

its behind you pantomime

Its behind you pantomime is a classic phrase that has become synonymous with the traditional British pantomime, a festive theatrical entertainment enjoyed by audiences of all ages during the Christmas season. This phrase, along with the lively performances and colorful characters, forms an integral part of British holiday culture. In this comprehensive guide, we will explore the origins, history, key elements, and modern-day significance of the “its behind you pantomime,” shedding light on why it remains a beloved tradition.

Understanding the Pantomime Tradition

What Is a Pantomime?

A pantomime, often abbreviated to “panto,” is a theatrical performance combining music, slapstick comedy, exaggerated characters, and audience participation. Traditionally performed during the Christmas and New Year period in the UK, panto is designed to entertain families, blending storytelling with humorous improvisation and interactive elements.

Key features of a pantomime include:

- Familiar fairy tale or children's story themes
- Engaging musical numbers
- Humorous characters and slapstick comedy
- Audience participation, including call-and-response chants
- Cross-dressing performers and gender-bending roles
- Topical jokes and contemporary references

The Origins of Pantomime

Pantomime has roots tracing back to ancient Greek and Roman theatrical traditions, but the form we recognize today developed in England during the 16th and 17th centuries. It evolved from the Italian *commedia dell'arte* and the medieval mystery plays, incorporating elements of music, dance, and improvisation.

During the 18th century, the art form became increasingly popular among the British public, with productions often featuring popular stories like “Cinderella,” “Aladdin,” or “Jack and the Beanstalk.” Over time, the emphasis on comedy, audience interaction, and spectacle cemented panto as a Christmas staple.

The Significance of “Its Behind You” in Pantomime

The Origin of the Phrase

The phrase “its behind you” is a quintessential catchphrase from pantomimes, traditionally shouted by characters such as the villain or the sidekick to warn the hero or heroine of impending danger behind them. This exclamation is usually delivered in a humorous and exaggerated manner, often accompanied by a gesture pointing behind the character.

The phrase gained popularity because of its simplicity and comedic timing, becoming a staple line that audiences eagerly anticipate during performances. It encapsulates the playful, theatrical essence of panto—where surprises and comic moments abound.

The Role of “Its Behind You” in the Performance

In pantomime, “its behind you” serves multiple purposes:

- Building suspense or comic tension before a reveal
- Engaging the audience in the story
- Creating memorable, interactive moments
- Adding humor through exaggerated delivery

It’s often delivered by comedic characters, such as the Dame or comic sidekick, to heighten the entertainment value. The phrase has also become a cultural symbol, representing the playful and interactive spirit of panto.

Key Characters and Their Roles

The Dame

The Dame is a central comedic character traditionally played by a man in drag. She is loud, boisterous, and often the source of much of the humor in the show. The Dame frequently interacts with the audience and delivers lines like “its behind you,” especially during slapstick sequences involving villains or monsters.

The Heroine and Hero

Typically, the protagonist is a young, virtuous character (often a princess or young hero) who faces challenges and villains. The hero’s role is to confront danger, with the “its behind you” line signaling the approach of the antagonist or monster.

The Villain

The antagonist or villain is usually a scheming character who tries to thwart the hero's plans. The villain often sneaks up behind the hero, prompting the iconic warning, "its behind you," to create comic tension.

The Comic Sidekick

This character provides comic relief, often delivering the "its behind you" line with exaggerated humor, engaging the audience, and adding levity to tense moments.

The Structure of a Typical Pantomime Performance

Opening Scene

The show begins with a lively musical number, introducing the setting and characters, and setting the festive tone.

Story Development

The plot unfolds around the familiar fairy tale or story theme, with characters facing obstacles, villains, and humorous situations.

Climactic Moments

The tension peaks during scenes where characters confront danger, often accompanied by the chorus of "its behind you," prompting comic chase scenes or slapstick routines.

Resolution and Happy Ending

The villain is defeated, misunderstandings are resolved, and a joyful finale celebrates good triumphing over evil.

Modern Variations and Adaptations

Contemporary Themes

While traditional panto remains rooted in fairy tales, modern productions incorporate current social and political themes, making them more relevant and humorous for contemporary audiences.

Inclusivity and Diversity

Recent years have seen increased efforts to make pantomimes more inclusive, featuring diverse casts, modern stories, and messages promoting equality.

Digital and Community Pantomimes

With technological advancements and the impact of global events like the COVID-19 pandemic, digital pantomimes and community-led productions have become popular, allowing broader audiences to enjoy the tradition remotely.

Why “Its Behind You” Continues to Charm Audiences

Interactive and Engaging Nature

The phrase invites audience participation, making each show a shared experience. Shouting “its behind you” is a fun tradition that encourages children and adults to be part of the performance.

Humor and Nostalgia

The exaggerated delivery and slapstick humor evoke nostalgia for many, while also providing timeless comedy for new audiences.

Cultural Significance

As a symbol of British festive entertainment, the phrase and the pantomime tradition embody the joyful, playful spirit of the holiday season.

Conclusion

The phrase “its behind you” is much more than a simple line; it’s a cornerstone of the British pantomime tradition that encapsulates its humor, interactivity, and festive spirit. Whether performed in grand theaters or local community halls, pantomimes continue to delight audiences, fostering a sense of joy, community, and shared laughter. As an enduring symbol of holiday entertainment, “its behind you” reminds us of the magic of theater and the timeless appeal of a good laugh during the holiday season.

Frequently Asked Questions

What is the origin of the phrase 'It's behind you' in

pantomime?

The phrase originates from traditional British pantomimes, where a character often exclaims 'It's behind you!' to warn another character about an unseen threat or object behind them, creating comic suspense and visual humor.

Why is the phrase 'It's behind you' so iconic in pantomime performances?

Because it encapsulates the humorous and exaggerated style of pantomime, highlighting surprise and slapstick, and has become a catchphrase associated with the genre's theatrical tradition.

How does 'It's behind you' enhance audience engagement in pantomimes?

The phrase invites audience participation by building anticipation and humor, encouraging viewers to react and often prompting them to shout the phrase along with actors, creating a shared comedic experience.

Are there modern adaptations of the 'It's behind you' gag in other media?

Yes, the gag has been adapted into television, film, and comedy routines, often used to parody or pay homage to classic pantomime tropes, maintaining its cultural relevance.

What roles do the characters typically play when 'It's behind you' is shouted in pantomime?

Usually, a character like the comic 'Dame' or a hero/heroine is warned by a sidekick or comic character about the danger lurking behind, adding humor through exaggerated reactions and timing.

Is 'It's behind you' used in pantomimes outside of the UK?

While primarily a British tradition, the phrase has been recognized internationally through adaptations and performances inspired by British pantomime, though it's most iconic in the UK.

How has social media influenced the popularity of the phrase 'It's behind you'?

Social media has popularized clips and memes featuring the phrase, allowing new generations to enjoy and share pantomime humor, keeping the tradition alive in digital culture.

What are some common props or visual cues associated with the 'It's behind you' moment?

Props like large, exaggerated costumes, masks, or objects placed behind characters help create the

visual surprise, often accompanied by humorous reactions and timing.

Can 'It's behind you' be used in everyday language or humor outside pantomime?

Yes, it is often used humorously in everyday conversation to warn someone of an impending surprise or obstacle, especially in comedic contexts or playful teasing.

Additional Resources

Its Behind You Pantomime: A Deep Dive into the Classic Christmas Spectacle

The phrase *"It's Behind You!"* is instantly recognizable to audiences across the UK and beyond, epitomizing the quintessential pantomime tradition. This iconic exclamation, often shouted by characters in colorful costumes, encapsulates the essence of a genre that combines humor, audience interaction, spectacle, and timeless storytelling. But what lies beneath this well-loved phrase and the elaborate performances associated with it? This article offers a comprehensive exploration of the pantomime, its origins, cultural significance, theatrical elements, and enduring appeal.

Understanding Pantomime: Definition and Origins

What is Pantomime?

Pantomime, commonly referred to as "panto," is a theatrical entertainment form that blends comedy, music, dance, and storytelling. Its primary aim is to entertain family audiences, especially during the festive Christmas season. Unlike classical mime or silent acting, pantomime is characterized by exaggerated gestures, slapstick humor, audience participation, and a lively, festive atmosphere.

Key features of pantomime include:

- Comic characters: such as the Dame, Principal Boy, and villains.
- Audience interaction: shouting catchphrases like "It's Behind You!" and "Oh, No It Isn't!".
- Familiar fairy tales: like Cinderella, Jack and the Beanstalk, or Aladdin, reimagined with humor and modern references.
- Music and dance: incorporating popular and traditional songs.

Historical Roots and Evolution

The origins of pantomime date back to the Roman tradition of mime and Italian commedia dell'arte, which introduced stock characters and improvisational comedy. The modern pantomime, however, took shape in England during the 19th century, evolving from the Christmas performances of the Lord Chamberlain's Men and other theatrical companies.

In the Victorian era, pantomimes gained popularity with the rise of music hall entertainment. They

became more elaborate, integrating spectacular scenery, special effects, and celebrity performers. The tradition was further cemented in the 20th century, becoming a staple of British festive culture, with theaters producing annual pantomimes that are eagerly anticipated by families.

The Cultural Significance of Pantomime in Britain

Festive Tradition and Community Engagement

Pantomimes are more than just theatrical productions; they are a cherished holiday tradition that fosters community spirit. They serve as a communal activity where audiences of all ages gather, often attending with family, friends, or school groups. The performances are designed to be inclusive, accessible, and engaging.

The festive timing, typically running from late November through December, aligns with Christmas celebrations, making the pantomime an integral part of British holiday customs. Its themes of good versus evil, triumph, and humor resonate deeply, reinforcing cultural values and providing a sense of continuity across generations.

Economic and Social Impact

Producing a pantomime is a significant economic activity for local theaters, contributing to employment, tourism, and the arts industry. Ticket sales, merchandise, and associated festivities generate revenue, while the shows themselves often feature local talent and community groups, nurturing local arts.

Socially, pantomimes serve as accessible entertainment for diverse audiences, including children, seniors, and those with different cultural backgrounds. They often include messages of kindness, resilience, and community support, making them a positive social force.

Theatrical Elements and Performance Style

Costumes, Makeup, and Set Design

One of the most visually striking aspects of pantomime is its vibrant costumes and elaborate set designs. Characters are dressed in exaggerated, colorful attire that emphasizes their personalities—think the Dame's flamboyant dresses or the villain's dark, menacing costumes.

Makeup is used to accentuate features, with characters often sporting exaggerated facial expressions. Sets are designed to be dynamic, with quick scene changes and special effects like fog, fireworks, and trapdoors heightening the spectacle.

Characters and Archetypes

Pantomimes rely heavily on stock characters, each with distinct traits:

- The Dame: Usually played by a man in drag, the Dame is the comic, flamboyant mother figure, offering humorous banter and slapstick comedy.
- Principal Boy: Traditionally a young male hero, often played by a woman, who embodies bravery and virtue.
- Villains: The antagonists, such as Abanazar or the Evil Stepmother, provide the conflict and comic villainy.
- Sidekicks and Comic Relief: Including characters like Wishee Washee or Buttons, who provide humor and audience interaction.

Audience Participation and Improvisation

A defining feature of pantomime is active audience participation. Audience members are encouraged to shout out responses, boo villains, cheer heroes, and call out catchphrases like:

- "It's Behind You!"
- "Oh, No It Isn't!"
- "Oh, Yes It Is!"

This interactive element fosters a sense of community and spontaneity, with performers often improvising based on audience reactions, ensuring each show is unique.

The Iconic Catchphrases and Their Significance

The Origin of "It's Behind You!"

The exclamation "It's Behind You!" is typically shouted by characters, especially the hero or heroine, during moments of suspense when a villain or hidden danger is revealed. Its origins trace back to traditional stage conventions, where characters would point behind themselves to indicate danger, prompting the audience to anticipate the reveal.

Over time, this phrase has become synonymous with the pantomime genre itself, embodying suspense, humor, and the theatricality that defines panto.

The Role of Catchphrases in Audience Engagement

Catchphrases serve multiple purposes:

- Enhancing participation: Audience members learn and repeat these lines, creating a shared experience.
- Reinforcing plot points: They mark key moments, making the narrative memorable.
- Creating tradition: They become part of the cultural fabric, passed down through generations.

Other well-known phrases include:

- “Oh, No It Isn’t!”: Denying the villain’s claim or accusation.
- “He’s Behind You!”: A twist on the suspenseful reveal.
- “Thank You, Please!”: The audience’s customary applause or response.

The Modern Pantomime: Innovations and Adaptations

Contemporary Trends and Innovations

While rooted in tradition, modern pantomimes have evolved to incorporate new elements:

- Technology: Use of digital projections, LED screens, and special effects.
- Diverse storytelling: Inclusion of contemporary themes, diverse characters, and socially relevant messages.
- Interactive media: Integration of social media and audience voting to influence show elements.

Inclusivity and Accessibility

Recent productions emphasize inclusivity, ensuring that performances are accessible to people with disabilities through:

- Sign language interpretation.
- Audio descriptions.
- Relaxed performances for neurodiverse audiences.

Global Influence and Adaptations

Though primarily a British tradition, pantomimes have found audiences worldwide, inspiring adaptations in various cultural contexts. Some productions incorporate local folklore and humor, tailoring the genre to different cultural sensibilities.

Conclusion: Why Pantomime Endures

The enduring popularity of pantomime, exemplified by the iconic shout of “It’s Behind You!”, lies in its unique blend of tradition, spectacle, humor, and audience engagement. It offers a festive, communal experience that transcends generations, blending the familiarity of fairy tales with lively theatricality. As theaters adapt to modern times, pantomimes continue to evolve, ensuring that this cherished form of entertainment remains relevant and loved.

Whether as a nostalgic holiday ritual or a vibrant theatrical event, pantomimes serve as a joyful reminder of the power of storytelling, community, and the timeless magic of live performance. The phrase “It’s Behind You!” will undoubtedly remain a hallmark of British theater for many years to come, symbolizing the playful suspense and exuberance that define the genre.

[Its Behind You Pantomime](#)

its behind you pantomime: It's Behind You! Peter Lathan, 2004 Dating back to the middle ages, British pantomime has absorbed the traditions of Commedia dell'Arte, Harlequinades, Music Hall and slapstick to produce a unique theatrical tradition. Supported by lavish archive and contemporary photographs, writer Peter Lathan explores the history and development of panto, discovering where panto gags come from, who is considered to be the greatest Dame of all time and why is it that a girl always plays a boy falling in love with a girl whose mother is a man All our favourite stories are included - from Cinderella and Aladdin to Jack and Beanstalk and Sleeping Beauty - in this ultimate celebration of Britain's unique love affair with panto.

its behind you pantomime: He's Behind You! , 2024-11-14 Last Christmas, Francis had a promising acting career and a budding romance with Duncan. This Christmas, it seems he's lost it all. When his mum persuades him to help her with the annual village production, he's drawn back into the wacky world of amateur pantomime. This year's production has all kind of new twists, the village players are eccentric although enthusiastic, and Francis isn't sure he ever saw himself as a director. And what his mother also didn't tell him was, he'd be working with Duncan by his side. But if he can cope with charity shop costumes, squabbling characters, cross-dressing, and all the corny jokes, can he also believe in the show's magical triumph of Good over Bad, and win a second chance with Duncan? After all, in pantomime, everyone gets their wish granted in the end.

its behind you pantomime: He's Behind You Elouise East, 2022-12-04 Will the magic of the pantomime rub off on its performers? Declan has been acting, singing and dancing since he could walk, but nothing comes close to the thrill of working in a pantomime with the beauty and wonder of Christmas around him. When Declan trades kisses with a younger actor, he panics and pulls away. Micah loves the theatre. Everything about it sings through his blood. Falling for his co-star was not in his plan, but maybe he can find love this Christmas. When they begin their performances, Declan's behaviour throws that idea into the wind until Micah becomes ill, and Declan is the one to nurse him back to health. What stops Declan from giving Micah his heart and building something magical? An MM romance about sexual awakening, an age gap and the joy of Christmas.

its behind you pantomime: He's Behind You , 2009 Lightning provides: 32 books with 3 levels of differentiation per book; whole texts that provide NLS genre coverage; linked themes across fiction, non-fiction and the wider curriculum; focussed teaching support for each book including comprehension and writing activities; and a teaching and practice CD that provides opportunities for ICT.

its behind you pantomime: Actors' and Performers' Yearbook 2025 , 2024-10-31 The 20th anniversary edition of this celebrated performing arts industry yearbook. This well-established and respected directory supports actors in their training and search for work in theatre, film, TV, radio and comedy. It is the only directory to provide detailed information for each listing and specific advice on how to approach companies and individuals, saving hours of further research. From agents and casting directors to producing theatres, showreel companies, photographers and much more, this essential reference book editorially selects only the most relevant and reputable contacts for the industry. Covering training and working in theatre, film, radio, TV and comedy, it contains invaluable resources such as a casting calendar and articles on a range of topics from your social media profile to what drama schools are looking for to financial and tax issues. With the listings updated every year, the Actors' and Performers' Yearbook continues to be the go-to guide for help with auditions, interviews and securing/sustaining work within the industry. Actors' and Performers' Yearbook 2025 is fully updated and includes a new foreword by Artistic Director and Chief Executive of The Big House Theatre Company, Maggie Norris, and four new industry new interviews, giving timely advice in response to today's fast-changing industry landscape.

its behind you pantomime: Actors and Performers Yearbook 2024, 2023-10-31 This well-established and respected directory supports actors in their training and search for work in theatre, film, TV, radio and comedy. It is the only directory to provide detailed information for each listing and specific advice on how to approach companies and individuals, saving hours of further research. From agents and casting directors to producing theatres, showreel companies, photographers and much more, this essential reference book editorially selects only the most relevant and reputable contacts for the industry. Covering training and working in theatre, film, radio, TV and comedy, it contains invaluable resources such as a casting calendar and articles on a range of topics from your social media profile to what drama schools are looking for to financial and tax issues. With the listings updated every year, the Actors' and Performers' Yearbook continues to be the go-to guide for help with auditions, interviews and securing/sustaining work within the industry. Actors' and Performers' Yearbook 2024 is fully updated and includes a newly commissioned article by actor Mark Weinman, a new foreword, 4 new interviews by casting director Sam Stevenson, giving timely advice in response to today's fast-changing industry landscape, and an article by Paterson Joseph.

its behind you pantomime: Drag Histories, Herstories and Hairstories Mark Edward, Stephen Farrier, 2021-01-14 Drawing on rich interdisciplinary research that has laced the emerging subject of drag studies as an academic discipline, this book examines how drag performance is a political, socio-cultural practice with a widespread lineage throughout the history of performance. This volume maps the multi-threaded contexts of contemporary practices while rooting them in their fabulous historical past and memory. The book examines drag histories and what drag does with history, how it enacts or tells stories about remembering and the past. Featuring work about the USA, UK and Ireland, Japan, Australia, Brazil and Barbados, this book allows the reader to engage with a range of archival research including camp and history; ethnicity and drag; queering ballet through drag; the connections between drag king and queen history; queering pantomime performance; drag and military veterans; Puerto Rican drag performers and historical film.

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its behind you pantomime: Archeologies of Invective Robert G. Eisenhauer, 2007 Focusing on specimens of discourse where criticism assumes a flagrantly bucolic persona, Archeologies of Invective investigates hitherto little acknowledged contexts of irony, aggressivity, and vilification. After considering briefly Lucilius and Horace, the author evaluates such diverse figures as Poggio Bracciolini, Quevedo, Dunbar, Poe, and Mencken before proceeding to sustained discussion of Goethe's Italian Journey, Werther, and the «Invektiven.» In terms of prime-time satiric virtuosity,

Byron's Don Juan recycles pastoral animus, acting as a rogue-like mirror-text of the Schiller/Goethe Xenien of the late 1790s. Sidney's double sestina and Villon's «Ballad of the Women of Paris» are seen inaugurating the modern age, while, at the dawn of the avant-garde, Verlaine's «Invectives» sample Goethean and Villonesque attitude at a new level of recherché «vulgarity.» Low- and Highbrow, outlaw and Philistine resurface in Wyndham Lewis's Arcadian perspective on the artist-intellectual. Poets Robert Frost and Theodore Enslin are seen reinvigorating the edgily «agrest» scene of invective in America. Archeologies of Invective situates itself also with respect to a psychohistorical terrain - altered states of consciousness reflecting Faustian transition: the dislocation of the peasant class, the empowerment of women as a heterological «state within a state,» the advent of modern weaponry, and the rise of alcohol - whose genealogy becomes nothing short of a «gin-eology.» Stable notions of character give way to impersonal, pantomimic terms of art, such as caliber; the hero is displaced by the wanderer, thief, madman, and clown. Not limiting itself to the literary canon, Archeologies includes analyses of gangster films and sports legends in the context of Arcadian motivation. Finally, Eisenhower places Philip Roth's American Pastoral within the arc of 19th-century pastoral fiction, locating a prosaic «Nowadays» in which criticism is still inscribed, as evidenced by Fish's explication of pastoral in the context of professional correctness.

its behind you pantomime: *Christmas at Hope Hall* Pam Rhodes, 2021-09-17 'Instantly likeable with wonderful characters who draw you in.' Lou Fellingham, singer and songwriter The march towards the end of the year sees Hope Hall once again buzzing with activity. The lead up to the Harvest Festival sees a stray dog causing a nuisance, and tensions rise between two old schoolmates. The drama only increases as Christmas approaches, and the panto rehearsals featuring the jocular "Can't Sing Singers" get into full swing. But the hustle and bustle of the drama in the community stems from the deeper personal stories. Loneliness, loss, and hurt impact the lives of many of the local residents. But where there is community, there is friendship, companionship, love, and most of all, hope. Christmas at Hope Hall is the final book in a delightful trilogy centred on a Victorian church hall, the like of which can be found at the heart of so many towns across England. This wonderful finale to the series (which includes the sound of wedding bells!) is full of friends and neighbours with stories that will have you giggling one minute, and dabbing your eyes the next.

its behind you pantomime: *I Hate Christmas* Daniel Blythe, 2010-11-01 Does the sight of a house festooned in glowing coloured bulbs and a huge illuminated reindeer bring you out in a cold sweat? Or the does thought of eating turkey for days and days upon end make you groan inwardly? And what of the adorable little carol singers - does their out-of-tune wailing and screeching set your teeth on edge? And the oh-so-annoying Christmas albums constantly on play in every crowded shop you visit. the jumper-knitting relatives pouting to be kissed. the freezing, dark mornings that make you wish you could stay under the duvet forever. If all these things make you want to either jump aboard the next plane to Timbuktu or stick your head in the oven along with the roast tatties, then this is the must-have survival book for you. Find comfort in the curmudgeonly anti-Christmas comments. Laugh at the ludicrous festive facts. And pity those about you that are taken in by the silly-season madness!

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its behind you pantomime: Don't Look Behind You Samuel Rogers, 2018-05-24 DON'T LOOK BEHIND YOU! A madman has marked you for death. He follows you in the woods. He climbs the tree outside your window. He knocks on your door at midnight. He lusts for you. His raging desire will not rest until his lovely knife finds your delicious body. He has killed before. He will kill again, and it

will be you. He takes the form of someone you know well. He lures you to a deserted building. He reveals himself. You are trapped. You flee down halls and twisting corridors, but he is behind you. You reach a door that will set you free...and it is locked! Daphne Gray cringed against the door. Above her she saw the gleam of a long knife poised to strike...

its behind you pantomime: Theatre Symposium, Vol. 31 Chase Bringardner, 2024-06-21 A new issue of the longstanding theatre journal, documenting conversations that traverse disciplinary boundaries The essays in the thirty-first volume of Theatre Symposium traverse disciplinary boundaries to explore what constitutes the popular in theater and performance in an increasingly frenetic and mediated landscape. Amid the current resurgence of populist discourse and the enduring impact of popular culture, this volume explores what is considered popular, how that determination gets made, and who makes it. The answers to these questions shape the structures and systems of performance in an interaction that is reciprocal, intricate, and multifaceted. Productions often succeed or fail based on their ability to align with what is popular--sometimes productively, sometimes clumsily, sometimes brazenly, and sometimes tragically. In our current moment, what constitutes the popular profoundly affects the real world politically, economically, and socially. Controversies about the electoral college system hinge on the primacy of the popular vote. Streaming services daily update lists of their most popular content and base future decisions on opaque measures of popularity. Social media platforms broadcast popular content across the globe, triggering new products, social activism, and political revolutions. The contributors to this volume engage with a range of contemporary and historical examples and argue with clarity and acuity the interplay of performance and the popular. Theatre and performance deeply engage with the popular at every level--from audience response to box office revenue. The variety of methodologies and sites of inquiry showcased in this volume demonstrates the breadth and depth of the popular and the importance of such work to understanding our present moment onstage and off. CONTRIBUTORS Mysia Anderson / Chase Bringardner / Elizabeth M. Cizmar / Chelsea Curto / Janet M. Davis / Tom Fish / Kyla Kazuschyk / Sarah McCarroll / Eleanor Owicki / Sunny Stalter-Pace / Chelsea Taylor / Chris Woodworth

its behind you pantomime: The Cambridge Companion to the Australian Novel Nicholas Birns, Louis Klee, 2023-03-02 The Cambridge Companion to the Australian Novel provides a clear, lively, and accessible account of the novel in Australia. The chapters of this book survey significant issues and developments in the Australian novel, offer historical and conceptual frameworks, and demonstrate what reading an Australian novel looks like in practice. The book begins with novels by literary visitors to Australia and concludes with those by refugees. In between, the reader encounters the Australian novel in its splendid contradictoriness, from nineteenth-century settler fiction by women writers through to literary images of the Anthropocene, from sexuality in the novels of Patrick White to Waanyi writer Alexis Wright's call for a sovereign First Nations literature. This book is an invitation to students, instructors, and researchers alike to expand and broaden their knowledge of the complex histories and crucial present of the Australian novel.

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its behind you pantomime: The Nearest Exit May Be Behind You S. Bear Bergman, 2009-10-01 Lambda Literary Award finalist Alternately unsettling and affirming, devastating and delicious, The Nearest Exit May Be Behind You is a new collection of essays on gender and identity by S. Bear Bergman that is irrevocably honest and endlessly illuminating. With humor and grace, these essays deal with issues from women's spaces to the old boys' network, from gay male bathhouses to lesbian potlucks, from being a child to preparing to have one. Throughout, S. Bear

Bergman shows us there are things you learn when you're visibly different from those around you—whether it's being transgressively gendered or readably queer. As a transmasculine person, Bergman keeps readers breathless and rapt in the freakshow tent long after the midway has gone dark, when the good hooch gets passed around and the best stories get told. Ze offers unique perspectives on issues that challenge, complicate, and confound the official stories about how gender and sexuality work. S. Bear Bergman's first book was *Butch is a Noun* (Suspect Thoughts Press). Ze is an activist, gender-jammer, and author of two books and three award-winning solo stage shows. Bergman recently relocated to Burlington, Ontario, from New England.

its behind you pantomime: *A World of Popular Entertainments* Gillian Arrighi, Victor Emeljanow, 2012-03-15 This groundbreaking volume of critical essays about popular entertainments brings together the work of eighteen established, emerging, and independent scholars with backgrounds in Archives, Theatre and Performance, Music, and Historical Studies, currently working across five continents. The first of its kind to examine popular entertainments from a global and multi-disciplinary perspective, this collection examines a broad cross-section of historical and contemporary popular entertainment forms from Australia, England, Japan, North America, and South Africa, and considers their social, cultural and political significance. Despite the vibrant, complex, and ubiquitous nature of popular entertainments, the field has suffered from a lack of sustained academic attention. Nevertheless, popular entertainments have a global reach and a transnational significance at odds with the fact that the meaning and definition of both 'popular' and 'entertainment' remain widely contested. Since the late-nineteenth century, class-based prejudices in Western culture have championed the superiority of art and literature over the dubious and fleeting pleasures of 'entertainment.' Similarly, the term 'popular' has carried pejorative connotations, indicating something common and outside the conventional and highbrow productions of the purpose-built theatre house or concert hall. Irrespective of whether 'popular' is code for a cultural product with a folk origin, or a term indicating the mass appeal of a cultural product, this volume's re-assessment of popular entertainments from a global perspective is timely. The performance research embodied in this volume was first discussed at A World of Popular Entertainments International Conference (University of Newcastle, Australia, 2009) in response to a multi-disciplinary call for scholars to explore a variety of topics relevant to the study of popular entertainments.

its behind you pantomime: Christmas and the British: A Modern History Martin Johnes, 2016-10-06 The modern Christmas was made by the Victorians and rooted in their belief in commerce, family and religion. Their rituals and traditions persist to the present day but the festival has also been changed by growing affluence, shifting family structures, greater expectations of happiness and material comfort, technological developments and falling religious belief. Christmas became a battleground for arguments over consumerism, holiday entitlements, social obligations, communal behaviour and the influence of church, state and media. Even in private, it encouraged reflection on social change and the march of time. Amongst those unhappy at the state of the world or their own lives, Christmas could induce much cynicism and even loathing but for a quieter majority it was a happy time, a moment of a joy in a sometimes difficult world that made the festival more than just an integral feature of the calendar: Christmas was one of British culture's emotional high points. Moreover, it was also a testimony to the enduring importance of family, shared values and a common culture in the UK. Martin Johnes shows how Christmas and its traditions have been lived, adapted and thought about in Britain since 1914. Christmas and the British is about the festival's social, cultural and economic functions, and its often forgotten status as both the most unusual and important day of the year

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