

The majority of our leading actors and actresses ride, and for the most part, with characteristic love of high quality and distinctive appearance, have chosen to ride New Hudson.

Ways into the Story

Thinking Time

- Look at the theatre programme.
- Notice the different advertisements.
- Notice the cast list for the play.

"The Wooing of Katherine Parr."

Henry VIII.....	Mr. FRED TERRY
Edward (the Prince, his Son)....	Miss MARIS MORDEN-WRIGHT
Wrothesley (Lord Chancellor).....	Mr. FRANK MILRAY
Thomas Cranmer (Archbishop of Canterbury)	Mr. DAVID G. NOBLE
Stephen Gardiner (Bishop of Winchester)...	Mr. FRANK ROYDE
Sir Thomas Seymour.....	Mr. DONALD FERGUSON
Sir Francis Bryan.....	Mr. EDMUND GROGAN
Sir Nicholas Throckmorton.....	Mr. DENIS BANYARD
Sir Andrew Crosswell.....	Mr. E WADDY
Duke of Norfolk.....	Mr. JOHN S. CABOT
Dr. William Buttes (King's Physician)..	Mr. HUGH F. S. CASSON
Sir Miles Partridge.....	Mr. RICHARD SEATON
Hans Holbein (an Artist).....	Mr. ALBERT H.
Bishop Jackson.....	
Marbeck (Kings' Organist).....	
Clem o' the Dales.....	Mr.
Cecile Bellingham.....	Miss F.
Katherine Parr (Lady Latimer).....	M
Ladies and Gentlemen of the Court, R	
Musicians, etc. Miss	Ball Ther
Conner,	
Newth and Adams.	
Miss Maris Morden-Wright is a pupil of Italia Conti.	

Focus in on the young girl look, she's still at drama school. Now you have a subject for a story.

Asking Questions and Making Notes

What is the girl's name?

How old is she?

What does she look like?

Has she ever been to York before?

What does she think of it?

Does she visit any of the shops in the advertisements?

Add another character:

is she travelling alone or with her mother/aunt/older sister or a chaperone?

What does she think of the person she is travelling with?

Are they watchful and strict, or do they not care what she gets up to?

Who else does she meet?

A story often benefits from a surprise meeting (think of the wolf in Red Riding Hood or the Good Witch in The Wizard of Oz). Perhaps it's someone her own age, but from a very different background. A friend or an enemy? Or an enemy who becomes a friend?

Build a sense of place:

what is the theatre like?

Are the streets busy?

Where is she staying?

What is the weather like?

What time of year is it?

What if...?

This is the biggest question of all and the one you can have fun with. What if something happened? What if someone arrived? This needs to be your own 'what if' thinking time.

Build the story by asking what problem or barrier might she face.

A danger? A refusal? A crisis?



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