

# LITTLE RED RIDING HOOD

## *Short pantomime script*

### *modified Riding Hood*

Performer  
Little Red Hood  
Wolf  
Hood Riding Hood  
Woodcutter  
Mother Hood  
Witch  
Grandmother Hood  
Gardener/Hedgehog

Performer: My Lords and Ladies - students too,  
I bid you welcome to our Christmas show.  
What anyone here grant to have (some fun,  
All you have to do is act one play... please be simple)  
now! All you have to do is stay in your seats.

To those of you who say "Oh no!"  
Just think without this what would you do,  
The lessons working hard are all you should,  
You sure you'll prefer Little Red Riding Hood.

(Enter Mrs Hood - Little Red Riding Hood's mother)  
Mrs Hood: Hello? Is there anybody there?

(you'll notice across back of the stage, behind Mrs Hood)  
Witch: Hoooh!

Mrs Hood: Who's there? Scurrying like this? (she's a little  
intelligent) (other players around the back of Mrs Hood's stage) It's a bull  
moose tonight and I shouldn't be able to hold any more horses. The only  
problem is that the bull moose brings out the evil Wolf from the village  
(small animals and birds from both sides to encourage the audience)  
What is it? (she says) I can't see anything! (Evil Wolf) Arghhhh! (as  
the audience applauds) Mrs Hood: (concerned) Is that hood? (she  
sniffy sniff) Well I was until the disappearance. Some say he was eaten by  
the wolf. Enough of all that garrulous talk, who here if my (Daughter)  
Please to humor. (Kicks the air) Pfffft!

Little Red Riding Hood: (she says)



# Little Red Riding Hood Pantomine Script

**R Sandford**

## **Little Red Riding Hood Pantomime Script:**

*Little Red Riding Hood - Pantomime Script* Michael Jones, Derek Grant, 2020-02-29 This enchanting version of the classic children's story is presented as a pantomime. Performed to acclaim on three nationwide tours of theatres in the UK there are colourful characters and comedy scenes to appeal to all the family. When Red Riding Hood is given a beautiful new red cape by her father she decides to walk through the forest to Granny's house to celebrate. However the Big Bad Wolf has other ideas. He disguises himself as Granny and tries to capture Red. It takes Woody the Woodcutter Father and Silly Billy to save her in a heartwarming happy ending. A great read as it is for those interested in performance amateur rights are included at no extra charge in the price of the book. See publishers page for details. **Little Red Riding Hood** Melvyn Butcher, 1994

**Marvelous Transformations** Christine A. Jones, Jennifer Schacker, 2012-10-19 *Marvelous Transformations* is an anthology of tales and original critical essays that moves beyond canonized classics and old paradigms documenting the points of historical connection between literary tales and field based collections. This innovative anthology reflects current interdisciplinary scholarship on oral traditions and the cultural history of the print fairy tale. In addition to the tales original critical essays newly written for this volume introduce readers to differing perspectives on key ideas in the field.

**Teaching Fairy Tales** Nancy L. Canepa, 2019-03-25 Scholars from many different academic areas will use this volume to explore and implement new aspects of the field of fairy tale studies in their teaching and research. **Politics, performance and popular culture** Peter Yeandle, Jeffrey Richards, Katherine Newey, 2016-09-23 This collection brings together studies of popular performance and politics across the nineteenth century offering a fresh perspective from an archivally grounded research base. It works with the concept that politics is performative and performance is political. The book is organised into three parts in dialogue regarding specific approaches to popular performance and politics. Part I offers a series of conceptual studies using popular culture as an analytical category for social and political history. Part II explores the ways that performance represents and constructs contemporary ideologies of race, nation and empire. Part III investigates the performance techniques of specific politicians including Robert Peel, Keir Hardie and Henry Hyndman and analyses the performative elements of collective movements. **The Victorian Marionette Theatre** John McCormick, Clodagh

McCormick, John Phillips, 2004-04 In this fascinating and colorful book researcher and performer John McCormick focuses on the marionette world of Victorian Britain between its heyday after 1860 and its waning years from 1895 to 1914. Situating the rich and diverse puppet theatre in the context of entertainment culture he explores both the aesthetics of these dancing dolls and their sociocultural significance in their life and time. The history of marionette performances is interwoven with live actor performances and with the entire gamut of annual fairs, portable and permanent theatres, music halls, magic lantern shows, waxworks, panoramas and sideshows. McCormick has drawn upon advertisements in the Era, an entertainment paper between the 1860s and World War I and articles in the World's Fair, a paper for showpeople in the first fifty years of the twentieth

century as well as interviews with descendants of the marionette showpeople and close examinations of many of the surviving puppets McCormick begins his study with an exploration of the Victorian marionette theatre in the context of other theatrical events of the day with proprietors and puppeteers and with the venues where they performed He further examines the marionette s position as an actor not quite human but imitating humans closely enough to be considered empathetic the ways that physical attributes were created with wood paint and cloth and the dramas and melodramas that the dolls performed A discussion of the trick figures and specialized acts that each company possessed as well as an exploration of the theatre s staging lighting and costuming follows in later chapters McCormick concludes with a description of the last days of marionette theatre in the wake of changing audience expectations and the increasing popularity of moving pictures This highly enjoyable and readable study often illuminated by intriguing anecdotes such as that of the Armenian photographer who fell in love with and abducted the Holden company s Cinderella marionette in 1881 will appeal to everyone fascinated by the magic of nineteenth century theatre many of whom will discover how much the marionette could contribute to that magic

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