40,875 --> 00:40:42,176
yeah, I think you can...

1071
00:40:42,200 --> 00:40:44,536
And you can have characters that...

1072
00:40:44,560 --> 00:40:45,560
-Hmm.

1073
00:40:45,584 --> 00:40:47,496

-That play that role

1074
00:40:47,520 --> 00:40:51,016
of you being able
to make fun of things.

1075
00:40:52,027 --> 00:40:53,720
And then I suppose the more--

1076
00:40:53,744 --> 00:40:56,016
You know, the more overtly...

1077
00:40:58,426 --> 00:41:00,536
political gag would
be, for example,

1078
00:41:00,560 --> 00:41:03,256
I suppose, because after Brexit,

1079
00:41:03,280 --> 00:41:04,976
I think from 2016 onwards,

1080
00:41:05,000 --> 00:41:06,627
I just got more and more angry.

1081
00:41:06,651 --> 00:41:07,896
[laughs]

1082
00:41:07,920 --> 00:41:11,296
So therefore, politics was
woven more into the narrative,

1083
00:41:11,320 --> 00:41:12,696
as well as just a gag,

1084
00:41:12,720 --> 00:41:14,000
or having a go at.

1085
00:41:14,000 --> 00:41:18,056
Very much that idea of
people trying to divide us

1086
00:41:18,080 --> 00:41:20,256
was written into
the narratives more.

1087
00:41:20,280 --> 00:41:21,936
And by the time
I got to Catford,

1088
00:41:21,960 --> 00:41:23,496
and I just didn't care anymore,

1089
00:41:23,520 --> 00:41:26,176
I had a character
that was called

1090
00:41:26,200 --> 00:41:28,776
Boris the Lying Cockroach.

1091
00:41:28,800 --> 00:41:30,936
And you can imagine--

1092
00:41:30,960 --> 00:41:32,056
[laughter]

1093
00:41:32,080 --> 00:41:36,336
And I can't tell you
how many emails I got

1094
00:41:36,360 --> 00:41:37,873
from adults going,

1095
00:41:37,897 --> 00:41:40,096

"Thank you, that was
the best therapy session

1096
00:41:40,120 --> 00:41:42,096
I have had for
the last few years",

1097
00:41:42,120 --> 00:41:44,016
because all I
could do every time

1098
00:41:44,040 --> 00:41:47,549
he came on, I was going,
"Boris, the lying cockroach."

1099
00:41:47,573 --> 00:41:49,928
and they said they felt
a lot better, you know,

1100
00:41:49,952 --> 00:41:51,896
so I'll help wherever
I can, you know?

1101
00:41:51,920 --> 00:41:54,376
You know, I like to
help the audience along.

1102
00:41:54,400 --> 00:41:55,640
Community service. It's great.

1103
00:41:55,664 --> 00:41:57,976
-Saves them money. If it
saves them money, then fine,

1104
00:41:58,000 --> 00:42:00,007
you know, I think that's it.

1105
00:42:01,000 --> 00:42:04,376
-The second show I ever
wrote for Theater Peckham,

1106
00:42:04,400 --> 00:42:05,616
it was...

1107
00:42:05,640 --> 00:42:07,296
We based it on
A Christmas Carol,

1108
00:42:07,320 --> 00:42:09,256
and it was called
Scroogelicious.

1109
00:42:09,280 --> 00:42:10,567
And...

1110
00:42:10,591 --> 00:42:12,816
it went down very well

1111
00:42:12,840 --> 00:42:15,736
because we-- I slightly

1112
00:42:15,760 --> 00:42:17,776
tweaked the
character of Scrooge.

1113
00:42:17,800 --> 00:42:20,336
And one of the things, I'd
made him a property developer.

1114
00:42:20,360 --> 00:42:23,200
So there was a lot of
stuff about gentrification.

1115
00:42:23,224 --> 00:42:26,296
And particularly in Peckham,

1116
00:42:26,320 --> 00:42:28,616
and also Hackney,
where I actually live,

1117
00:42:28,640 --> 00:42:30,376
that's a big thing.

1118
00:42:30,400 --> 00:42:31,776
So that went down very...

1119
00:42:31,800 --> 00:42:33,494
You know, a lot of people say,

1120
00:42:33,518 --> 00:42:36,696
"Oh..." I think my brother come
to see one of the other shows I did.

1121
00:42:36,720 --> 00:42:37,976
And he...

1122
00:42:38,000 --> 00:42:39,776
And he was talking to
a couple who'd seen--

1123

00:42:39,800 --> 00:42:42,136
who'd seen all the shows
there and he was saying,

1124
00:42:42,160 --> 00:42:44,416
"Yeah, we really like that
one about the gentrification."

1125
00:42:44,440 --> 00:42:46,136
He couldn't remember
the name of it, but

1126
00:42:46,160 --> 00:42:48,040
that resonated
with a lot of people.

1127
00:42:48,064 --> 00:42:49,313
-Yeah, they hit the right--

1128
00:42:49,337 --> 00:42:50,396
Yeah, yeah.

1129
00:42:50,420 --> 00:42:53,601
-...spot. Another question
from Elaine DeBuro.

1130
00:42:53,625 --> 00:42:56,136
"Once you've written your
brilliant pantomime script,

1131
00:42:56,160 --> 00:42:58,000
"where do you send it?"

1132
00:42:58,000 --> 00:43:01,176
Which is a very good
and practical question.

1133
00:43:01,200 --> 00:43:02,680
Where do we send our scripts?

1134
00:43:02,704 --> 00:43:05,056
Because it's very different
with pantomimes to plays,

1135
00:43:05,080 --> 00:43:07,736
because obviously there's
agencies for plays, agents.

1136
00:43:07,760 --> 00:43:10,416
There are no agents that
I know of for pantomime

1137
00:43:10,440 --> 00:43:12,816
because they're usually
bespoke for a venue,

1138
00:43:12,840 --> 00:43:14,576
or for a company.

1139
00:43:14,600 --> 00:43:16,258
And it's a difficult one.

1140
00:43:16,282 --> 00:43:18,000
Has anybody got
any thoughts on where...

1141
00:43:18,000 --> 00:43:20,189
where we can send
our panto scripts?

1142
00:43:20,213 --> 00:43:22,376
I didn't send a pantom script
to anybody to begin with,

1143
00:43:22,400 --> 00:43:25,296
I just wrote producers saying

I'd like to write pantomimes.

1144
00:43:25,320 --> 00:43:27,607
I've done a few small TI stuff.

1145
00:43:28,493 --> 00:43:29,936
Would you be interested?

1146
00:43:29,960 --> 00:43:32,389
So it was more promoting
me as a writer than

1147
00:43:32,413 --> 00:43:34,220
sending the scripts off

1148
00:43:34,244 --> 00:43:36,343
Is there a big any
different thoughts on that?

1149
00:43:36,367 --> 00:43:38,176
-That's similarly with me.

1150
00:43:38,200 --> 00:43:40,776
It was having a conversation or

1151
00:43:40,800 --> 00:43:43,256
I think I sent a letter to

1152
00:43:43,280 --> 00:43:44,776
Philip Hedley at the time

1153
00:43:44,800 --> 00:43:46,656
to say that I'd be interested in

1154
00:43:46,680 --> 00:43:48,773
writing musical theater.

1155
00:43:48,797 --> 00:43:50,936
And then it was
when Kerry Michael

1156
00:43:50,960 --> 00:43:53,896
got on board, he asked if I
would write the pantom. So it's...

1157
00:43:53,920 --> 00:43:57,376
it's very different to
sending things off.

1158

00:43:57,400 --> 00:44:00,816
I think what I would suggest is
try to connect yourself to a theatre,

1159
00:44:00,840 --> 00:44:02,536
a local theatre that you

1160
00:44:02,560 --> 00:44:04,936
perhaps would like to write for.

1161
00:44:04,960 --> 00:44:08,536
And talk to them down there
and tell them what you're doing.

1162
00:44:08,560 --> 00:44:11,816
Maybe send them samples of what
you're doing and what you're writing,

1163
00:44:11,840 --> 00:44:13,336
and just have that connection,

1164
00:44:13,360 --> 00:44:15,376
so that at least you

1165
00:44:15,400 --> 00:44:17,612

are having that conversation

1166
00:44:17,636 --> 00:44:18,656
with them,

1167
00:44:18,680 --> 00:44:21,000
with the hope of
writing for them.

1168
00:44:21,024 --> 00:44:24,336
-Yeah, I agree with
Trish. I think actually

1169
00:44:24,360 --> 00:44:26,756
knowing who you
might be writing for

1170
00:44:26,780 --> 00:44:28,849
because it's how long's a
piece of string, you know.

1171
00:44:28,873 --> 00:44:30,374
How many in the cast, how it--

1172
00:44:30,398 --> 00:44:33,104

So going to see them

1173
00:44:33,128 --> 00:44:35,096
and being inspired by a venue,

1174
00:44:35,120 --> 00:44:37,249
by a theatre.

1175
00:44:38,306 --> 00:44:40,016
And as Trish says, you know,

1176
00:44:40,040 --> 00:44:42,296
attaching yourself to that,
or approaching them and...

1177
00:44:42,320 --> 00:44:44,296
or various ones,

1178
00:44:44,320 --> 00:44:47,176
starting a conversation,

1179
00:44:47,200 --> 00:44:49,496
is probably the
best way forward,

1180
00:44:49,520 --> 00:44:51,507
rather than just a cold send.

1181
00:44:53,887 --> 00:44:57,000
You know, it... it... it's...

1182
00:44:57,000 --> 00:45:01,056
Because I got sent a lot of
scripts when I was writing

1183
00:45:01,080 --> 00:45:03,216
and directing for
Hackney Empire.

1184
00:45:03,240 --> 00:45:06,000
A lot of people send me
their pantomime scripts.

1185
00:45:06,000 --> 00:45:08,016
And it was odd,

1186
00:45:08,040 --> 00:45:10,607
because it was like, well, you
know that I write and direct them,

1187
00:45:10,631 --> 00:45:12,556
and actually,

1188
00:45:12,580 --> 00:45:15,856
I don't... I can give you
feedback on that script,

1189
00:45:15,880 --> 00:45:17,416
but I won't necessarily,

1190
00:45:17,440 --> 00:45:19,376
at the moment,
until they fire me,

1191
00:45:19,400 --> 00:45:21,000
they probably
won't do another...

1192
00:45:21,000 --> 00:45:22,536
another panto.

1193
00:45:22,560 --> 00:45:26,976
But what I can do is advise you as
to a style, or how big, or how small.

1194
00:45:27,000 --> 00:45:28,696
Sometimes, you know,

1195
00:45:28,720 --> 00:45:30,656
I think finding
amateur companies.

1196
00:45:30,680 --> 00:45:32,536
You know, a lot of
amateur companies

1197
00:45:32,560 --> 00:45:35,647
do pantomimes,
great pantomimes,

1198
00:45:35,671 --> 00:45:37,129
and...

1199
00:45:37,153 --> 00:45:38,816
-Self-written ones as well.

1200
00:45:38,840 --> 00:45:41,896
-Yeah, but also they often
are looking for scripts.

1201
00:45:41,920 --> 00:45:44,056
And I think-- And for writers.

1202
00:45:44,080 --> 00:45:46,746
And I think, you
know, that can be great,

1203
00:45:46,770 --> 00:45:50,056
because often you
have the joy then of

1204
00:45:50,080 --> 00:45:52,016
being able to write
for a large cast.

1205
00:45:52,040 --> 00:45:55,000
You know, often it's a large
cast in an amateur show.

1206
00:45:55,024 --> 00:45:57,376
And you're not restricted

1207
00:45:57,400 --> 00:45:59,976
necessarily as much
by budget, sometimes.

1208
00:46:01,013 --> 00:46:04,816
And... And actually,
that's quite a good way in,

1209
00:46:04,840 --> 00:46:06,976
you know? It can be
quite a good way in,

1210
00:46:07,000 --> 00:46:10,783
and it's still, you know, you do get
paid as a writer for an amateur script.

1211
00:46:10,807 --> 00:46:13,616
So I think that's a
good way forward.

1212
00:46:13,640 --> 00:46:16,176
Or finding a youth company.

1213
00:46:16,200 --> 00:46:21,056
You know, in your local theater, or
your local church hall, or somewhere,

1214
00:46:21,080 --> 00:46:22,536

and cut your teeth,

1215
00:46:22,560 --> 00:46:25,016
maybe trying to
write a panto for them.

1216
00:46:25,040 --> 00:46:27,000
I think that's...

1217
00:46:27,000 --> 00:46:30,000
I think that's a good
way in too, probably.

1218
00:46:30,000 --> 00:46:33,376
-I think there's a lot of homework before
the writing, isn't there, with pantomime?

1219
00:46:33,400 --> 00:46:36,136
Get to know the group, get to
know your theatre, getting to know

1220
00:46:36,160 --> 00:46:38,776
maybe a writing group
connected with the theatre as well.

1221

00:46:38,800 --> 00:46:41,183
We've got a practical
question here from Clare.

1222
00:46:41,207 --> 00:46:42,359
Cunliffe-Saunders.

1223
00:46:42,383 --> 00:46:44,216
How much do you
include about set,

1224
00:46:44,240 --> 00:46:47,100
lighting and props
in your script?

1225
00:46:48,160 --> 00:46:50,000
That's a good one, isn't it?

1226
00:46:50,000 --> 00:46:54,096
Now, I would mention
the locations of each scene,

1227
00:46:54,120 --> 00:46:55,518
but beyond that,

1228

00:46:55,542 --> 00:46:58,256
my sets would be
given to me as a...

1229
00:46:58,280 --> 00:46:59,976
That's what you've got.

1230
00:47:00,000 --> 00:47:02,376
The lighting, I may
mention specials

1231
00:47:02,400 --> 00:47:04,276
that may be on Aladdin's lamp

1232
00:47:04,300 --> 00:47:05,706
or something.

1233
00:47:05,730 --> 00:47:07,724
And props, occasionally I
would ask for something

1234
00:47:07,748 --> 00:47:09,576
that they don't have
and they'd have to make,

1235

00:47:09,600 --> 00:47:12,696
which would infuriate certain
producers who don't like spending money.

1236
00:47:12,720 --> 00:47:14,880
But generally, I just sort
of slightly allude to them.

1237
00:47:14,904 --> 00:47:16,836
I don't know if anybody's
got any thoughts on...?

1238
00:47:16,860 --> 00:47:19,416
-Yeah, I would say just write

1239
00:47:19,440 --> 00:47:20,693
your story.

1240
00:47:22,000 --> 00:47:24,000
Because I think if you get...

1241
00:47:24,000 --> 00:47:26,136
If you start to preempt

1242
00:47:26,160 --> 00:47:28,736

what you think they
might and might not be,

1243
00:47:28,760 --> 00:47:32,656
they might be able to do
or might not be able to do,

1244
00:47:32,680 --> 00:47:35,336
you're going to restrict
yourself, so just go for it,

1245
00:47:35,360 --> 00:47:38,496
and hopefully you... you'll...

1246
00:47:38,520 --> 00:47:40,536
you're working with a
creative team where they're...

1247
00:47:40,560 --> 00:47:42,000
where they will have

1248
00:47:42,000 --> 00:47:44,736
the foresight and the
expertise to kind of go,

1249

00:47:44,760 --> 00:47:47,427
"Oh yeah, yeah, yeah, we can
make that work", kind of thing.

1250
00:47:47,451 --> 00:47:50,176
But just don't restrict
yourself, just go for your story,

1251
00:47:50,200 --> 00:47:52,176
and however many locations you...

1252
00:47:52,200 --> 00:47:53,867
you think you need.

1253
00:47:53,891 --> 00:47:57,016
So having the story and
whatever props you think you need,

1254
00:47:57,040 --> 00:47:58,376
just go for it.

1255
00:47:58,400 --> 00:48:00,616
And you kind of leave
it up to the director

1256

00:48:00,640 --> 00:48:01,835
and the set designer

1257
00:48:01,859 --> 00:48:04,007
to kind of figure
it out, basically.

1258
00:48:05,000 --> 00:48:08,296
-Yeah, like I said at the
beginning, it's good to have

1259
00:48:08,320 --> 00:48:12,349
a director that you've got
a rapport-- rapport with.

1260
00:48:12,373 --> 00:48:15,608
I mean, with you, Susie, because you
was directing and writing as well, is a lot

1261
00:48:15,632 --> 00:48:18,696
is a lot easier, but if you
are looking for a director

1262
00:48:18,720 --> 00:48:20,443
that's working
with you, it's good

1263
00:48:20,467 --> 00:48:22,256
to have someone who you

1264
00:48:22,280 --> 00:48:24,176
can work with,
who then you trust,

1265
00:48:24,200 --> 00:48:25,748
and then they usually can

1266
00:48:25,772 --> 00:48:28,976
translate what you've
written for a designer.

1267
00:48:29,960 --> 00:48:31,576
And so that it becomes

1268
00:48:31,600 --> 00:48:33,000
less of a...

1269
00:48:33,000 --> 00:48:34,816
a big budget thing,

1270

00:48:34,840 --> 00:48:38,276
because the designer just
sees it in a completely different...

1271
00:48:38,300 --> 00:48:41,136
eye to how you may see it.

1272
00:48:41,160 --> 00:48:44,256
And something that may
feel really expensive to you

1273
00:48:44,280 --> 00:48:45,496
might be just something...

1274
00:48:45,520 --> 00:48:47,736
might not even need
anything, it might be just...

1275
00:48:47,760 --> 00:48:49,456
Not even...

1276
00:48:49,480 --> 00:48:50,896
You might not
need the visuals of it

1277

00:48:50,920 --> 00:48:52,616
because it's already written.

1278
00:48:52,640 --> 00:48:54,496
So there's a lot of
things that you can...

1279
00:48:54,520 --> 00:48:56,216
You can find out along the way,

1280
00:48:56,240 --> 00:48:58,656
but write as much as
you can into the script,

1281
00:48:58,680 --> 00:49:01,056
so then at least when you're
working with the director,

1282
00:49:01,080 --> 00:49:02,656
they can see what you want.

1283
00:49:02,680 --> 00:49:05,113
And then you can
work at getting that.

1284

00:49:05,840 --> 00:49:06,840
-Fair enough.

1285
00:49:06,864 --> 00:49:09,376
-I think for me, obviously,
it was a lot easier and...

1286
00:49:09,400 --> 00:49:13,000
in that I had the
two hats on and so,

1287
00:49:13,000 --> 00:49:15,616
if I'm honest, I
visualise everything.

1288
00:49:15,640 --> 00:49:18,000
When I'm writing, I can see it.

1289
00:49:18,000 --> 00:49:19,776
And often,

1290
00:49:19,800 --> 00:49:23,576
particularly, you know, because
of budget, we didn't have the...

1291

00:49:23,600 --> 00:49:26,496
There were very few pantomimes

1292
00:49:26,520 --> 00:49:29,736
at Hackney that we
designed from scratch

1293
00:49:29,760 --> 00:49:33,223
because financially, it's a
big theatre, they're big shows.

1294
00:49:33,247 --> 00:49:37,136
So therefore, I would
often go and find a set

1295
00:49:37,160 --> 00:49:39,336
that I felt I could

1296
00:49:39,360 --> 00:49:41,176
use the bare bones of,

1297
00:49:41,200 --> 00:49:44,210
and then myself and
the designer, Lotte Collett,

1298

00:49:44,234 --> 00:49:45,776
would then come up with...

1299
00:49:45,800 --> 00:49:47,256
We'd add cloths

1300
00:49:47,280 --> 00:49:49,296
to make it specific to Hackney.

1301
00:49:49,320 --> 00:49:51,896
-Very, very good.
-So we would add things to...

1302
00:49:51,920 --> 00:49:55,776
or special pieces that would make
it feel like it was a designed set,

1303
00:49:55,800 --> 00:49:58,256
but often, you know, Lotte
would have to be using

1304
00:49:58,280 --> 00:49:59,856
a...

1305
00:49:59,880 --> 00:50:02,736

another designer like Mark
Walters sets or somebody like that,

1306
00:50:02,760 --> 00:50:04,496
that we would then adapt

1307
00:50:04,520 --> 00:50:06,616
and add cloths to,

1308
00:50:06,640 --> 00:50:10,936
to be able to make it
feel right for my story.

1309
00:50:10,960 --> 00:50:14,816
And... And that was
something that, obviously,

1310
00:50:14,840 --> 00:50:17,816
as... as the writer,

1311
00:50:17,840 --> 00:50:20,496
I often used to
have to check myself

1312
00:50:20,520 --> 00:50:23,896

with the budget in
the back of my head,

1313
00:50:23,920 --> 00:50:25,896
because also sometimes
I was running the theater,

1314
00:50:25,920 --> 00:50:28,016
so, you know, I had
to answer to the board.

1315
00:50:28,040 --> 00:50:29,336
I couldn't just write something.

1316
00:50:29,360 --> 00:50:31,256
So, you know, I was often used...

1317
00:50:31,280 --> 00:50:32,958
The budget often
did restrict me,

1318
00:50:32,982 --> 00:50:37,000
but then I had the most incredibly
talented, creative team that could make

1319

00:50:37,000 --> 00:50:38,856
my "vision".

1320
00:50:38,880 --> 00:50:40,456
Once I'd shared it with them,

1321
00:50:40,480 --> 00:50:42,936
it was our vision and
we would fight for it

1322
00:50:42,960 --> 00:50:45,136
and we would find
a way of doing it.

1323
00:50:45,160 --> 00:50:48,436
And, you know, and sometimes...

1324
00:50:48,460 --> 00:50:52,496
You know, I remember standing
at the back of... of a theater,

1325
00:50:52,520 --> 00:50:54,676
of Hackney Empire, and
I heard two producers

1326

00:50:54,700 --> 00:50:56,856
discussing what they
thought the budget was.

1327
00:50:56,880 --> 00:50:58,696
And, you know,
they were at least...

1328
00:50:58,720 --> 00:51:01,016
they were at least a
nought off. You know, they...

1329
00:51:01,040 --> 00:51:02,576
We... You know,

1330
00:51:02,600 --> 00:51:06,000
we... we were... we were so
much cheaper than they thought.

1331
00:51:06,000 --> 00:51:07,336
And... and.. But we...

1332
00:51:07,360 --> 00:51:09,936
But because you have
incredible creatives,

1333
00:51:09,960 --> 00:51:14,148
they make it look rich, they
make it special and beautiful

1334
00:51:14,172 --> 00:51:16,216
and... and...

1335
00:51:16,240 --> 00:51:18,376
and spectacular, you know?

1336
00:51:18,400 --> 00:51:20,296
And also knowing where
to spend the money.

1337
00:51:20,320 --> 00:51:21,456
You know, for me,

1338
00:51:21,487 --> 00:51:23,899
started working
with a prop maker

1339
00:51:23,923 --> 00:51:25,056
called Scott Brooker

1340

00:51:25,080 --> 00:51:27,016
who designed the
most incredible puppets,

1341
00:51:27,040 --> 00:51:29,256
and we had King
Kong and stuff like that.

1342
00:51:29,280 --> 00:51:32,696
You know, well, they're the sort of puppets
that you go, well, you invest in them now,

1343
00:51:32,720 --> 00:51:34,656
and then because
you're in a cycle,

1344
00:51:34,680 --> 00:51:37,056
like we had to be
at a cycle in Hackney,

1345
00:51:37,080 --> 00:51:39,056
it went from 5 shows to then.

1346
00:51:39,080 --> 00:51:43,096
I was like, please, God, let me
add another show to the board,

1347
00:51:43,120 --> 00:51:44,656
because I'm going crazy.

1348
00:51:44,680 --> 00:51:48,176
After 10-- 10 or 12
years, I think it was,

1349
00:51:48,200 --> 00:51:49,656
we added another show,

1350
00:51:49,680 --> 00:51:51,976
and then we eventually
were a cycle of seven.

1351
00:51:52,000 --> 00:51:54,237
And then you weren't
wasting money then,

1352
00:51:54,261 --> 00:51:56,166
because you could... you
could use things again,

1353
00:51:56,190 --> 00:51:59,276
or you could use things in other

ways, or even cloths in other ways.

1354
00:52:00,213 --> 00:52:01,656
So I think that's...

1355
00:52:01,680 --> 00:52:04,976
that's the... the
thing, is for me,

1356
00:52:05,000 --> 00:52:06,696
I do often put...

1357
00:52:06,720 --> 00:52:09,216
I probably make my scripts

1358
00:52:09,240 --> 00:52:11,780
perhaps more detailed
than they should be, but it...

1359
00:52:11,804 --> 00:52:13,376
it helps me.

1360
00:52:13,400 --> 00:52:15,760
And then sometimes,
because I'm the director,

1361
00:52:15,784 --> 00:52:17,496
I just leave things
out, because I know

1362
00:52:17,520 --> 00:52:20,136
how I visualize it, but I've...

1363
00:52:20,160 --> 00:52:23,016
and I've spoken to Lotte or
I've spoken to the designer,

1364
00:52:23,040 --> 00:52:24,856
and, you know. But if I'm...

1365
00:52:24,880 --> 00:52:27,747
if I'm licensing my script out,

1366
00:52:27,771 --> 00:52:29,576
I am even more detailed.

1367
00:52:29,600 --> 00:52:32,016
I will go back to
that script, change it,

1368
00:52:32,040 --> 00:52:35,536
and then I will be on
the money about how

1369
00:52:35,560 --> 00:52:37,776
I want to visualize it,

1370
00:52:37,800 --> 00:52:39,560
how it should be visualized.

1371
00:52:39,584 --> 00:52:41,736
But that doesn't mean
to say that you have to...

1372
00:52:41,760 --> 00:52:44,736
I'm not telling you you have
to spend this money to do that,

1373
00:52:44,760 --> 00:52:46,696
it's just, like,
this is the effect,

1374
00:52:46,720 --> 00:52:48,576
this is what needs
to happen here,

1375
00:52:48,600 --> 00:52:51,936
so that the people
aren't left in the dark

1376
00:52:51,960 --> 00:52:55,136
when they receive, you know, a
script that I perhaps licensed out

1377
00:52:55,160 --> 00:52:57,303
to a theater or
another director.

1378
00:52:57,740 --> 00:52:59,696
-Okay, I'm very, very aware

1379
00:52:59,720 --> 00:53:01,689
that we're running
short of time,

1380
00:53:01,713 --> 00:53:03,998
so I'm going to amalgamate
a couple of questions together.

1381
00:53:04,022 --> 00:53:06,860

One from Lisa Firth and
one from Scott Meacock

1382
00:53:06,884 --> 00:53:08,653
about copyright.

1383
00:53:08,677 --> 00:53:12,216
Scott was talking about if he could
do a film, turning it into a pantomime,

1384
00:53:12,240 --> 00:53:13,566
where he would
stand on copyright,

1385
00:53:13,590 --> 00:53:17,536
and Lisa was talking about the Disney
versions and the Ladybird editions.

1386
00:53:17,560 --> 00:53:19,216
Where do we stand on copyright?

1387
00:53:19,240 --> 00:53:21,856
My understanding is
anything that's an oral tradition,

1388

00:53:21,880 --> 00:53:23,973
fairy tale, Cinderella, Aladdin

1389
00:53:23,997 --> 00:53:27,856
Jack and the Beanstalk, Dick
Whittington is open. It's public domain.

1390
00:53:27,880 --> 00:53:29,136
Anybody could do it.

1391
00:53:29,160 --> 00:53:32,896
Books, Treasure Island,
Peter Pan, Wizard of Oz,

1392
00:53:32,920 --> 00:53:36,296
if they're in the public
domain, no longer copyright,

1393
00:53:36,320 --> 00:53:37,896
they can be used as well.

1394
00:53:37,920 --> 00:53:39,176
Anything else

1395
00:53:39,200 --> 00:53:40,496

is to be avoided.

1396
00:53:40,520 --> 00:53:42,296
Would we all agree that's the...

1397
00:53:42,320 --> 00:53:45,136
-Yeah, I think there are
certain things that would...

1398
00:53:45,160 --> 00:53:48,976
I think there are certain things
within the Disney franchise that

1399
00:53:49,000 --> 00:53:50,776
you can't use.

1400
00:53:50,800 --> 00:53:54,336
Like, you couldn't use Jiminy
Cricket if you were doing Pinocchio or,

1401
00:53:54,360 --> 00:53:57,429
you know, so there's certain
things that you'd have to ask.

1402
00:53:57,453 --> 00:53:59,256

-Yeah.

-Just to be sure.

1403

00:53:59,280 --> 00:54:03,136

-The mouse-- The mouse is quite

scary when they send you a letter.

1404

00:54:03,160 --> 00:54:04,616

And that includes using--

1405

00:54:04,640 --> 00:54:07,976

That... That includes

using their music.

1406

00:54:08,000 --> 00:54:09,016

-Oh, yes. Yeah.

1407

00:54:09,040 --> 00:54:10,896

-I mean, you cannot

use Disney music.

1408

00:54:10,920 --> 00:54:12,336

I know people do.

1409

00:54:12,360 --> 00:54:14,696

-It always used to be,
didn't it? ABBA, Beetles,

1410
00:54:14,720 --> 00:54:17,696
Queen and Disney are
to be avoided at all costs.

1411
00:54:17,720 --> 00:54:19,616
Though I think a few
of those do slip in.

1412
00:54:19,640 --> 00:54:21,376
But certainly Disney
is to be avoided.

1413
00:54:21,400 --> 00:54:23,366
And another interesting
question comes from Scott.

1414
00:54:23,390 --> 00:54:25,126
I don't know if it's the
same Scott Meacock.

1415
00:54:25,150 --> 00:54:28,496
Some groups are concerned
about having a dame in pantomime

1416
00:54:28,520 --> 00:54:30,720
as they feel that might offend.

1417
00:54:30,744 --> 00:54:32,774
What are people's thoughts?

1418
00:54:32,798 --> 00:54:34,131
-What?

1419
00:54:34,155 --> 00:54:35,642
-I think I have to,

1420
00:54:35,666 --> 00:54:38,096
yeah, I have to
censor myself now.

1421
00:54:38,120 --> 00:54:40,155
I think that's a silly idea.

1422
00:54:40,179 --> 00:54:41,319
[laughs]

1423
00:54:41,343 --> 00:54:43,896

I mean, you know, offend who?

1424
00:54:43,920 --> 00:54:45,656
-I was going to say that.

1425
00:54:45,680 --> 00:54:49,136
-I mean, I suppose, you know, certainly
not the children, they won't give a damn.

1426
00:54:49,160 --> 00:54:50,576
It's about character.

1427
00:54:50,600 --> 00:54:53,016
It's about... You know,
and I think it depends on...

1428
00:54:53,040 --> 00:54:54,868
I think it depends
as well on, you know,

1429
00:54:54,892 --> 00:54:56,222
there are different
types of dame.

1430
00:54:56,246 --> 00:54:58,529

There's the dame that
is a bloke in a frock.

1431
00:54:58,553 --> 00:55:02,136
There's the Danes
that are incredible

1432
00:55:02,160 --> 00:55:03,767
drag artists.

1433
00:55:03,791 --> 00:55:06,136
There are dames that are women.

1434
00:55:06,160 --> 00:55:09,816
And there are also baddies
that can be played by a man,

1435
00:55:09,840 --> 00:55:11,656
perhaps as a female character,

1436
00:55:11,680 --> 00:55:13,220
or indeed, perhaps,

1437
00:55:13,244 --> 00:55:14,496
a...

1438
00:55:14,520 --> 00:55:16,424
a kind of asexual character

1439
00:55:17,000 --> 00:55:18,896
So, and...

1440
00:55:18,920 --> 00:55:21,056
Equally nowadays, I think it...

1441
00:55:21,080 --> 00:55:25,376
I'm sure that there are trans characters
in many pantomimes, and why not?

1442
00:55:25,400 --> 00:55:27,341
It's about representation

1443
00:55:27,365 --> 00:55:28,576
across the board.

1444
00:55:28,600 --> 00:55:31,553
I think if somebody's
coming to a pantomime

1445

00:55:31,577 --> 00:55:33,896
and thinks they're
going to be offended by

1446
00:55:33,920 --> 00:55:35,856
cross-gender,

1447
00:55:35,880 --> 00:55:38,896
you know, it's been
the tradition for years.

1448
00:55:38,920 --> 00:55:41,003
Women have played men,
men have played women.

1449
00:55:41,027 --> 00:55:43,736
How they play them

1450
00:55:43,760 --> 00:55:46,856
is up to them. And indeed,
humans have played animals.

1451
00:55:46,880 --> 00:55:48,976
And likewise, and
the other way around.

1452
00:55:49,000 --> 00:55:52,056
So if you're gonna get... if you're
gonna get offended by that, then don't go.

1453
00:55:52,080 --> 00:55:56,000
But I think, of course now,

1454
00:55:56,000 --> 00:55:57,456
I think there are...

1455
00:55:57,480 --> 00:55:58,896
there are...

1456
00:55:58,920 --> 00:56:02,400
there's a tightrope
in which we all walk.

1457
00:56:02,424 --> 00:56:06,000
And one would never
want to offend anyone.

1458
00:56:07,000 --> 00:56:10,096
But I think also, I think you're
more likely to be offended

1459
00:56:10,120 --> 00:56:12,056
by the misogyny in
a lot of pantomimes

1460
00:56:12,080 --> 00:56:13,376
than you are

1461
00:56:13,400 --> 00:56:17,000
perhaps a man playing
a woman, you know.

1462
00:56:17,000 --> 00:56:21,270
-So we're not going to have time for
all these other questions, I'm afraid.

1463
00:56:21,294 --> 00:56:23,186
I don't know how we're
going to deal with those.

1464
00:56:23,210 --> 00:56:24,736
Perhaps the
moderator can tell us.

1465
00:56:24,760 --> 00:56:26,456
But before we finish,

1466
00:56:26,480 --> 00:56:27,816
we've got four minutes.

1467
00:56:27,840 --> 00:56:30,000
Could you give us your final

1468
00:56:30,000 --> 00:56:31,000
pithy tip

1469
00:56:31,000 --> 00:56:33,096
for writing a pantomime.

1470
00:56:33,120 --> 00:56:35,123
What would you encapsulate

1471
00:56:35,147 --> 00:56:37,096
this whole conversation
and your ideas?

1472
00:56:37,120 --> 00:56:38,896
Let's start with... Let's
start with Geoffrey.

1473

00:56:38,920 --> 00:56:40,713
Can you give us one final tip?

1474
00:56:42,000 --> 00:56:44,536
-Just try and make it

1475
00:56:44,560 --> 00:56:46,816
fun, I think.

1476
00:56:46,840 --> 00:56:48,176
[laughs]

1477
00:56:48,200 --> 00:56:50,616
Yeah. Just make sure that
whatever you're writing,

1478
00:56:50,640 --> 00:56:53,536
the ethos is on making
it fun and enjoyable.

1479
00:56:53,560 --> 00:56:54,589
There you go.

1480
00:56:54,613 --> 00:56:55,693
-Right, that's perfect.

1481
00:56:55,717 --> 00:56:56,850
Trish?

1482
00:56:56,874 --> 00:56:59,016
-I totally agree with that

1483
00:56:59,040 --> 00:57:02,336
and... and make sure you're enjoying
writing it while you're writing it.

1484
00:57:02,360 --> 00:57:05,336
And don't get too precious

1485
00:57:05,360 --> 00:57:08,000
with anything, but just
make sure you've got the...

1486
00:57:08,000 --> 00:57:09,936
the story that you want to tell

1487
00:57:09,960 --> 00:57:11,376
and know why
you want to tell it,

1488
00:57:11,400 --> 00:57:13,060
and enjoy writing it.

1489
00:57:14,000 --> 00:57:16,127
-Susie, thanks, Trish.

1490
00:57:17,000 --> 00:57:21,136
-Everything that Geoff and
Trish have said, it's absolutely...

1491
00:57:21,160 --> 00:57:23,056
There's not much
more to say, but I...

1492
00:57:23,080 --> 00:57:25,776
I guess the other
thing I would say is...

1493
00:57:25,800 --> 00:57:28,176
is get some love
and heart into it.

1494
00:57:28,200 --> 00:57:29,207
-Yes.

1495
00:57:29,231 --> 00:57:31,256
-Make sure that it's heartfelt,

1496
00:57:31,280 --> 00:57:33,736
because it's not just slapstick

1497
00:57:33,760 --> 00:57:36,216
and having a go at
each other and being...

1498
00:57:36,240 --> 00:57:39,000
thinking that you, you
know, you can have camp...

1499
00:57:39,000 --> 00:57:42,176
camp eyes to half lips to
lemon gags at people, or...

1500
00:57:42,200 --> 00:57:44,496
You know what I
mean? Just, just, just...

1501
00:57:44,520 --> 00:57:47,136
just have some heart to it.

1502
00:57:47,160 --> 00:57:49,576
And if you have heart to it, I
don't care about the adults,

1503
00:57:49,600 --> 00:57:51,376
the kids will be with you.

1504
00:57:51,400 --> 00:57:54,063
The kids are the ones
who are our moral compass.

1505
00:57:54,087 --> 00:57:55,696
You know, if you
don't want to kill the...

1506
00:57:55,720 --> 00:57:57,740
If you don't want to
kill the giant, don't kill it.

1507
00:57:57,764 --> 00:57:58,764
You know?

1508
00:57:58,788 --> 00:57:59,867
-Yeah, that's good.

1509
00:57:59,891 --> 00:58:01,176
And there we are.

1510
00:58:01,200 --> 00:58:02,296
We've come to the end.

1511
00:58:02,320 --> 00:58:05,296
Thank you to Geoffrey. Thank
you to Trish. Thank you to Susanna.

1512
00:58:05,320 --> 00:58:07,416
Thank you to Sophia
behind the scenes,

1513
00:58:07,440 --> 00:58:09,296
pulling all the ropes
and doing all the lights.

1514
00:58:09,320 --> 00:58:11,776
The Society of Authors
next online event

1515
00:58:11,800 --> 00:58:13,056
takes place tomorrow evening

1516
00:58:13,080 --> 00:58:17,109
with the Society of Authors
Translators Association end of year review

1517
00:58:17,133 --> 00:58:18,496
and online social.

1518
00:58:18,520 --> 00:58:22,456
For more, head to the
Societyofauthors.org/events

1519
00:58:22,480 --> 00:58:24,896
to book and check out
our events programme.

1520
00:58:24,920 --> 00:58:27,536
That will have appeared
somewhere by the magic of Sophia.

1521
00:58:27,560 --> 00:58:30,016
Reminder, this online
event is free for all.

1522
00:58:30,040 --> 00:58:31,416
If you can afford to...

1523
00:58:31,440 --> 00:58:32,563
if you can afford to,

1524
00:58:32,587 --> 00:58:35,696
please consider donating to the
Society of Authors Access Fund,

1525
00:58:35,720 --> 00:58:39,496
where we suggest a
minimum donation of £5.

1526
00:58:39,520 --> 00:58:42,696
You can also help the Society of
Authors Access Fund by making a purchase

1527
00:58:42,720 --> 00:58:45,816
at the bookstore, Bookshop.org,

1528
00:58:45,840 --> 00:58:47,936
where you can find
books by writers taking part

1529
00:58:47,960 --> 00:58:50,000
in the Society of Authors

events programme.

1530
00:58:50,000 --> 00:58:53,216
Thank you, Geoff. Thank
you, Trish. Thank you, Susanna.

1531
00:58:53,240 --> 00:58:56,816
The slipper fits, the giant
sleighed, the lump is rubbed.

1532
00:58:56,840 --> 00:58:58,096
We slowly fade.

1533
00:58:58,120 --> 00:59:00,416
Do not panic, do not fear,

1534
00:59:00,440 --> 00:59:01,816
we'll probably do it all again

1535
00:59:01,840 --> 00:59:03,000
next year.

1536
00:59:03,000 --> 00:59:04,000
Thanks, everybody.

1537

00:59:04,000 --> 00:59:05,000

-Thanks, Ian.

1538

00:59:05,000 --> 00:59:06,000

-Thank you. Thank you.

1539

00:59:06,000 --> 00:59:07,182

-Thank you, bye bye.

1540

00:59:07,206 --> 00:59:09,000

-Thanks, everybody.

Cheers, bye, bye, bye.