

**Mrs Hood:** (Talking to the audience) This is my son, Robin Hood, you might recognise him from the telly. He's a good boy really, but ever since he's had his own TV series it's been a nightmare getting him to even do the washing up.  
(Telephone rings. Robin picks up the receiver and the phone continues to ring. He puts it down and it stops. He picks it up again.)  
**Robin:** Hello?

**Grandma:** Hello, it's me.

**Robin:** Hello me, it's me.

**Grandma:** It's your Grandma.

**Robin:** What about her?

**Grandma:** It's me you fool!

**Robin:** Oh hi.

**Grandma:** I'm ringing because I'm not very well dear. Can Red come over and visit me to cheer me up?

**Robin:** Well why don't I come round and see you?

**Grandma:** Because last time you did half the Sheriff of Nottingham's guards chased you through my cottage. I still can't get those mud stains out of the carpet!

**Robin:** Oh yeah, sorry!

**Grandma:** So will you ask Red to visit me?

**Robin:** No worries, I'll tell her. Bye. (Puts phone down and shouts to Red) Red!! Gram wants you to go round and say hi.

**Red:** Ok. Mum, I'm going out to see Grandma.

**Mrs Hood:** But what about the Wolf?!

# Little Red Riding Hood Pantomime Script

**Rosina Ehmann**



## **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. *The Politics of the Pantomime* Jill Sullivan, 2011-04 Focuses on the variety and independence of pantomime in the provinces, especially Nottingham, Birmingham, and Manchester. Explores official and local censorship and the relationships between local theaters, managers, authors, and audiences. *The Golden Age of Pantomime* Jeffrey Richards, 2014-10-23 Of all the theatrical genres most prized by the Victorians, pantomime is the only one to have survived continuously into the twenty-first century. It remains as true today as it was in the 1830s that a visit to the pantomime constitutes the first theatrical experience of most children, and now, as then, a successful pantomime season is the key to the financial health of most theatres. Everyone went to the pantomime, from Queen Victoria and the royal family to the humblest of her subjects. It appealed equally to West End and East End, to London and the provinces, to both sexes and all ages. Many Victorian luminaries were devotees of the pantomime, notably among them John Ruskin, Charles Dickens, Lewis Carroll, and W. E. Gladstone. In this vivid and evocative account of the Victorian pantomime, Jeffrey Richards examines the potent combination of slapstick spectacle and subversion that ensured the enduring popularity of the form. The secret of its success, he argues, was its continual evolution. It acted as an accurate cultural barometer of its times, directly reflecting current attitudes, beliefs, and preoccupations, and it kept up a flow of instantly recognisable topical allusions to political rows, fashion fads, technological triumphs, wars, and revolutions, and society scandals. Richards assesses throughout the contribution of writers, producers, designers, and stars to the success of the pantomime in its golden age. This book is a treat as rich and appetizing as turkey mince pies and plum pudding. *Catalog of Copyright Entries* Library of

Congress. Copyright Office,1970      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

**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 Routledge Pantomime Reader** Jennifer Schacker,Daniel O'Quinn,2021-08-30 The Routledge Pantomime Reader is the first anthology to document this entertainment genre one of the most distinctive and ubiquitous in nineteenth century Britain Across ten different shows readers witness pantomime's development from a highly improvisational venue for clowning dance and musical parody to a

complex amalgamation of physical and topical comedy stage wizardry scenic spectacle satire and magical mayhem Combining well known tales such as Cinderella Aladdin and Jack and the Beanstalk with the lesser known plotlines of Peter Wilkins and The Prince of Happy Land the book demonstrates not only how popular narratives were adapted to the current moment but also how this blend of high and low entertainment addressed a whole range of social and cultural anxieties Along with carefully annotated scripts readers will find detailed introductions to all of the collected pantomimes and supplementary materials such as reviews reminiscences and a host of visual materials that bring these neglected entertainments to life The plays collected here provide a remarkable perspective on the history of sexuality class and race during a period of vast imperial expansion and important social upheaval in Britain itself essential reading for students and scholars of theatre history and popular performance

Staging Fairyland Jennifer Schacker, 2018-12-17 Examines pantomime and theatricality in nineteenth century histories of folklore and the fairy tale In nineteenth century Britain the spectacular and highly profitable theatrical form known as pantomime was part of a shared cultural repertoire and a significant medium for the transmission of stories Rowdy comedic and slightly risqu pantomime productions were situated in dynamic relationship with various forms of print and material culture Popular fairy tale theater also informed the production and reception of folklore research in ways that are often overlooked In Staging Fairyland Folklore Children s Entertainment and Nineteenth Century Pantomime Jennifer Schacker reclaims the place of theatrical performance in this history developing a model for the intermedial and cross disciplinary study of narrative cultures The case studies that punctuate each chapter move between the realms of print and performance scholarship and popular culture Schacker examines pantomime productions of such well known tales as Cinderella Little Red Riding Hood and Jack and the Beanstalk as well as others whose popularity has waned such as Daniel O Rourke and The Yellow Dwarf These productions resonate with traditions of impersonation cross dressing literary imposture masquerade and the social practice of fancy dress Schacker also traces the complex histories of Mother Goose and Mother Bunch who were often cast as the embodiments of both tale telling and stage magic and who move through various genres of narrative and forms of print culture These examinations push at the limits of prevailing approaches to the fairy tale across media They also demonstrate the degree to which perspectives on the fairy tale as children s entertainment often obscure the complex histories and ideological underpinnings of specific tales Mapping the histories of tales requires a fundamental reconfiguration of our thinking about early folklore study and about fairy tales their bearing on questions of genre and ideology but also their signifying possibilities past present and future Readers interested in folklore fairy tale studies children s literature and performance studies will embrace this informative monograph

Essentials of Integrating the Language Arts David Yellin, 2017-05-12 B 11 Sports Books

*IMP Directory - International Mimes & Pantomimists* International Mimes and Pantomimists, 1975

**Naught to Thirty-three** Randolph Bedford, 2018-08-01

Australia in the late nineteenth century was a land of opportunity and challenge The cities were expanding mineral wealth

was being discovered and a new sense of nationalism was flowering Randolph Bedford was a man who loved his country my own land that had no written history and no tradition as he called it Born in Sydney on 28 July 1868 he writes of his childhood there with affection wit and liveliness that he also employs to describe his later callings of mining prospector and Labor politician His career in mining begun at the age of twenty took him first to Broken Hill and then to Kalgoorlie For twelve years his literary and mining periodical the Clarion was an influential guide to Australian mines He travelled to Europe and New Guinea searching for new lodes but his great success came in 1923 when he was the promoter of one of the three pioneering companies on the new silver lead field at Mount Isa in Queensland Bedford s loyalty to the Labor Party sprang from nationalism and he twice contested seats in the Victorian parliament in the 1890s he came close to winning a Melbourne federal electorate in 1906 In 1917 he was nominated to the Legislative Council in Queensland which he helped to vote out of existence From 1923 until his death in 1941 he sat for the outback seat of Warrego in the Legislative Assembly of Queensland An intrepid adventurer he was also part of the growing literary scene His friends were the Lindsays the Dysons and his fellow writers for the Bulletin and the Age indeed he knew the outback more comprehensively than either Lawson or Furphy His output was voluminous for in addition to his journalism Bedford wrote novels short stories plays and a fine book of travel He had a feeling for words a deep sense of rhythm and a gift for crisp phrases which enabled him to describe vividly all that he saw and heard He provides an unforgettable picture of Australia nearly a century ago **A History of**

**Pantomime** Maureen Hughes,2013-11-14 Each Christmas entire families in the UK troop off to see what one could almost say is the obligatory annual entertainment known as Pantomime It is a traditional seasonal way of life for the British envied the world over and one which only the British seem to understand Pantomime serves both to entertain and to introduce each new generation to the joys of theatre in the most unique of ways for this is not a type of theatre one merely watches but one in which the audience participate often in the most seemingly boisterous and bizarre of ways The whole experience is steeped in tradition traditions which only the British seem to understand which is probably why we are proud to call it a British Experience In A History of Pantomime Maureen Hughes takes a brief look at the history of Pantomime as well as taking a humorous look at some of the above mentioned traditions she also gives a synopsis of each of the well known Pantomimes whilst exploring the eccentric world of the characters who appear in them There is also a short piece on just some of the most well known and loved of the actors who each Christmas take on the part of Pantomime Dames across the UK as well as a look at others who have contributed to this magical world of fun and eccentricity It is thought by some to be frivolous and pointless piece of theatre but a browse through this informative book and you will soon find that Pantomime is an art form all of its own requiring the most dedicated and talented of actors actresses who are prepared to honour and perpetuate this wonderful tradition as it is passed down from one generation to the next As seen in The Telegraph and the Sunday Post Glasgow **Victorian Pantomime** J. Davis,2010-08-11 Featuring contributions by new and established

nineteenth century theatre scholars this collection of critical essays is the first of its kind devoted solely to Victorian pantomime It takes us through the various manifestations of British pantomime in the Victorian period and its ambivalent relationship with Victorian values

**Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v** New York Public Library. Research Libraries,1967      *Touring Performance and Global Exchange* 1850-1960 Gilli Bush-Bailey,Kate Flaherty,2021-12-30 This collection uncovers connections and coincidences that challenge the old stories of pioneering performers who crossed the Atlantic and Pacific oceans from the mid nineteenth to the mid twentieth century It investigates songlines drama opera music theatre dance and circus removing traditional boundaries that separate studies of performance and celebrating difference and transformation in style intention and delivery Well known or obscure travelling performers faced dangers at sea and hazardous journeys across land Their tracks made in pursuit of fortune and fame intersected with those made by earlier storytellers in search for food Touring Performance and Global Exchange takes a fresh look at such tracks the material remains demonstrating that moving performance does far more than transfer repertoires and people it transforms them Touring performance has too often been conceived in diasporic terms as a fixed product radiating out from a cultural centre This collection maps different patterns ones that comprise reversed flows cross currents and continually proliferating centres of meaning in complex networks of global exchange This collection will be of great interest to scholars and students in theatre music drama studies and cultural history

**Panto Boy** Kerrie Noor,2019-03-20 Agnes and Lesley a couple on more than a break fight it out on the pantomime stage will they swallow their pride and work together or ruin the panto for good Agnus has played the lead in the local pantomime for years now in her sixties she is desperate for one last chance to don her thigh boots Lesley wants her to hang up her suspenders for good and grow old quietly She is fed up constantly pandering to her other half s ego When the lead is given to a much younger woman Lesley has hope and pictures a romantic holiday until Angus accepts a small comic role Lesley in a rage leaves her partner for good vowing never to see her again until she is offered a funnier part Lesley seizing the chance to out funny Agnus jumps at the chance Will the two women collide or will performing together rekindle their love Panto Boy is the second novella in the Diva Diaries series although each book can be read as a standalone For fans of Abbey Jimenez Maddie Please and Judy Leigh Panto Boy is a laugh a minute farce set in the world of Scottish amateur dramatics

**Dramatics** ,1958

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