



# Red Riding Hood

by Colin Barrow

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# **RED RIDING HOOD**

**A Pantomime  
By  
Colin Barrow**

PantosScripts Sample

## **THE SCRIPT**

This is a very workable script that contains a good story line wrapped around a lot of fun. Written with all the elements of a traditional pantomime, it delivers the audience a fun packed performance. Very easy to stage and achievable at most premises whether big or small. The script can be worked with or without a chorus, but can incorporate additional adults as villagers, etc.

## **SYNOPSIS**

This pantomime tells the story of Red Riding Hood celebrating her eighteenth birthday. Having been given a red hooded cape by Mary, Prince Colin by Royal decree has decided that instead of using her name, Lucy, she will be called Red Riding Hood. By coincidence the May Day fair also falls on Red Riding Hood's birthday, and she is crowned the Queen of May. In the meantime, Dolly Shufflebucket has rent problems and her son, Simple Simon, doesn't help the situation. Baron Oompah tries to be heavy handed with Dolly as he has employed Chiff and Chaff as his henchmen. Things all go awry and through a little con trick, Dolly has paid her rent without parting with any money. Whilst all this normal village life is going on, the Demon wolf, Charley is stalking about. He is a master of disguise and throughout changes his image from being a shoemaker, Lady Flippit, an old crippled woman, through all of which you can still see it's Charley, as well as being himself! Fairy Diamonte has the solution and has charged Red Riding Hood's cloak with a protective power, but only when she is wearing it. To slay the demon Wolf Fairy Diamonte, instructs that the magic Golden Axe is to be found as one blow with it will destroy Charley the Wolf forever! And so, Prince Colin sends Jasper the woodcutter on a quest to find this Golden Axe so the deed can be done. Will all be resolved? One thing is for certain, boy meets girl and a life of happy ever after ensues.

**Approximate running time:- Two hours (Not including the interval)**

## **USEFUL INFORMATION**

**Casting:-** The casting can be quite flexible to suit your available performers. Although some are best played by male, it would be quite possible for them to be played by a female if your performer availability dictate to do so

**Chorus:-** This script can be used with or without a chorus. Where there are chorus speaking lines and you have no chorus, these can be delivered by performers or adult/child members.

**General staging:-** The scenery and lighting can be as simple and easy as you wish, especially if tight budget and logistics have a strong influence with your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budget and logistics dictate otherwise, the skies are the limit!

**Scenes:-** The script is written to use three full stage scenes and one front cloth scenes. These are not set in stone and re-name some scenes if you wish to run more cloths. Likewise, if you are running with limitations. The full stage scenes could use the same back drop of a nondescript mottled effect. And dress each scene where needed to suit its title. The front cloth scenes could be done front of curtain or again in front a nondescript mottled effect.

**Set dressing:-** Dressing for the scenes is entirely up to you and the stage space available. It will also depend on what type of back drops you are using too. Especially for those working with no chorus and have more stage space available.

**Misc:-** Additional jokes can be slotted in where or if you feel they are required to your choosing.

## **MUSIC AND DANCE**

**Song/dance numbers:-** The script is written to allow the *maximum time of one minute to one and a half minutes* for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter but watch if too many run longer as this could alter the pantomime's whole running time.

**Not all character song slots required to be executed.** They are there as ideal spots if you wish to use them. This helps those cast who do not feel comfortable to sing to opt out. Additional songs can be added to your own discretion if you feel the need to do so.

**You do not need to use all the slots** allocated for chorus song/dance numbers, especially if your chorus numbers are very low. Select, the slots most suitable to your chorus.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast member song or two or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions, but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps a little more modern. It also prevents the repetition of music from recent past productions you have staged.

**Song/dance not with time restrictions:-** The opening number, Principle boy and girl duet, the community song and finale song can take their own natural time length as they are important numbers. By keeping to these parameters, the production will run at a good pace; and be fresh and entertaining to your audience.

**DISCLAIMER:-** *The performing licence of this script does NOT include permissions, licences or royalties of ANY music/songs used with the staging of this script.*

For **ALL** music and song selected to stage this script, any royalties, licenses or permission has to be obtained by **YOU** the group, club or company according to the music performing rights laws. **These include ALL parody suggestion given with-in the script.**

*(The majority of premises are registered and you **must** contact to make sure the music/song selections used comply with the licence held by the premises. Do this prior or at the start of rehearsal to avoid complications near or on the production dates.)*

## CHARACTERS

**Dolly Shufflebucket**.....Dame  
**Simple Simon**.....Comic (*Dolly's son*)  
**Baron Oompha**  
**Charley**..... The wolf  
**Prince Colin**..... Principal Boy  
**Lucy** (*Red Riding Hood*)...Principal Girl  
**Chiff**..... Comedy Henchman  
**Chaff**.....Comedy Henchman  
**Diamonte** .....Fairy  
**Mary**.....Barons daughter  
**Jasper**..... Woodsman

**Chorus** (*if you have one*) **And/or adult/child members wishing to participate**

## CHARACTER GUIDELINES

These are general ideas; the amount of costume changes and styles are entirely of you own discretion

**Dolly Shufflebucket:** Can be played by male or female. Grandma to Red Riding Hood. Usual Dame like qualities and outrageous costuming. She will require a large dressing gown, slippers and a nightdress that the performer is happy to wear and suitable for your audience.

**Simple Simon:** Best played by a male, but could be female and acted as a male. Comic and son the Dolly. Costumed as comic. Will also require a very oversized top and, very, very, large trousers that will fall when he lets go the waist band and an eye patch (*more details in the script*).

**Baron Oompah:** Best played by male, but a female could impersonate as a male. Costumed as one would a Baron. He has a good nature, but trying to be more determined and stronger and fails.

**Chiff:** One of a comedy duo, a henchman. Can be male or female and ideally costumed the same as Chaff or the same style. As a suggestion - Large peak caps, argyle type socks, plus-four trousers and bright tops.

**Chaff:** One of a comedy duo, a henchman. Can be male or female and ideally costumed the same as Chiff or the same style. As suggestion - Large peak caps, argyle type socks, plus-four trousers and bright tops.

**Lucy:** Principal girl, Costumed as one would. Granddaughter to Dolly. She wears a red hooded cloak. Will also require a tiara and sash with MAY QUEEN upon it.

**Prince Colin:** Principal boy, and costumed as a prince would be.

**Jasper:** A woodsman and can be male or female acting as a male. Costumed in a style that would befit a woodsman.

**Mary:** A female, but can be a male acting as a female. Costumed as wished. Quite a dithery person not knowing what to do. Will require a Large dummy apple on elastic so she can wear on her head, a removable top and skirt  
(*construction described in the script*)

**Diamonte:** A fairy. Costumed as one and acted as a fairy would.

**Charley:** The wolf. Best played by a male. Costumed as a wolf. Will need also to be costumed as a shoemaker, Lady Flippit and an old woman, in all three cases some of his Wolf attributes must show so the audience know who he is, (hands, ears, feet, face mask/makeup, etc.) He will also require a night dress and a cap to which a wild unruly wig and ears can be pre attached.

**Chorus (if you have one) And participating adults/children:** Costumed to fit the scenes they are participating in

## **SYNOPSIS OF SCENES**

### **ACT ONE**

**Scene one**.....The Village of Crooked Corner (full stage)  
**Scene two**.....A road outside the village (front cloth)  
**Scene three**.....The Village of Crooked Corner (full stage)  
**Scene four**.....A road outside the village (front cloth)  
**Scene five**.....The Village of Crooked Corner (full stage)

### **ACT TWO**

**Scene one**..... The May Day Fair (full stage) (*could be the village scene*)  
**Scene two**.....A road outside the village (front cloth)  
**Scene three**..... Grandma's bedroom (full stage)  
**Scene four**.....A road outside the village (front cloth)  
**Scene five**.....The Village of Crooked Corner (full stage)



## RED RIDING HOOD

ACT ONE

SCENE ONE

THE VILLAGE OF CROOKED CORNER (*full stage*)

Choose an entrance which is the entrance to Dolly Shufflebucket's cottage. Just a rose covered archway or similar on stage masking a non-existent front door which would be just off stage out of sight lines

*The scene opens with cast and/or chorus to sing/dance opening number. If the cast is used, they exit after the number. All chorus remain on stage*

### Opening number:-

*Dolly enters with some clothing shop bags*

**Dolly:** Hello boys and girls. (*Puts the bags down*) My name is Dolly Shufflebucket and grandma to Lucy. Now, I've had a thinky thought on my way here and had an idea. Whenever I say, 'hello boys and girls', I want you to reply, 'Hello Dolly' do you think we can do that? (*Do business*) I'm so pleased you are here tonight, because I get so lonely. You see I've been a widow for a few years now. My husband died in a tank of coffee - at least it was instant! I loved him dearly and I never wanted to believe he was stealing from his job as a road worker. But when I looked in the shed all the signs were there! So, I'm on the lookout for a new husband, any man will do as long as he's single, wealthy and in need of a luscious babe. (*Looks to an imaginary man in audience and plump up her bosom*) I say sir, you look like you're need a good woman. (*Put hand to ear as if listening*) What's that? You're married to the one sat next to you. I suppose she's okay if you like that sort of thing! I've just been shopping in the fashion quarter down at the local town. I've bought a top from Primarni, a skirt from Dollop and Banana and some playful underwear from Dire! (*Parades*) And of course what I'm wearing now is designer. It's a Ferrari. It hugs the corners and goes fast on the straight!

*Mary enters carrying a bundle. Inside the bundle is a red cloak, the covering of the bundle needs to be easily removed*

**Mary:** Ah, here you are, Dolly Shufflebucket.

**Dolly:** Good morning, Mary, would it be asking too much that you are not dithery today?

**Mary:** I am not dithery, just have a fickle mind. Now, I wish to know if you're attending the May Day Fair tomorrow?

**Dolly:** I am.

**Mary:** In that case there will be no need to dress up in finery.

**Dolly:** Why is that then? (*Picks up her bags*)

**Mary:** Stands to reason. When Dolly Shuffebucket is in attendance, even a person in rags looks dressed up!

**Dolly:** (*begins to exit*) I'm not staying here to get insulted.

**Mary:** Where do you normally go then?

*Dolly in a huff exits into her cottage*

*Chorus speaks the following. If you have no chorus, then use either characters off stage or a recording*

Mary, Mary, dithery, Mary  
How does your garden grow?  
With cockle shells and silver bells  
With her head always in a whirl!

**Mary:** I really can't make up my mind whether to plant nice flowers, or grows herbs. There again I also like spice! Of course, I like apples, but on the other hand I also like roses. A pot plant is nice, but so is a vase of flowers. Oh, I don't know. First, I want these then I want those. I can never make up my mind.

*All laugh as Colin enters*

**Mary:** It's no laughing matter.

**Colin:** Why are you so indecisive, Mary?

**Mary:** (*curtsies*) Your Royal Highness. It's a woman's privilege to be able to change her mind.

**Colin:** But you never make it up. I hear from John the shoemaker that you're a complete nightmare in the shoe shop. First you start with one shoe, then you decide you don't like it. Then you prefer another, then you change your mind again. And so it goes on.

**Mary:** Well I can't help that.

**Colin:** What's in the bundle?

**Mary:** Oh, it's an eighteenth birthday present for Lucy, Dolly Shuffebucket's granddaughter. It's fortunate that I've just finished it as I changed my mind so many times on the pattern and style. (*Opens the bundle to show the cloak with hood*) Do you think she'll like it?

**Colin:** I'm sure she will. Red is her favourite colour.

**Mary:** I thought it would keep her warm and dry. We all know she has a heart of gold and always dashing about helping others.

**Colin:** Do you know, I have an idea to give Lucy a local name that we can call her here at the village of Crooked Corner.

**All:** And what would that be?

**Colin:** Red Riding Hood!

*Lucy comes rushing on*

**Lucy:** Hello everyone. Am I late?

**Colin:** No, you're just in time, Lucy.

**Lucy:** (*curtsies*) Oh, Prince Colin. Good day to you, your Highness.

**Colin:** And many happy returns of the day to you, Lucy.

**Lucy:** But my eighteenth birthday isn't until tomorrow!

**Mary:** For once my mind is made up. You can accept my present today. (*Puts the cloak onto Lucy*) There. How's that?

**Lucy:** (*walks around proudly*) Oh its - it's lovely. I feel so lucky and so special.

**All:** You're always special to us, Lucy.

**Colin:** And by Royal decree I have decided that you are to be called, Red Riding Hood.

**Lucy:** A new cloak - a new name - what more could I have?

**Colin:** Actually, I have come to ask you one more thing. Would you do the honour to becoming the Village of Crooked Corner's Queen of May at tomorrows fair?

**Lucy:** But you can't mean that?

**All:** We can and we do.

**Lucy:** But Grandma says she is going to be this year's May Queen.

**Mary:** We can't have an old has been with no beauty as May Queen. No, you shall be this year's Queen of May tomorrow. Now, what do you say?

**Lucy:** What can I say other than this year will be my best birthday ever.  
(*Swirls around once on the spot*) I already feel like a real Queen.

**Song:-** All go into a lively number and exit at its end.

*Chiff and Chaff enter. Each has the handle bars of a bicycle, one has a bell the other a hooter which they both sound. They both have back packs. They enter one behind each other, closely (like a tandem bike). They trot lifting their knees high as if peddling at speed. Once circled the stage one or twice, they topple over.*

**Chiff:** We're here, Chaff.

*They both get up*

**Chaff:** Where are we, Chiff?

**Chiff:** (*looking about*) Dunno.

**Chaff:** Then how do you know we are here?

**Chiff:** We must be, if we are here! (*Taps Chaff on the shoulder*) Hey. Did you see us come in?

**Chaff:** I saw one of us come in.

**Chiff:** Only one! That means one of us must be missing. We had better go back and look for him. Oh, lummy, I've had a horrible thought, I think it's me that's lost!

**Chaff:** Don't be stupid, I saw you arrive in front of me. And I know you we're in front of me because I kept getting your thrumps in my face!

**Chiff:** Then it must be you that's missing. And if you're lost, we've had it, 'cause you're the only one with any brains!

**Chaff:** Will you go outside and have a word with yourself.

*Chiff begins to exit*

**Chaff:** Oi. Where are you going?

**Chiff:** Outside to have a word with myself.

**Chaff:** Get back here.

**Chiff:** I don't know where 'here is', but I'm hungry.

**Chaff:** (*removing his backpack*) You're in luck. I brought a little picnic with me.

**Chiff:** Oh good. I don't suppose you packed a full three course meal in there have you?

**Chaff:** *(takes out a huge sandwich box)* Only a few sandwiches I'm afraid.

**Chiff:** A few sandwiches in a great box like that!

**Chaff:** I used thick bread. Anyway, I thought you were on a diet?

**Chiff:** I am. It's an ..... *(country performing in)* diet.

**Chaff:** What's it like?

**Chiff:** The best diet ever. I can eat whatever and all I like as long as I eat it in ..... *(country performing in)*. What sort of sandwiches have you packed?

**Chaff:** They were going to be chicken.

**Chiff:** I like chicken,

**Chaff:** Yes, well. I bought the chicken, plucked it and stuffed it. I just got to kill it and cook it now.

**Chiff:** And you're not the best of cooks.

**Chaff:** My cooking is Cordon Bleu. *(Opening the box)*

**Chiff:** It should be cordoned off! Can I have a sandwich?

**Chaff:** Here have this. *(Gives a huge thick cut sandwich)* It's a computer sandwich.

**Chiff:** What's a computer sandwich?

**Chaff:** A megabyte!

**Chiff:** *(Hands the sandwich back)* I'll pass on that; I've heard computers get viruses. What else is there?

**Chaff:** *(takes the sandwich and passes a pie)* Here, have a meat pie.

**Chiff:** *(looks at the pie closely)* There's a great big worm in this pie!

**Chaff:** *(grabs the pie looking)* Where?

**Chiff:** *(points)* There!

*A long whistling sound effect as if the worm has escaped from the pie. They both chase the imaginary worm to the proscenium arch stamping to try and*

*stop it, etc. Any ad-lib can be done to complete the worm chase. They come back toward stage centre.*

**Chiff:** Boy. That was a big worm.

**Chaff:** *(looking at the pie)* It should be. It's eaten all the meat!

*Chaff bends over to place the box back into the back pack and Chiff removes out of sight a toy trumpet from his back pack. Their bottoms facing the entrance Baron is to enter from. Baron enters and see Chiff and Chaff's bottoms facing him*

**Baron:** Now where have I seen those faces before?

**Chiff:** *(stands quickly and turns)* You've never seen it before because it's always behind me!

**Baron:** *(looking at them)* May I ask who you are?

**Chaff:** *(points to Chiff)* He's my butler and I'm the Duke of Broccoli.

**Baron:** A Duke, eh. So where is your coronet?

**Chiff:** *(produce the trumpet and blows it)* Here!

*A blast of a trumpet is heard*

**Chaff:** *(bops Chiff)* You fool. He said Coronet not Cornet!

**Baron:** And you decided to visit our village?

**Chiff:** We're on a cycling holiday.

**Chaff:** But it feels like we've ran all the way!

**Baron:** I am looking for two undesirables to be my gangsters.

**C & C:** Look no further. We're the best gagsters around.

*(They go into a quick gag routine)*

**Chiff:** I say, I say, I say. I went to the doctor about my snoring.

**Chaff:** Did you?

**Chiff:** Yes, I told him I snore so loud it keeps waking me up!

**Chaff:** What did he say?

**Chiff:** He told me to try sleeping in another room!

**Baron:** I said Gangsters not gagsters! *(To audience)* Do you ever get one of those days when you wished you stayed in bed? Let me introduce myself. I'm Baron Oompah!

**C & C:** Oompah. Oompah. Stick it up your jumpah!

**Baron:** My name is my curse. Everybody laughs at it.

**C & C:** It could be much worse. You could be called .....  
*(name someone local/famous/political or a comical made up name)*

*He starts to pace to and forth the stage. Chiff and Chaff follow him in unison behind him. They copy all his moves*

**Baron:** *(gestures wherever possible)* People look upon me as a meek and gentle soul, but I am going to show them I am a ranging Lion at heart. No one here realises it was me that put pepper in the cat's milk, tied a tin can to Dolly Shufflebucket's vacuum cleaner and I who shot the Vicar in his whathisname with a bow and arrow whilst bent over weeding the garden. I will become greedy and callous, and -

*Chaff stops following and wait for them to pass again. Then as before joins in going to and fro the stage. Baron just continues with his dialogue as one long piece*

**Baron:** I'm going to make everyone sit up and take notice of me. I will create such a crime wave that the Police will be helpless. You shall be my henchmen. You will plot and carry out dastardly deeds.  
*(Stops at stage centre abruptly as Chiff and Chaff bang into him)*  
We shall pillage!

**Chiff:** Pillage!

**Baron:** Do burglary

**Chaff:** I got a book on how to get the best from a buglers

**Baron:** *(bops Chaff)* Burglary not buglers you fool.

**Chiff:** Do we get paid for this?

**Baron:** You do. And have my word as sure as my name is Oompah.

**C & C:** Oompah! Oompah! Beans make you thrumpah!

**Baron:** Then we are three villains that combine.

**C & C:** To do dirty work in this pantomime!

**Song:-** *For all three to sing. Choose one relating to crime/stealing/etc. Works well if a song is chosen that good choreography can be used especially if comical*

*Exit after the song*

*Simon enters with Dolly from the cottage. If a full kerb side recycling box is available, Simon can place this at the arch way*

**Simon:** Make way. Make way. Make way for Dame Dolly Shufflebucket, she's about to sit on the doorstep and await the textiles recycling lorry to pick her up!

**Dolly:** *(bops Simon)* That's enough of your cheek. Hello boys and girls!

*Audience reaction*

**Dolly:** *(parades)* I've been to the beauticians, the hairdressers and had my nails done. And I still look like I feel.

**Simon:** A complete mess!

**Dolly:** I'll have you know; I've got everything .....  
*(glamorous celebrity)* has. The only difference is, I've had it longer!

**Simon:** That's right. You've reached that certain age, where you've still not got your head together and your body has fallen apart!

**Dolly:** Now, tomorrow I shall be the May Queen again.

**Simon:** Again?

**Dolly:** I was May Queen in my youth. I was the talk of the fair

**Simon:** Probably because people couldn't believe their eyes then. And they certainly won't believe them tomorrow!

**Dolly:** I'm surprised you're making fun at me. From the day I found you on the doorstep as a baby, I've been a good mother to you.

**Simon:** From the day you found me on the doorstep, I had nothing. Problem is, I still got most of it! But still, to think you were kind enough to take me in shows how much you loved me.

**Dolly:** It wasn't love. I took you in because a dog was about to cock his leg!

**Simon:** I suppose it could have been worse. It might have been a Donkey dollop!

*Simon looks troubled as Dolly delivers the next line*



**Dolly:** But, Simple Simon. The Donkey had already been. I placed his deposit on my rhubarb and had the best crop in years. *(See Simon troubled)* What's the matter son?

**Simon:** When I move onto the next world, will I come back as something else?

**Dolly:** Why do you want to know?

**Simon:** I'm not having much luck with girls in this life, so I wondered if I'd come back as an irresistible Adonis in another life?

**Dolly:** You could come back as a rose blooming in a blooming garden!

**Simon:** That sounds blooming awful!

*During the following dialogue until the song. Each can act out the lines with expression to give the dialogue more laughter that's suitable for your audience*

**Dolly:** Imagine, one day there you are, blooming in a pretty garden. The prettiest female that you have ever seen stops and admires you with astonishment.

**Simon:** They look at me with astonishment now, but they never stop!

**Dolly:** She bends down and grasps your stem.

**Simon:** I hope I'm blooming in a private garden when I'm grasped?

**Dolly:** She produces some scissors and cuts your stem, with a clean; crisp; snip!

**Simon:** I knew it! Cut off in my prime.

**Dolly:** But you are a rose, Simple Simon.

**Simon:** So I am. But do I smell?

**Dolly:** Like a fishmonger's armpit.

**Simon:** Not now. When I am a rose?

**Dolly:** Oh, yes. Your perfume is heady, sweet and fills the air with bliss. She takes a deep sniff and then...

**Simon:** *(cutting in eagerly)* Yes?

**Dolly:** She places you in her beeswum.

**Simon:** *(shocked)* In her what?

- Dolly:** In her (*taps her boobs*) Bo - som
- Simon:** Oh, there. I was beginning to wonder what her beeswum was!
- Dolly:** She sticks a pin through your stem and fastens you to her blouse.  
(*Pause*) When she arrives home, she takes you to her bedroom.
- Simon:** This girl doesn't hang about does she?
- Dolly:** And you're still attached to her breast.
- Simon:** Yeah, I hadn't forgotten that!
- Dolly:** But she wants to keep you fresh and pert.
- Simon:** She'll have no worries there.
- Dolly:** So, she places you in a glass of icy cold water.
- Simon:** The way things are going, it's just as well!
- Dolly:** In front of you she undresses. She lets her down hair; her skirt drops to the floor. Are you with me?
- Simon:** I'm already two minutes ahead of you!
- Dolly:** She slips into bed.
- Simon:** She won't get no sleep. I'll scream and shout if my stalk is stuck in ice cold water!
- Dolly:** But you are a rose.
- Simon:** I don't care if I'm a pansy or a daffodil. All night is a long time to have your stalk in ice cold water.
- Dolly:** She awakes in the morning. She sees you.
- Simon:** Frozen to the core!
- Dolly:** You have changed overnight. You have become saggy and limp.
- Simon:** I'm not surprised given the circumstances.
- Dolly:** You have lost your scent. You are extracted from the glass and thrown out of the window.
- Simon:** She might be beautiful, but she hasn't got much love. So far, I've had me stalk cut off, stabbed with a pin, stuck me in ice cold water and then thrown out of the window!

**Dolly:** You've landed on the compost heap. You wither and rot. And then a new thistle begins to grow.

**Simon:** *(unsure)* A thistle?

**Dolly:** That tiny little bit that's left of you feeds that thistle into a big strong healthy plant. You are re-born as a fine specimen.

**Simon:** I can't see it being much fun as a thistle. At least as rose there was a glimmer of hope.

**Dolly:** And then a goat comes along sees this fine specimen of a thistle and eats you up!

**Simon:** I knew it. Tomorrow I'm breakfast for a dung beetle.

**Dolly:** It was a lady goat and she was expecting a baby goat. And your nourishment as a thistle fed that baby goat and late one night it was born. Your little eyes opened, and you lifted your little face and looked at your mummy and said.

**Simon:** BAAAH!! *(Like a sheep bleating)*

*Chorus enters from both sides*

**Dolly:** But don't you see, Simple Simon. Mummy and daddy goat will love you just as I do. And one day you will find love too because to us all, you make us very happy.

**Song:-** *A lively number to do with happiness*

**Black-out**

ACT ONE  
SCENE TWO  
A ROAD OUTSIDE THE VILLAGE *(front cloth)*

*Colin and Jasper enter*

**Colin:** I hear the wolves have retreated high into the mountains, Jasper?

**Jasper:** It has been a battle, your Highness. But the woodsmen with the aid of yourself, has made our district safe from wolves once more.

**Colin:** As my chief woodsman, Jasper. Can you relay my gratitude onto all the woodsmen under my employ?

**Jasper:** I shall do so, your Highness.

**Colin:** And let us hope that we have wiped out this scourge for ever.

*Mary enters in a hurry*

**Mary:** (*curtsies*) Oh, your Highness. Oh dear - I mean it's awful - and to think - and the May Day fair tomorrow too - Its...

**Jasper:** (*cutting in*) Stop dithering, Mary, and spit it out?

**Mary:** (*does a fake spit*) Oh, that's better. Now, where was I? Oh, yes. I've seen him and he's in our midst.

**Jasper:** Who?

**Mary:** Him. Charley, the demon Wolf. The biggest wolf in all the world and he's back!

**Colin:** The master of disguise in our midst once more. Jasper, tell the woodsmen that I shall join them in the morning to rid this demon wolf.

**Jasper:** But, your Highness. That would mean you would miss the May Day celebrations tomorrow.

**Colin:** That will never do, it's the highlight of the year. Come let's make plans.

*Colin and Jasper exit*

**Mary:** (*dithering*) Oh, dear. What do I do? Shall I go with them, or should I return back where I came from? I suppose I could - but then again maybe not. On the other hand, maybe I ought to - but is that the right thing to do? I have the same problem with love too. If I found a man to love, would we click or would we clang? Oh decisions, decisions.

**Song:-** *One about indecisiveness, unsure, etc. 'Should I stay or should I go', (the Clash), can work with the right person*

*Exits stage right after the song. Charley enters stage left*

**Charley:** (*skulking on*) So far, so good. I shall outwit these humans, yet. My name is Charley. 007 and licence to thrill.

*A quick burst of the original James Bond theme could be played and Charley in James Bond style reacts to it*

**Charley:** They will hunt for me in the forests, they will hunt for me high in the hills. But as a master of disguise, I will be here, among them in this very village. For I have already been to work, John the shoemaker, has - well, let's say met with an unfortunate accident. I am now living in his house and I will trade as John, the shoemaker. Then, I

will await to capture Red Riding Hood. To take her to the forbidden black mountain. That's the very place where it is written that I shall regain my youth, my vigour and handsome looks on the sacrifice of this young innocent victim of the human race.

*Fairy enters stage right*

**Fairy:** Not so fast, you devil in a fur coat.  
It is I, Diamonte, that don't float your boat.  
I have the power, to overrule thee  
to save Red Riding Hood, you'll see.

**Charley:** You lie! You lie! You sparkling fool,  
the sight of thee, you make me drool.  
A tasty snack, I think you'd make  
a better take-away, than I had, of late.

**Fairy:** But you and I know, who you really are  
you're not a true wolf, that you pretend, you are.  
A Warlock, is your real face  
a wolfs disguise, you use in its place.  
To survive the next generation about to come,  
you need the spirit, the soul, of a beautiful one.  
The power I have, will protect her ahead  
and the Golden Axe will strike you dead!

**Charley:** But I shall win, my horoscope said so,  
it never lies, so I, must go *(Exits left)*

**Fairy:** *(to audience)* Charley had forgotten me,  
and the power I have, over he.  
His demise will come, don't you worry  
I wonder what it's like to eat wolf curry?

*Lucy hurriedly enters left wearing the red cape and hood*

**Lucy:** Oh dear, I think I've just seen a wolf!

**Fairy:** I would not doubt it for a moment my child. *(Goes up to Lucy and touches her with wand)* But let me protect you with my power.

*Lucy goes into a state of trance as the wand touches her*

**Fairy:** This cloak of red and it's hood I endow with a protective spell,  
to shield you from harm, evil and demons dwell.  
Wear it always, to protect you from danger  
take it off, and your immunity will waiver!  
*(moves away and waves the wand as if to break the spell)*  
Awake my dear, for the sun shines bright  
a dark cloud I've lifted, no wolf in sight. *(Exits right)*

*Lucy in a slight daze rubs her forehead in awe. Simon enters stage left*

**Simon:** What's the matter with you? Bought a hat for a tenner only to find the same one down the road for half the price?

**Lucy:** No. I feel a little dazed.

**Simon:** Shall I get some thingymeboobs and a drink of brandy?

**Lucy:** I don't like brandy.

**Simon:** The brandy is for me! Just the mention of anyone feeling poorly makes me feel faint. It's surprising how many brandy's I have to drink in a day!

**Lucy:** I think I saw a wolf. He showed his teeth at me.

**Simon:** It was probably the tax man advertising tooth paste.

**Lucy:** Then, just a few moments ago, I saw a fairy.

**Simon:** You should go back stage. There's loads in the men's dressing room.

**Lucy:** She was beautiful, all glittering and shiny. And she told me to always wear this cloak and never be without it on my back.

**Simon:** It'll get very wet when you have a bath!

**Lucy:** Oh, Simon. You are funny.

**Simon:** I prefer to be a hint of hope. *(Looking soppy at Lucy)* I've got something for you, Lucy.

**Lucy:** *(looks at him worriedly)* Well, don't just stand there like a dying duck in a thunderstorm. What is it?

**Simon:** It's a gob stopper. *(Produces a large sweet)* Isn't it a pretty colour?

**Lucy:** It's got whiskers on it!

**Simon:** That's fluff from my pocket. First it was yellow, then it went pink. Do you know I had to lick it for an hour to get it this colour?

**Lucy:** And you've been licking it all by yourself?

**Simon:** I had to fight off most of them backstage especially the stage manager. Such a big mouth and we lost it for a while, but eventually it was found under the false teeth. Anyway, now it's yours and I'm expecting a kiss. *(Puckers up offering the sweet)*

**Lucy:** Oh, Simple Simon. You are a dear.

**Simon:** *(a bit shy)* Am I?

**Lucy:** Yes! And daft as a brush too! *(Exits quickly)*

**Simon:** *(looking off and sighs)* But I'm not as big a fool as I am. I mean, I am a bigger fool than I look. No that's not right. I'm a fool that's bigger than what I look and more than I am. *(Puzzled)* What I mean is, I am what I am.

**Song:-** **Suggestion - I am what I am** *(Gloria Gaynor) first two verses*

### Black-out

ACT ONE

SCENE THREE

THE VILLAGE OF CROOKED CORNER *(full stage)*

If a recycling box was placed in the first scene this has now been struck. Otherwise the scene stays the same as the opening scene

*The scene can open with a chorus song/dance if wished. They exit the stage after the number. Baron, Chiff and Chaff enter*

**Baron:** Now, you know what you have to do?

**Chiff:** Of course - err what have we to do?

**Baron:** Turn that old crab, Dolly Shufflebucket out into the snow.

**Chaff:** What snow?

**Baron:** The snow that will fall from the sky.

**Chiff:** Right. *(Goes to the cottage doorway and knocks hard)*

*A door knocking is heard*

**Dolly:** *(enters just enough to be seen by all audience)* Sorry, I am not at home today. *(Disappears back into the cottage)*

**Chiff:** *(returns to Baron)* She says she's not in.

**Baron:** She lies. *(Pushes Chaff)* You try?

*A door knocking is heard when Chaff goes to the door and knocks on it. Dolly once again makes herself visible*

**Chaff:** *(to Dolly)* Are you in yet?

**Dolly:** I'll just go and see. *(Disappears then re-enters)* I'm sorry, I'm not at home, I've gone to the cinema. *(Disappears)*

**Chaff:** *(returning to Baron)* He's right, she's not in. Dolly has just told me herself.

**Baron:** You nincompoops, you fools, you - you -

*Baron goes to the door and knocks loudly and returns down centre stage. He speaks firmly to Dolly*

**Baron:** Come out here at once Dolly Shufflebucket!

**Dolly:** *(enters and stands near the Baron)* Hello boys and girls.

*Audience reaction*

**Dolly:** What do you want?

**Baron:** I have a large bill for the rent you owe me.

**Dolly:** Is that all. Banging on my door like that I thought it was something serious.

**Baron:** If you do not pay up, I shall turn you out into the snow.

**Dolly:** *(looking up and holds her hand out)* What snow?

**Baron:** *(turns to Chiff and Chaff)* Oi, you two. Where's the snow?

**Chiff:** *(from a pocket or small bag he takes a handful of paper pieces and throws it over Dolly)* Here we are. One flurry of snow.

*Whilst Chiff does the snow, Chaff quickly goes to the stage side and returns with a dummy house brick. He drops it on the Baron's foot after Chiff has thrown the snow*

**Baron:** *(hops about holding his toe)* Oww! What's that and why drop it on my toe?

**Chaff:** It's the nearest we got to a hailstone!

**Baron:** *(with rage)* I am surrounded by nitwits. *(Takes a rent book out and waves it under Dolly's nose)* It's the end of the financial year and I need the rent to complete my tax return.

**Dolly:** *(grabs the book)* I'm sure I've paid you rent. *(Looks at the book)* Yes, look. Almost a year ago to the day I changed the date from the



previous year to make the payment up to date and correct. If you give me a pencil, I shall alter last year's date to today and we shall be all square!

**Baron:** (*grabs the book*) Not this year. Either you pay up or out you go!

**Dolly:** (*pleading*) But you cannot turn my old bones out into the street. I cannot live without a roof over my head. And I have nowhere to go for a tinkle since the shrub border has been removed. Oh kind, Sir Oompah!

**C & C:** Oompah. Oompah.

**Dolly:** Stick your rent up your jumpah!

**Baron:** That's it. Throw her out.

**Dolly:** (*stands in front of the doorway with arms outstretched*) Over by dead body.

*Chiff and Chaff lifts Dolly out the way and pushes her onto the Baron. Baron realises he is holding Dolly and lets go and she falls to the floor*

**Dolly:** Help! Help! Police! Anyone!

*Chiff and Chaff run into the house as Simon runs on stage from elsewhere and comes to Dolly*

**Simon:** I'm here, Mother.

**Dolly:** Oh, Simon. I've just been molested. (*Rising to her feet*)

**Simon:** What! At your time of life!

*Incidental comedy chase music plays during the following routine. Baron stands and watches bemused. **Do this routine at speed for better effect and comedy!***

*Chiff runs out of the house with a chair and places it down. As Chiff goes back into the house Simon picks up the chair and exits off beside the house doorway (upstage entrance next to the doorway is best). As Simon does this, out comes Chaff from the doorway with a small table and puts it down. Then dashes back into the house. Dolly picks it up and exits as Simon did. Chiff and Chaff continue to bring things out of the house as Simon follows Chiff and Dolly follows Chaff out of the house door. As Chiff and Chaff exit back into the door Simon and Dolly as before takes the items off stage beside the house. Some of the same items can come out as they are taken back in. At a given point, Simon comes out of the house door with an item and places it down and exits beside the house, Chiff follows him picks up the item and exits beside the house. As Chiff exits Dolly enters from house door with an item and places it down and exits beside the house as Chaff enters from the door picks up the*