

Queensland Ballet



Red Riding Hood

and the Wolf

26 June – 4 July 2026

Talbot Theatre, Thomas Dixon Centre



Queensland
Government



Australian Government



PRINCIPAL GUARDIAN

KEN TALBOT
FOUNDATION

From the Artistic Director

Welcome to My First Ballet: *Red Riding Hood and the Wolf*.

It's a joy to invite you and your loved ones to the Talbot Theatre for the next work in our much loved My First Ballet series. These ballets are created with one clear intention: to offer young audiences an early experience of ballet through stories and characters they already love, in a theatre that feels close, welcoming and wonderfully alive.

My First Ballet has become one of our most popular series, and it's easy to see why. Thoughtfully told in under an hour, gently narrated and intentionally staged, each work is designed to spark imagination, build confidence in the theatre, and allow children to follow the story clearly whilst still being engaging for our older audience. It's ballet experienced together.

In this reimagining of *Little Red Riding Hood*, choreographer Paul Boyd brings a familiar tale into a warm, nostalgic 1950's Brisbane - a world of jacarandas, tea parties and subtly magical moments. Mr Wolf is charming, comical and clever, but when transitioning into the Wolf, he has an element of eeriness and mystery to him. Rosemary Redhood is a heroine for today: thoughtful, brave, and guided by her instincts.

Throughout the ballet, themes of memory, imagination and self discovery unfold through playful choreography, expressive music by Shostakovich, and beautifully crafted visuals that shift from black and white into bursts of colour as Rosemary's inner world comes to life.

The Talbot Theatre plays a special role in these productions. Its intimacy allows young audience members to be immersed in the storytelling and the magic unfolding on stage. You can see faces, feel emotion, and sense the joy of live performance in a way that stays with you long after the curtain falls.

It is with great gratitude that I acknowledge our visionary supporters that not only have enabled this beautiful theatre, but also the dancers you see on stage today and will see for years to come - the Ken Talbot Foundation, Brett and Maria Clark for the Clark Pre-Professional Program, and Jette Parker, Oak Foundation and our circle of donors for supporting the Jette Parker Young Artists.

Whether this is your first ballet or the next step in a growing love of dance, we're delighted to welcome you. We hope this performance becomes not just a trip to the theatre, but the beginning of a lifelong love of ballet.

Enjoy the magic.



Ivan Gil-Ortega
Artistic Director



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Queensland Ballet acknowledges the Traditional Custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.

Credits

Choreographer	Paul Boyd
Assistant to the Choreographer	Zenia Tatcheva
Music	Dmitri Shostakovich
Costume Designer	Kathryn Lee
Video Designer	Craig Wilkinson
Lighting Designer	Ben Hughes
Narrator and Sound Designer	Sarah McIntosh

This production is performed to recorded music featuring the Royal Scottish National Orchestra, Malmö Opera Chorus and Orchestra, Ukraine National Orchestra, BBC Philharmonic Orchestra, Royal Concertgebouw Orchestra and the Philadelphia Orchestra.

Duration: 50 minutes, no interval.

Every effort was made to ensure program details were correct at the time of printing, however details are subject to change where necessary and without notice. Please check queenslandballet.com.au for updates.

From the Choreographer

When approached about creating a new version of *Red Riding Hood and the Wolf*, I knew that I wanted to create a new reimagined version. I felt I could take the main character on a journey that was maybe more relevant to another era while still maintaining the essence and moral of the story.

Why not set this version in 1950's Brisbane, celebrating the Queensland architecture, flora and birdlife with our main protagonist, Rosemary Redhood and all the characters that she encounters.

The original story itself is quite limiting in the number of characters involved so this new reimagined version gave me scope to create new and interesting roles for the dancers to embody.

The character of the wolf, in our version Mr Wolf, was the most difficult to create without reverting to the stereotypical creature that we know. I decided that the character should be a suitor to Mrs Redhood, a rather unsavoury, dandy type character whose traits resemble those of a wolf.

Rosemary is drawn into a fantastical dream where flowers come to life in a whimsical tea party. From the jacaranda tree, a wisp blooms as her grandmother's spirit takes the form of a butterfly, and together they guide Rosemary on her journey.

As mirrors are a connection throughout the ballet, I thought the work should culminate with the wolf, who is the transformed suitor in Rosemary's mind, luring Rosemary into a strange mirror maze. Shattered mirror characters, along with multiple wolves, create havoc for Rosemary until her courage takes over and she finds the strength to rid herself of his overwhelming nastiness. I want the moral of this story to be for our young women of today to trust and follow their instincts, to be brave and courageous knowing that they can lead by example.

This production is very much the result of the wonderful creative team that stood beside me, trusting in my ideas of the reimagined telling of the story, and bringing their creative expertise to breathe life into this story. The dancers with all their eagerness gave me their versatility and openness to be as creative and theatrical as I required. I do hope that you enjoy the magic of Rosemary and her friends!



Paul Boyd
Choreographer

Meet the Characters



Mr Wolf

A dandy, trickster type character who has characteristics that are wolf-like. He is very deceitful and in Rosemary's dream, Mr Wolf turns into the mean wolf that Rosemary always knew he was.



Rosemary Redhood

Rosemary grows through the ballet from a 10-year-old into a teenager. She is a sweet young lady, loves her mother, but is aware of the nastiness of Mr Wolf. She is very brave and courageous and follows her instincts.



Mrs Redhood

A slightly eccentric lady who loves to dress well and admire herself. She loves Rosemary very much but lets Mr Wolf distract her, however in the end, realises her mistake.



The Butterfly

The Butterfly is seen in Rosemary's dream and represents the spirit of Rosemary's grandmother who has passed away. The Grandmother would tell Rosemary that when she saw a butterfly, that was her protecting Rosemary.



The Jacaranda Tree Wisp

Smelling of honey-like sweetness, the wisp represents the jacaranda tree.



The Flowers

The flowers are a part of Rosemary's dream and have a tea party with her.

The Caped Wolves

These wolves come alive in Rosemary's dream and confuse her in the mirror maze.

The Story

Young 10-year-old Rosemary Redhood is seen reading the story of *Little Red Riding Hood* under the Jacaranda tree, a place she and her beloved grandmother, who has passed away, loved to visit. Whenever Rosemary sees a butterfly, she is reminded of her.

Rosemary is having a tea party with her teddy bears and remembers she must return home to her mother, Mrs Redhood. They have a wonderful mother/daughter relationship.

As time passes and Rosemary has grown, her mother brings a male suitor, Mr Wolf, into their lives. Rosemary is very cautious of him as he seems to be very fond of himself and has strange wolf-like characteristics, but her mother seems to like him a lot.

Mr Wolf doesn't really like Rosemary very much, and tries to convince her mother that Rosemary is up to no good. Mr Wolf gives Mrs Redhood a beautiful necklace, but he will not allow Rosemary to touch it. The mother eventually allows Rosemary to dance with the necklace, but Mr Wolf shows his true character and steals the necklace, and he and the mother blame Rosemary for its disappearance.

Rosemary, very upset, runs to the Jacaranda tree and falls asleep.

Rosemary begins to dream. A butterfly and a wisp of the Jacaranda tree take her on a journey where she meets beautiful flowers who come to life and have a tea party. A wolf is lurking in the background.

Mr Wolf lures Rosemary and her friends into a strange mirror maze where he wants to confuse her. Her mother appears but she can't get to her and through all the mirrors, she sees many wolves, who frighten her a little bit.

Out of the dream world, Mrs Redhood finds her jewellery in Mr Wolf's jacket pocket, realises her mistake of blaming Rosemary and banishes Mr Wolf from their lives.

Back in her dream, Rosemary discovers her strength and courage, and realises that she is stronger than the wolf and makes him disappear.

Rosemary wakes from her dream with her mother by her side and all is forgiven, knowing that Mr Wolf is gone from their lives.



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Find my friends!

ROSEMARY

MR WOLF

MRS REDHOOD

BUTTERFLY

JACARANDA

FLOWERS

CAPED WOLVES



Queensland Ballet



DEREK DEANE'S

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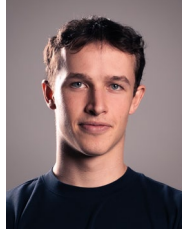
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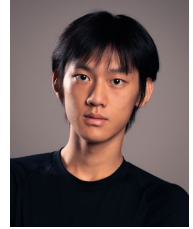
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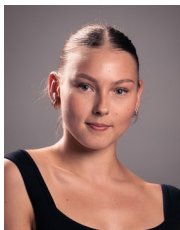
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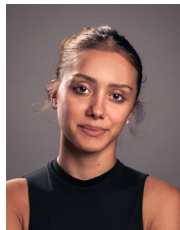
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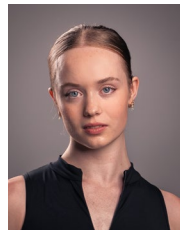
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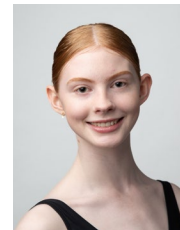
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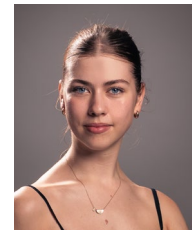
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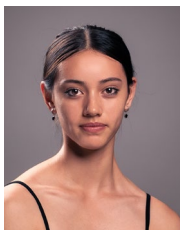
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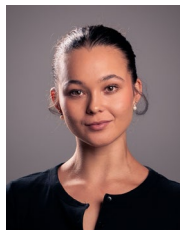
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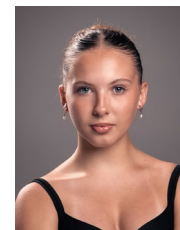
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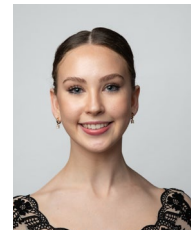
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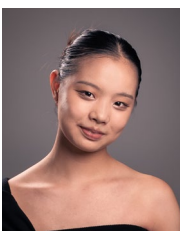
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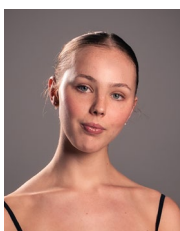
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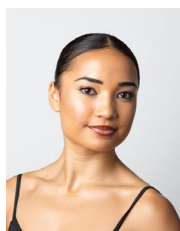
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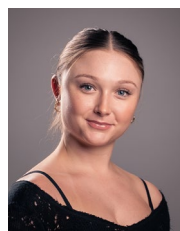
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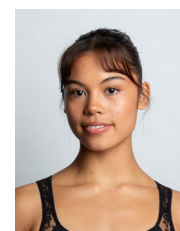
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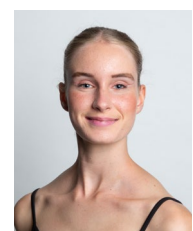
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HOME OF Queensland Ballet

On Yuggera and Turrbal Country

From its beginnings in 1908 as a boot factory, the heritage-listed Thomas Dixon Centre has been transformed into a world-class performing arts destination, cultural precinct, and home of Queensland Ballet. It features a state-of-the-art theatre, stunning public art, dance studios, and two new dining destinations, Layla and Tom's Kitchen. With health and wellbeing at its heart, the Thomas Dixon Centre has become the first arts precinct in the world to achieve the International WELL Building Certificate.

The revitalisation of the Thomas Dixon Centre is an incredible story of passion, tenacity, and altruism. Queensland Ballet, a not-for-profit arts company, refurbished its heritage home, not only to house its own artists and arts workers for years to come, but to create a vibrant space for its neighbours, sector and wider community.

The Thomas Dixon Centre is an extraordinary space, where stories are shared, creativity flourishes, and connections between artists and audiences are forged.

Discover more about the Thomas Dixon Centre at thomasdixoncentre.com.au and see stories unfold.

 @thomasdixoncentre

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