

# Comic Monologues for Gals

## **Little Red Riding Hood's Mother by Tammy Ryan**

Joan, age unspecified

*Joan, an eccentric mother, has recently moved to the country with her daughter. She is disturbed to learn that young girls in the area are being abducted at school bus stops. Here she laments the tragic situation and offers a cynical view of a world in which such conduct is possible. There is genuine, sudden wit in her maternal instinct that captivates that hilarity of the moment.*

**Joan:** This is what I want to know: how come we never hear the story about Little Red Riding Hood's Mother? What about her side of it? Standing on the doorstep, watching Little Red as she disappears round the bend into the dark woods. Heart beating, hands wringing, hyperventilating, completely powerless, frozen on that doorstep? What the hell was the matter with her? Letting her defenseless child walk through the woods by herself with a maniac on the loose? She knew full well that the forest was full of wolves, but she sent her out there with a basket of bait! 'Stay on the path,' like that's gonna save her. It's almost like she wanted Little Red out of the way...Maybe she couldn't stand the pressure of living in the woods anymore, the isolation, doing nothing but baking cookies for her sick mother herself? And where was Little Red's father? No one ever addresses that. And what about the Woodcutter? A strange man in the woods with an ax. Why does everyone automatically trust him? It's a frightening story. ***The Interview***  
**by Jill Morley**

Laura, age unspecified

*Laura, an insecure actress with a dark, brooding temperament, is being interviewed by a theatre casting director. She is a larger-than-life social misfit in the middle of an unmistakable personality identity crisis. Laura's lack of self confidence accurately reflects her inability to make appropriate choices, and her prospects for a successful interview are minimal, to say the least.*

**Laura:** Don't you have a scene for me to read? I am so boring. I am not one of those personality actresses. I'm completely devoid of personality. You're probably looking for one of those fun-loving, festive girls and that's not me. You see, I don't wear green on St. Patrick's Day. I'm not the kind of girl who dresses up for the holidays. I'm anti-holiday.

I don't know what it is...I have friends. They like me. I'm not even shy. Just...When I was in the third grade, I wrote an essay for my teacher. Miss Laskowski. The theme was, "I'll Never Forget The Day."

# Little Red Riding Hood Monologue

**Ronald L. Smith**



## **Little Red Riding Hood Monologue:**

**The American Bookseller** ,1880      **Vaudeville Humor** Paul M Levitt,2006-09-06 Although occasionally found in bits and pieces in anthologies and in some period dramatic comedies vaudeville humor has never before been available in one collection performers rarely if ever kept a record of their jokes and routines Fortunately Ed Lowry was an inveterate collector He kept copious notebooks of jokes and routines that he not only commissioned but also stole from other comics clipped from newspapers and copied from now defunct popular magazines of the day      **Middle School Journal** ,1993

*How to Teach Poetry Writing at Key Stage 3* Pie Corbett,2013-10-23 *How to Teach Poetry Writing at Key Stage 3* is a practical manual for teachers to be used directly in the classroom The book begins with a series of poetry games designed to warm up creativity and strengthen the imagination These are followed by a series of creative poetry workshops based on the writer s own experience both as a teacher and poet running workshops in schools which focus on developing a poetry base for young writers This imaginative base provides a range of poetic techniques and gives pupils experience in developing a repertoire of different forms The book also offers advice on how to organize an effective workshop and demonstrates how to teach poetry writing in a dynamic creative and imaginative way in relationship with the KS3 national framework Pie Corbett also provides useful advice on working with visiting poets in school addresses for relevant web sites a list of books for follow up work and a glossary of poetic forms and techniques Workshops include writing from first hand observation autobiography valuing our lives writing about paintings sculpture and music surreal boxes and the bag of words secrets lies wishes and dreams creating images taking word snapshots riddles hiding the truth and red wheelbarrows and messages for mice

**Comedy on Record** Ronald L. Smith,1988      **My Friend from Leatherhead** Edmund Yates,Nicholas Herbert Harrington,1857      **100 Acting Exercises for 8 - 18 Year Olds** Samantha Marsden,2019-02-21 This book offers a comprehensive guide to teaching acting exercises that will unleash the inner creativity of students aged 8 18 Theories and techniques of some of the greatest theatre practitioners including Sanford Meisner Constantin Stanislavski Lee Strasberg and Uta Hagen provide a basis for Samantha Marsden s original exercises for students between these ages You won t find Duck Duck Goose Zap Zap Boing or any other traditional drama games in this book instead the craft of acting technique takes the limelight These exercises have been tried and tested in the author s own classroom and are guaranteed to inspire ignite imagination and encourage heartfelt performances Focus points used in leading drama schools such as voice movement relaxation character development and understanding text are recreated for a younger student They are easy to follow and will be fun challenging and immensely rewarding for teachers and students alike The book features a foreword by Paul Roseby CEO and Artistic Director of the National Youth Theatre      **Der Freischutz** John Thomas Haines, Henry James Byron,1899      [Thank You Music Lovers](#) Jack Mirtle,Ted Hering,1986-03-20 With [Thank You Music Lovers](#) Greenwood Press continues to expand its excellent series of discographies Meticulously researched and exhaustively detailed this volume

chronicles the career of Spike Jones and his City Slickers from 1941 to 1965 Although subtitled a biobibliography Mirtle's book is primarily a chronology of recordings playdates and radio and television shows Mirtle's book has a selective bibliography indexes to the band's personnel tunes played and recorded and LP issues Three appendixes contain further miscellaneous information Choice

**Jules LaForgue and Poetic Innovation** Anne Holmes, 1993 This is the first work in English to devote itself entirely to the poetry of Jules LaForgue 1860-1887 Based on a detailed study of manuscripts as well as printed texts it analyses the evolution of LaForgue's poetic ideas as he understood it himself Anne Holmes presents a detailed investigation of LaForgue's changing poetic techniques in order to illuminate both his extraordinary poetic versatility and the significance of his adoption of free verse Arguing that LaForgue is the great innovator in the use of free verse in French poetry Holmes sheds light on his method of composition by means of close analysis of variants and explores the precise nature of his experiment with interior monologue She sets LaForgue firmly in the context of contemporary French poetry and highlights the influence on him of Walt Whitman and Impressionist painting Comparison is also made with the work of T S Eliot for whom LaForgue was a major influence LaForgue emerges from this study as a far more important figure in the evolution of French verse than has previously been thought He stands as a great and self-consciously modern writer close in spirit to his twentieth-century successors

**Schoolroom Poets** Angela Sorby, 2005 A fresh and provocative approach to the popular schoolroom poets and the reading public who learned them by heart

**Es**, 2006 *Boyhood Pranks; Or, The Little Flips in Trouble* Frank Dumont, 1905

**Literature and the Language Arts**, 2001 **The Capital**, 1898 **School and Home Education**, 1898 *Building Community Through Language Learning* Robert Di Donato, 1997

*1/2/3/4 for the Show* Lewis W. Heniford, 1995 V 1 1 2 3 4 for the Show will help anyone seeking a small cast one act play with four or fewer roles and no internal intermission Citations in this ready reference guide will help the user find classic or modern plays in a variety of genres and it also provides sources for scripts and contacts for production rights Additional material includes a title index author index glossary of genres suggested playbills with script analyses a source directory for scripts and an annotated bibliography V 2 The second volume of 1 2 3 4 For the Show is an invaluable guide to the important though sometimes overlooked small cast one act plays Response to the first volume released in 1995 indicated the need for a second In this follow-up Lewis Heniford describes more than 200 plays For each play Heniford provides astonishingly rich detail including synopses quotations from other sources publishers themes quotes from reviewers even ISBN numbers for easy identification of available versions Heniford has anticipated his audience's needs and provides the proper tools to best assist them users can reference the plays through the Author Index the Cast Size Gender Index or the Title Index This work and its accompanying volume will be a significant addition to all educational and public libraries It will be an indispensable resource for directors teachers high school and college actors and all one act fans Amazon.com

**Decca Records** Decca Records (Firm), 1948

**An Essay Toward a History of Shakespeare in Denmark** Martin Bronn Ruud, 1920

## Unveiling the Power of Verbal Artistry: An Mental Sojourn through **Little Red Riding Hood Monologue**

In some sort of inundated with monitors and the cacophony of quick transmission, the profound power and mental resonance of verbal art often disappear into obscurity, eclipsed by the constant onslaught of sound and distractions. However, set within the musical pages of **Little Red Riding Hood Monologue**, a interesting perform of fictional brilliance that pulses with natural thoughts, lies an memorable trip waiting to be embarked upon. Published by a virtuoso wordsmith, that mesmerizing opus manuals readers on a mental odyssey, delicately revealing the latent potential and profound affect embedded within the intricate web of language. Within the heart-wrenching expanse of this evocative examination, we shall embark upon an introspective exploration of the book is key themes, dissect its fascinating writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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