

**THE
SNOW QUEEN**

© PETER DENYER 2000

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NODA PANTOMIMES

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A NOTE FROM THE WRITER

"The Snow Queen" is not a typical pantomime, far more of a "Fairy-Tale"; yet it is as exciting as any adventure story. The Narrator character of HANS ANDERSEN is crucial, and in our last professional production was played by Bernard Cribbins, who - in his own inimitable style - also played "CORR", "THE ROBBER CHIEF" and "THE OLDEST ESKIMO IN THE WORLD". You may well feel that these parts can be played by different actors/actresses; in which case the textual changes will be minimal...and ANDERSEN will be able to appear as himself in the various "voice-over" sections. If you only have a small company you will find that most of the actors can play more than one part; our "GRANNY" also played "CORA" and the "OLD ESKIMO WOMAN".

The characters of "GERDA" and "KAY" are very important: far better an actress and actor who can play the parts, and are a few years older, than real 14 year-olds.

I always try to see my pantomimes through the eyes of a seven year old who is seeing a stage show for the first time - a child who doesn't know that KAY will eventually be saved - so "telling the story" is the most important thing.

Above all else - enjoy it! The good feeling that happens with a happy company really does come over the footlights - if the audience can see you're having fun, so will they.

Good Luck.

PETER DENYER

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ALADDIN AND HIS WONDERFUL LAMP

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SINBAD THE SAILOR

THE SLEEPING BEAUTY

SNOW WHITE AND THE SEVEN DWARFS

PETER PAN

A CHRISTMAS CAROL

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PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised again in 1999, and again in 2000 - this is the version you have here.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of THE SNOW QUEEN was first produced at The Yvonne Arnaud Theatre Guildford in 1994.

The Cast was:

Hans Andersen	Bernard Cribbins
The Queen-	Anita Dobson
Gerda	Lucy Morgans
Granny	Katy Miles
Igor	Peter Blake
Prince Erik	Aled Jones
Princess	Vanessa Clarke

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in Please Sir! and The Fenn Street Gang, Michael in Agony, Malcolm in Thicker Than Water and Ralph in Dear John. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

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CAST LIST
Principal Roles

Hans Andersen -
 The Snow Queen -
 Kay -
 Gerda -
 Granny -
 Igor the Henchman -
 Prince Erik -
 Princess Katrina -
 Corr [A Raven] -
 Cora [A Raven] -
 The Captain of The Guard -
 The Robber Chief -
 Haikki [Her daughter] -
 Jorvik [A Reindeer] -
 Old Eskimo Woman -
 The Oldest Eskimo in the World -

Chorus Roles

Birds -
 Katya - A Lady in Waiting -
 Karvak - An Eskimo -
 Jan - An Iceman -
 Guards -
 Courtiers -
 Eskimos -
 Robbers -
 Icemen -

LIST OF SCENES**ACT ONE**

PROLOGUE:

- SCENE 1: The Attic
- SCENE 2: The Road North
- SCENE 3: The Forest of Birds
- SCENE 4: The Ice Corridor
- SCENE 5: The Palace Gardens
- SCENE 6: The Ice Corridor
- SCENE 7: The Great Hall of The Palace

ACT TWO

- SCENE 8: The Ice Corridor
- SCENE 9: The Robber Camp
- SCENE 10: The Ice Corridor
- SCENE 11: The Eskimo Village
- SCENE 12: The Road North
- SCENE 13: The Ice Palace
- SCENE 14: The Road South
- SCENE 15: The Palace Ballroom
- SCENE 16: Songsheet
- SCENE 17: Walkdown

ACT ONE**PROLOGUE****MUSIC CUE 1****MUSIC CUE 2****House tabs out****ANDERSEN is revealed, writing at his desk: he suddenly notices The AUDIENCE.**

ANDERSEN: Well, goodness me! What a lot of people...what are you doing in my house?...And not just big people, either...I think there are some of my favourite little people, as well...tell me, are there any boys and girls out there?...Are there? I'm so pleased to meet you, boys and girls - because my name is Hans...Hans Andersen! And I write stories for girls and boys like you. In fact, I'm famous for it!... I've written about "Thumbelina", "The Emperor's New Clothes", "The Little Mermaid"... and I've just started a new tale, it's called...er ...t's called...er... exactly!... "The Snow Queen!"...How did you know that?... Remarkable! Well, I know how "The Snow Queen" starts...but I'm not quite sure how it finishes yet - I may even have to be in it myself, just to help things along. So let me tell you how it all begins...

FX: The sound of a steam organ.

Once upon a time, in the little town of Koningberg, in the far-off land of Norway, there was a girl called Gerda...

As ANDERSEN speaks Cloth/Tabs out. Lights up revealing GERDA and KAY in the attic.

She lived with her Grandmother, and her foster-brother Kay, in the attic of a tall house that overlooked the main square. They didn't have much money, in fact they were quite poor - but they were very happy together ...until one fateful day...

ANDERSEN Exits.**SCENE.ONE****THE ATTIC****An oil lamp hangs from a beam. A table and two chairs, GRANNY's armchair and a stool beside the stove, a low window seat. KAY is reading aloud to GERDA.**

KAY: ...He remembered how he had been laughed at and cruelly treated, and he now heard everyone say he was the most beautiful of birds. He shook his feathers, stretched his slender neck, and in the joy of his heart said, "How little did I dream of so much happiness when I was the ugly, despised duckling..."
[Closes the book]

GERDA: Thankyou, Kay - what a beautiful story it is...

KAY: I think it's my favourite.

GERDA: I wish I could read as well you do...

KAY: I'm older than you are.

GERDA: You're only two years older.

KAY: Two and a half! **[Taking the book to the window seat]**

GERDA Two and a half, then! Is it snowing, yet?

KAY rubs ice from the window and looks out.

KAY Not yet but it must do soon. The sky is blacker than pitch, and the clouds are swollen with snow.

FX: A church clock chimes the quarter.

GERDA: A Quarter to five - I must put the kettle on, Granny will be home soon.

GERDA goes to the stove.

KAY: Poor Granny, she works so hard - she's been out since six o'clock this morning.

GERDA: I know she gets very tired, but she always says "I'd do anything for my family."

KAY: But I'm not her family am I? You may be her grand-daughter, but I'm not a relation, am I? I'm just an orphan that she adopted...

GERDA: But she loves you, very much...and so do I.

KAY: I know...it's just that...I know I'm an extra mouth to feed when she has so little to spare...I'm sorry...It's getting even darker, I'd better light the lamp.

KAY climbs on a chair to light the lamp.

GERDA: Let's go down to the square and meet Granny on her way home.
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KAY: I'd like to, Gerda ; but I have to do my homework - I need to learn my tables.

GERDA: You know all your tables.

KAY: Not my twenty-seven times table!

GERDA: Why do you spend so much time on your homework, Kay?
You're always top of the class...

KAY: Because when I leave school, I need to get a really good job. A job where I can earn lots of money - then Granny won't have to go out cleaning other people's houses any more.

GERDA: That would be wonderful, wouldn't it?...I'll go and meet her on my own then...**[Puts on her scarf, hat and gloves]**...But don't forget you said we'd go out with your sledge this evening?

KAY: We can't, one of the runners is twisted.

GERDA: You promised, Kay you promised!

KAY: **[Calming her]** Alright, alright - I'll mend it.

GERDA: Well make sure you do!...**[Smiles at KAY]**...I won't be long.

KAY: Take care.

GERDA exits: KAY takes an exercise book from his satchel and sits down.

KAY: Once twenty-seven is twenty-seven, two twenty-sevens are fifty-four.

MUSIC CUE 3

FX: Wind. The lamp flickers.

KAY: Three twenty-sevens are eighty-one, four twenty sevens are one hundred and eight, five twenty-sevens are -

Wind and Music rise to a crescendo: The lamp goes out: The windows fly open. The SNOW QUEEN Enters through them and stands on the window seat.

KAY: Ah!! Who are you...?

SNOW QUEEN: I am the Snow Queen!

KAY: The Snow Queen? I've heard many stories about you...but I thought you'd be old...

SNOW QUEEN: I do not age as normal beings, boy - for I am not of your world...I am immortal!

KAY: ...The stories said that you were evil...but you are beautiful!

SNOW QUEEN: **[Moves towards KAY]** Do you think so...?

KAY: Oh yes...

SNOW QUEEN: What a clever boy you are...and don't believe that I am evil, either - all I ever did was reflect the faults and follies of the human race...

KAY: What do you mean...?

SNOW QUEEN: Centuries ago I made a mirror: it caused everything good and beautiful reflected in it to shrink up almost to nothing - while ugly and useless things were made to appear ten times larger and worse than they were! In my mirror the loveliest landscapes looked like boiled spinach, and the handsomest people become hideous.

KAY: Why did it do that?

SNOW QUEEN: Because it showed what lay below the surface of your human warmth... the canker beneath the skin! Remember...only ice is pure, boy, only ice is pure...

KAY: Do you still have the mirror?

SNOW QUEEN: ...Pieces of it...you see people began to believe that my mirror showed the true face of the world. They flocked to me in their thousands...and some of them wished to see the reflections of the angels in it; so they took the mirror and flew up to the sky. But the higher they flew, the more slippery the glass became, until they could hold it no longer; it slipped from their hands and fell to earth...breaking into millions, billions and trillions of pieces.

KAY: Where did they fall?

SNOW QUEEN: All over the earth...and fragments of it scarcely as large as a grain of sand, flew about in the air...and sometimes got into people's eyes, and then the glass worked its way through their veins...and into their hearts...and then their hearts became as cold and hard as ice...and then...

KAY: And then?

SNOW QUEEN: And then they realised that I was the truth-teller!...Only ice is pure, boy, only ice is pure...

KAY Is this world truly such an ugly place?

SNOW QUEEN: It is! Only in my land, the realm of ice and snow, will you ever find happiness! Come with me, Kay...

KAY: I can't -

SNOW QUEEN: I know all about you ,Kay - your poor, foolish grandmother, and that stupid, simpering Gerda. Forget about them and come with me! We'll fly upon the storm clouds to my palace in The Frozen North.

KAY: I can't leave Gerda and Granny - they need me.

SNOW QUEEN: Are you frightened of me, Kay?

KAY: I'm not frightened of anything!

SNOW QUEEN: Then if you are so brave...come with me.

KAY: I don't want to come with you .

SNOW QUEEN: Do you dare defy me Kay...? You will live to regret it!

The SNOW QUEEN gestures...

FX: Weird sound. LX: KAY is suffused in a strange light. He cries out in pain and puts his hands over his eye.

SNOW QUEEN: You will forget what has passed between us now, but we will meet again, Kay - and then you shall be mine!

FX: Howling wind. The lights flicker and then go out. The SNOW QUEEN Exits. When the lights come up KAY is rubbing his eye. Enter GERDA and GRANNY.

GERDA: We're back, Kay...why are you sitting in the dark?

KAY: The lamp must have gone out...I'll light it again.

KAY re-lights the lamp.

GRANNY: And why are the windows open? No wonder it's so cold in here.

GERDA: It's freezing! I'll close them, Granny...

KAY: **[Mimics GERDA]** "I'll close them, Granny!" - Little goody-goody!

GRANNY: **[Anticipating trouble]** I think what we all need is a nice cup of tea...

GRANNY goes to the stove: KAY laughs.

GERDA: What's the joke, Kay?

KAY: Granny - she waddles about like an old duck! **[Mimics GRANNY]**

GERDA: Stop it Kay - that's cruel. Have you mended your sledge?

KAY: Not yet! Don't nag me, Gerda - you're getting on my nerves.

KAY gets his sledge and a hammer and starts to mend it as GRANNY brings the teapot to the table.

GRANNY: Now, now children - you mustn't quarrel...

KAY: Tell her, not me!

GRANNY: ...Because today we have a special treat.

GERDA: What is it, Granny?

GRANNY: Well, Mrs Olafsson had a tea-party this afternoon, and they didn't eat all the cake - so she said I could bring it home - look!

GRANNY unwraps a piece of cake, wrapped in a cloth.

GERDA: It looks lovely, Granny - doesn't it, Kay?

KAY: I see...we're supposed to be grateful for other people's leftovers now, are we?

GERDA: It was very kind of Mrs Olafsson: don't you want a piece?

KAY: It's probably stale anyway.

GRANNY: Nonsense, it was freshly baked this morning.

GERDA: If you don't want it, I'll eat your slice too.

KAY: Do - then you'll be fat as well as ugly!

GERDA: Kay!

GRANNY: That was very unkind, Kay: you'll apologise to Gerda at once.

KAY: No I won't, because I'm going out with my sledge.

GERDA: You said you were going to take me with you.

KAY: That was only to keep you quiet - who wants to play with a stupid girl!

KAY Exits with his sledge: GERDA runs to the door.

GERDA: Kay...Kay! Come back! What's the matter with him, Granny?

GRANNY: I don't know, my dear - he's certainly got the wind up his tail today, and no mistake.

GERDA: He was so horrible to both of us, I've never seen him like that before - it was like a different person...?

GRANNY: Perhaps he's not feeling well?...Come and sit by the stove with me, child. Kay will be back to his old self again in the morning, I'm sure.

GERDA: We were talking together before I came to meet you, and he said how much he loved you...I don't understand it.

GRANNY: He's at a difficult age, Gerda - he's not really a boy anymore...but he's not quite a man either.

GERDA gets up and goes to the window.

GERDA: I do hope he'll be alright...

GRANNY: You love him very much, don't you?

GERDA: Yes, Granny - very much. **[Starts to cry]**

GRANNY: Come back here, my dear, and I'll sing you one of my old songs; one that used to soothe you when you were a little girl.

GERDA: But I'm not a little girl anymore, Granny, I'm fourteen!

GRANNY: However old one gets, Gerda, there are still times when we all need a shoulder to cry on...

**GRANNY opens her arms, GERDA goes to her.
MUSIC CUE 4**

**As GRANNY starts to sing the lights dim. Cloth/tabs in:
Enter ANDERSEN.**

ANDERSEN: Poor Granny, poor Gerda, but most of all - poor Kay! None of them realised that the Snow Queen had pierced his eye with a splinter of glass...and that, although he felt no pain, it was already moving towards his heart - and turning it as cold and hard as ice itself. So, Kay went out into the square with his sledge; the boys of the town loved to tie their sledges to the country people's carts and be towed along behind them - they thought this great fun; but as they played today a great white sleigh, which they had never seen before, appeared and drove around the square. The woman who drove it, was so muffled in

furs that no-one could see her face - but we know who it was, don't we?...Exactly - the Snow Queen!...And Kay tied his sledge to her sleigh! They drove twice around the square and then into the next street, as Kay was about to un-tie his sledge, the driver turned and nodded kindly to him, just as if they had been old acquaintances. So Kay sat still, and they drove on and on, and finally...out through the gates of the town.

FX: Wind and the sound of a horse-drawn sleigh.

The snow began to fall so thickly that Kay could hardly see beyond the end of his nose; he tried to free the rope that attached him to the sleigh - but somehow he could not undo the knots. On they flew like the wind. He cried out as loud as he could, but no-one heard him. The snow fell and the sleigh flew. Kay was very frightened, he wanted to say his prayers - but found the only thing he could remember was his ten times table.

Cloth/Tabs out: The SNOW QUEEN's sleigh, with KAY's sledge behind it, is pulled on.

Eventually, as the snowflakes grew bigger and bigger, the great white sleigh began to slow down...

ANDERSEN Exits.

SCENE TWO

THE ROAD NORTH

The sleigh stops and the driver stands: it is The SNOW QUEEN.

SNOW QUEEN: I said that we would meet again, Kay...and my prophecy came true.

KAY stands and moves away from his sledge in amazement.

SNOW QUEEN: You seem surprised...did you not realise this sleigh was mine?

KAY: No, ma'am.

SNOW QUEEN: Come here...you said that you were not afraid of anything: if that is true come here...

KAY approaches The SNOW QUEEN.

SNOW QUEEN: We have driven fast and travelled far...you must be frozen?

KAY: I am very cold, ma'am.

SNOW QUEEN: Then we shall remedy that...

The SNOW QUEEN kisses KAY's brow: momentarily he recoils and then looks astounded.

SNOW QUEEN: What is the matter?

KAY: Your kiss was colder than ice...and yet I feel warmer.

SNOW QUEEN: I told you, Kay - I am all-powerful! Now, untie your sledge; you have no further use for that, from now on you shall travel by my side.

KAY: But I have to go back to Granny and Gerda!

SNOW QUEEN: You still remember them?

KAY: Of course.

SNOW QUEEN: Then I must kiss you again...

Again The SNOW QUEEN kisses KAY's brow.

SNOW QUEEN: Now...untie your sledge...

KAY: Yes, ma'am...

As if in a trance KAY unties his sledge.

SNOW QUEEN: There are still many, many miles to travel till we reach my palace, Kay. We will fly over the woods and lakes, over sea and land. Beneath us the snow will glitter and the moon will shine - clear, and bright...and cold as my heart.

KAY: I am ready to go, your majesty.

SNOW QUEEN: Good...climb up here then, and I shall wrap you in my furs...

KAY gets onto the sleigh: The SNOW QUEEN puts her fur cloak around him.

I do not need their warmth, Kay, for all of me is ice. Already your heart is half-frozen, soon you will be mine completely!

KAY: I will be yours completely...?

SNOW QUEEN: Indeed, there is no power on earth greater than mine!

MUSIC CUE 5

As the sleigh begins to move. FX: Wind and flying sleigh.

As the sleigh moves off. Cloth/Tabs in...Enter ANDERSEN.

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ANDERSEN: Once again the Queen's sleigh surged forward on its journey to the Frozen Kingdom...but what of Gerda? Neither she nor Granny had slept that night, waiting for Kay to return, and at first light they hurried to the square to ask the boys if they knew where he was - but no-one did. They had seen him driven through the gates of the town, but that was all. Some thought he had drowned in the river, others that he had frozen to death in the snow - but Gerda did not believe them. As soon as Granny went to work, she put on her warmest clothes, took a piece of bread from the larder, and set off in search of Kay. She did leave Granny a note - I've got it here...**[Reads]**...Deep Cranny...I'm sorry her writing's dreadful...**[Puts his glasses on]**...Ah ...Dear Granny, I hope you won't be to cross with me...but I have gone to find Kay...

As ANDERSEN reads the voice of GERDA is heard over an off-stage microphone...

GERDA: **[VO]** ...But I have gone to find Kay...I know in my heart that he is still alive, though I fear he is in great danger. I will bring him back, I promise ...All my love...Gerda.

ANDERSEN: I must confess that when Granny read the note she came out with some very un-granny type language...but we won't go into that!...It was too late anyway - Gerda was on her way! The boys had told her the sleigh headed north, so that was the way she went. Though the snow had stopped it was still very cold, she walked for hours and hours. As the sun began to sink she saw some trees in the distance and hurried towards them - she was grateful for any shelter from the bitter cold - but she did not know what lay in store...

FX: Bird cries.

...For within that wood you can hear strange noises...listen...can you hear them?...And what sort of creatures make those sort of noises?... Right again...you're quite clever, really...Gerda has found herself in...The Forest of Birds...

ANDERSEN Exits: Cloth/Tabs out revealing...

SCENE THREE

THE FOREST OF BIRDS

MUSIC CUE 6

At the end of the dance The BIRDS gather in an inward-looking circle and "chatter" together. Enter GERDA.

GERDA: What beautiful birds!...And birds fly all over the sky - so perhaps they have seen Kay! **[Calls]** Excuse me!
The BIRDS see GERDA for the first time and with squawks of alarm Exit in all directions.

No...please don't fly away! I need your help...come back, please! ...I've brought you some bread...

Pause...CORA's head appears around a tree. [N.B. The words that are *highlighted* in CORR and CORA's speeches are ones which contain the "caw" sound which the RAVENS both emphasise.]

CORA: Did you say...bread?...*Caw!*

GERDA: Yes...I have it here...

As GERDA goes to put the bread on the ground she moves towards CORA who "caws" and disappears.

I didn't mean to frighten you! Please don't go!

Pause...CORA's head appears around another tree.

CORA: *Caw!*...[**She cautiously circles GERDA**]...This bread?...Is it wholemeal?

GERDA: Of course - Granny baked it yesterday. You're welcome to it!... Though it's all the food I have.

CORA: *All* the food you have?...I couldn't possibly!

CORA turns to go.

GERDA: Lets share it...[**Breaks the bread in two and puts half on the ground**] ...*here*...

CORA: It's *awfully* kind of you...**caw!**

During the next speeches CORA begins to peck at the bread.

GERDA: I hope you enjoy it...miss...er...er?

CORA: My name is *Cora*...I'm a raven.

GERDA: I'm pleased to meet you, ma'am - my name is Gerda...

CORA: Gerda! What a *gorgeous* name!

GERDA: Thankyou - I was hoping you could help me...

CORA: *Of course* I will, if I can...

GERDA: My friend, Kay, disappeared yesterday - he was carried away by a great white sleigh.

CORA: *Poor* Kay!

GERDA: I wondered if you had seen him?

CORA: *Aw!*...I flew as far as the *ffjord* today - but I never *saw* a sleigh...

GERDA: Where can Kay be? I know he is in danger.

CORA: How *awful* for you! If only my husband was here...

GERDA: Your husband?

CORA: Yes, *Corr!* He should be back soon - he knows *more* than any bird in the *forest*. He's a Royal Raven, you see - he works at the palace - he's a *courtier!*

GERDA: Do you think he could help me find Kay?

CORA: If anyone could - *Corr* could!

CORR Enters.

CORR: *Caw! Caw!!*

CORA: *Corr!*

CORR: *Cora!*

CORR and CORA "peck-kiss"; cawing contentedly at each other.

 What a day, *Cora*, what a day! I'm *exhausted!!*

CORA: I'm *sure* you are, dear

CORR: There were problems at the palace - the *court* was *overwrought!*

CORA: *Poor Corr!*

GERDA: Is this your husband?

CORR: [Sees GERDA and flaps about] *Caw!* who is she?

CORA: This is Gerda, *Corr* - she *implores* your help.

- CORR: It's one of the *chores* of office, my dear. **[To GERDA]** You do know that I am one of the most *important* people at the Royal *Court*?
- GERDA: So your wife has told me - and I'm honoured to meet you, sir...
- GERDA curtseys.**
- CORR: But don't be *overawed*, although I hold high office - I am also much *adored*.
- CORA: Gerda is looking for her friend, *Corr*.
- CORR: Her friend is called *Corr*?
- CORA: No, her friend is called Kay, *Corr*.
- CORR: *Aw...tell me more.*
- GERDA: He left the town yesterday, and I was told he was heading northwards.
- CORR: Describe this boy, is he *tall*?
- GERDA: He's about...**[Demonstrates]**...this much taller than me, he has blue eyes, fair hair...
- CORR: And tell me what he *wore*.
- GERDA: He was wearing a red jacket -
- CORR flaps around.**
- CORR: I knew it! *Caw! Caw!* I knew it! *Caw!!*
- CORA: I think that means he *saw* him...
- GERDA: Where is he?
- CORR: He's *installed* at the Palace!
- GERDA: Kay...at the palace? Are you certain?
- CORR: *Of course*, I'm *sure!* And what's *more* - he's going to marry the Princess!
- GERDA: Kay marry the Princess? It can't be true!
- CORR: If you doubt my word I shall *withdraw!* **[Moves away]**
- CORA: She meant you no harm, I'm *sure*, *Corr...*

GERDA: [Goes to CORR] I didn't mean to offend you, sir - it must be as you say...but how did it happen?

CORR: Sit on the *floor*, and I'll tell you the whole *story*, I'm very good at that; when I tell *stories* people usually shout. "*Encore, Corr!*"

CORR and CORA find this very funny and "caw" delightedly: GERDA sits.

GERDA: I'm ready when you are, sir...

CORR: *Before* I start I should *inform* you that the Princess Katrina is so clever that she has read *all* the newspapers in the *world* - and has *forgotten* them too. But because she is so bright she does get *bored* rather quickly, and one day - not long ago -

CORA: It was *four* weeks ago actually -

CORR: Who's telling this *story*?

CORA: *Sorry, Corr!*

CORR: She decided to *organise* a search *for* a Royal *Escort!* Proclamations were sent *forth* to the *four corners* of the land. Any young man who could *talk* well with the Princess and show himself most at home in the *court*...she would take as her husband.

CORA: It's such a romantic *story!*

CORR: *Cora*, please!

CORA: *Sorry, Corr...*

CORR: Many young men came *forward*, but when they *saw* the *glories* of the palace - with the guard in silver *uniforms* and the *courtiers* in gold - they were struck dumb. When the Princess *talked* to them, *all* they could do was repeat the last word she had said! So she sent them *all* away...until this morning

GERDA: Is that when Kay arrived?

CORR: I *deplore* interruptions!

GERDA: Forgive me, but I must know if it is him.

CORR: Certainly a young man, with eyes that sparkle just like *yours*, came to the *court* today. He was not in *awe* of the guards or the *courtiers*, he just *walked* in - his boots creaked terribly; but he was not afraid.

GERDA: It must have been Kay - I know he had new boots!
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- CORR: He chatted to the Princess as if it were the most *ordinary* thing in the world. They had instant *rapport!* The Princess was *enthralled!*. When he told a joke she made everyone *applaud!*
- GERDA: It is Kay! He always was clever, he could do all sorts of sums in his head, even fractions! Will you take me to him?
- CORR: It is no easy thing to get permission *for* a small girl like you to enter the *court*.
- GERDA: Just tell Kay that I am there, I know he'll want to see me.
- CORR: Are you *sure* of that?
- CORA: After all - he is *courting* the princess...
- GERDA: If Kay wants to marry her then I shall be happy for him - but I have to know that he is safe.
- CORR: Getting you into the Palace is still *fraught* with difficulties!
- GERDA: Surely an important person like you could arrange it?
- CORR: **[Flattered]** Oh, very well then - you're very *fortunate* to have met a bird with such high connections, you know...

MUSIC CUE 7

At the end of the song...Blackout. Cloth/Tabs in. Lights up revealing...

SCENE FOUR

THE ICE CORRIDOR

MUSIC CUE 8

Enter The SNOW QUEEN and KAY.

- SNOW QUEEN: It has been a long journey, Kay - but now you see the beauty of my home - are you not glad you came with me?
- KAY: It's wonderful, ma'am...is this the Great Hall?
- SNOW QUEEN: This is just a corridor, Kay - there are more than a hundred rooms in my palace; each wall formed by drifted snow, its doors and windows by the cutting winds.
- KAY: ...And this is where I am to stay?

SNOW QUEEN: You will have a room fit for a prince, Kay...for I mean to adopt you; and as the son of The Snow Queen your name will be renowned throughout the world...Prince Kay!

KAY: Prince Kay?

SNOW QUEEN: I am the only friend you have now, Kay...

KAY: No...not my only friend...there is another...**[Struggles to remember]** ...Ger...Ger...Gerda!

SNOW QUEEN: **[Aside]** Still he remembers her...**[Calls]** Igor! Igor!!

KAY: What?!

SNOW QUEEN: Be calm, Kay...be calm...**[She kisses him]**...I was only calling my servant.

Enter IGOR: he stands in a taught, upright position.

IGOR: I didn't know you were back, your majesty - I never heard your sleigh.

SNOW QUEEN: What on earth is the matter with your body, Igor?

IGOR: Me braces are twisted, ma'am.

SNOW QUEEN: Then untwist them at once!

IGOR: Yes, your majesty...

IGOR adjusts himself: his body contorts into a crouched, hunchbacked position.

IGOR: Ooh! That's better...back to normal!

SNOW QUEEN: As normal as you ever could be, I suppose. This is Prince Kay, Igor...

KAY: Once eight is eight...two eights are...sixteen...

IGOR: Oh...a new one, eh? **[Circles KAY, sniffing him]**

SNOW QUEEN: Indeed...I want you to take him to his room - put him in Stalagmite Seven - and ensure his every comfort.

IGOR: I'll make sure there's fresh snow in his bed meself, your majesty.

SNOW QUEEN: Then go to my spell-room and bring me my Magic Crystal.

IGOR: At once, ma'am. Come along, your 'ighness, we'll get you settled in your quarters. It's a lovely room, number seven...nice and chilly.

IGOR Exits with KAY.

SNOW QUEEN: I must not underestimate this Gerda, her memory lingers far too long for my liking. It appears she has the "Power of Good" on her side... and such people are always dangerous. Already the splinter of glass I planted in Kay's eye is half-way to his heart, soon he will be mine completely. I need not fear the girl...but just in case...I'll eliminate her anyway! Hahahaha!

Enter IGOR, with The Magic Crystal. He sees The SNOW QUEEN is laughing and joins in.

IGOR: I always did appreciate your sense of humour, ma'am - can I share the joke?

The SNOW QUEEN silences him with a glance.

SNOW QUEEN The only joke around here is you, Igor. Give me the Crystal.

IGOR: Yes, your iciness.

SNOW QUEEN: **[Takes The Magic Crystal]** Magic sphere of ice so cold
Carved from glaciers of old
Reveal to me your images
I need to know where Gerda is...

FX: A strange sound as The Magic Crystal glows.

SNOW QUEEN: There she is...walking through a forest...with two, black, birds...?

IGOR: Actually they're ravens, ma'am...blackbirds are smaller than that and they've got orange beaks -

SNOW QUEEN: When I want a lesson in ornithology, Igor, I'll ask for it!

IGOR: What I meant to say is that I know the bigger bird; his name's Corr - he works at the Royal Palace.

SNOW QUEEN: Which is probably where they're heading...

The Magic Crystal fades.

SNOW QUEEN: Right, Igor - you know what you have to do?

IGOR: Go to the Royal Palace...?

SNOW QUEEN: Good...and?

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IGOR: And...grab the girl?

SNOW QUEEN: Excellent...you're getting better, Igor.

IGOR: Oh no, your majesty, I'm just as horrible as ever, promise.

SNOW QUEEN: Don't bother to bring the brat back here, just deal with her on the spot.

IGOR: Deal with her...?

SNOW QUEEN: Yes...**[Draws finger across her throat]**...Scheck!

IGOR: Oh...**[Draws finger across his throat]**...Scheck!...Right - I'll go and sharpen me finger.

IGOR Exits.

SNOW QUEEN: I realise Igor's none too bright
But you can be sure that by tonight
We'll have seen the last of little Gerda
For one thing Igor is good at...is murder!

**The SNOW QUEEN Exits: Blackout. Cloth/Tabs out:
Lights up revealing...**

SCENE FIVE

THE PALACE GARDENS

**The PRINCE, PRINCESS and COURTIERS are dancing.
MUSIC CUE 9**

PRINCESS: Right! You can all go now, go on, get out of here!

COURTIERS: Yes, your highness. **[They bow/curtsey]** Good day, Princess Katrina

PRINCESS: I said get out of here!

COURTIERS: Yes, your highness. **[They bow/curtsey]** Good day, Prince Erik.

PRINCE: Good day...we'll see you all later.

The COURTIERS bow again and Exit.

PRINCESS: I don't think you will be seeing them later.
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PRINCE: Why not?

PRINCESS: Because I'm giving them all the sack! I'm sick of the sight of them!

PRINCE: You can't do that -

PRINCESS: I can do anything I like - I'm a Princess!

PRINCE: I, too, am of royal blood.

PRINCESS: Yes, but your country is very, very poor - and mine is very, very rich.

PRINCE: So?

PRINCESS: So...I outrank you and what I say goes! And as far as I'm concerned you can go too!

PRINCESS KATRINA turns away in a flood of false tears and sits on the bench.

PRINCE: **[Placating]** Yesterday, Katrina, you said I was the handsomest and cleverest man you have ever met.

PRINCESS: That was yesterday.

PRINCE: You announced our engagement!

PRINCESS: I've changed my mind.

PRINCE: You don't mean that. **[Sits beside her]**

PRINCESS: Yes I do - you're just as boring as all the others!

PRINCE: If you're bored, let's do something.

PRINCESS: Such as?

PRINCE: We could go for a walk...

PRINCESS: How thrilling!

PRINCE: Or play a game...

PRINCESS: Riveting.

PRINCE: I could read to you...

PRINCESS: I don't think I could stand the excitement...Actually, I'm feeling rather tired now; I think I'll have a little sleep. Goodnight, Erik.

The PRINCESS Shuts her eyes.

PRINCE: You're not really asleep - you're just pretending!

PRINCESS: No I'm not.

PRINCE: Yes, you are.

PRINCESS: No I'm not!

PRINCE: Very well...I'll have a little sleep, too. **[Shuts his eyes]**

PRINCESS: That not fair! Sleeping was my idea!

PRINCE: I can't hear you - I'm asleep.

PRINCESS: **[Opens her eyes]** Stop pretending!

ERIK snores.

PRINCESS: You really are infuriating!

PRINCE: **[Opens his eyes]** You know, you're even prettier when you're angry.

PRINCESS: **[Smiles, despite herself]** Stop talking...you're keeping me awake! **[Shuts her eyes]**

PRINCE: Whatever you say, your highness...sleep well **[Shuts his eyes]**

The PRINCE and PRINCESS both pretend to sleep...Enter CORR, CORA and GERDA.

CORR: You are now *walking* on the royal *lawns*...oh my goodness!
[Flaps around] Be quiet everyone! Ssh!! Ssh!!

CORA: **[Whispers]** But *you're* the one who's making *all* the noise,
Corr.

GERDA: **[Whispers]** What's the matter?

CORR: **[Whispers]** Over there...**[Indicates The PRINCE and The PRINCESS]**í the Princess and *your* friend - they're both asleep!

GERDA: Let me see...that's not Kay!

CORR: It's not *your* friend?

GERDA: No! We've travelled all this way, and it's not him!

GERDA bursts into tears: The RAVENS try to pacify her.

PRINCE: Why are you crying, Katrina?

PRINCESS: I'm not.

PRINCE: Someone is.

PRINCESS: You're right...

The PRINCE and PRINCESS open their eyes, GERDA is hidden by The RAVENS.

PRINCESS: Oh no! It's that wretched raven!

PRINCE: There appears to be two of them.

PRINCESS: What on earth is going on Corr?

CORR: **[Bowing]** Ah, *your* highness - allow me to present my wife, *Cora...*

CORA: **[Curtseys]** I am honoured to meet you, *your* highness.

PRINCESS: Of course you are.

As The RAVENS continue to bow and curtsy they reveal GERDA.

PRINCE: Who's the little girl? The one who's crying.

PRINCESS: I don't know but at least she's human! Three feathered freaks would be too much! Who's the girl, Corr?

CORR: Her name is Gerda...she has quite a *story* to tell, I will explain -

PRINCESS: I'm sure she's quite capable of telling her own story!

PRINCE: Come sit besides us, Gerda...don't be afraid.

GERDA sits down: The RAVENS hover nearby.

PRINCESS: How pretty you are, child.

GERDA: Thankyou, your highness.

PRINCESS: Off you go then - tell us your tale.

GERDA: Well...I live with my grandmother and my foster-brother Kay, in a place called Koningberg -

CORR: A *small* town in the south, *your* highness -
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PRINCESS: Thankyou, Corr...I knew that. In fact I went there once...I opened something...?

GERDA: Two days ago Kay went out to play, and tied his sledge behind a big, white sleigh...

PRINCE: The boys do that in my country too...

CORR: But the big sleigh carried Kay away -

PRINCESS: Corr...

CORR: Yes, *your* highness?

PRINCESS: Shut up!

CORR: Yes, *your* highness

PRINCESS: Go on, Gerda...

GERDA: I set off to find him and met Corr, he knew your highness had a new companion and thought it might be Kay.

PRINCESS: Corr can always be trusted...

CORR: Thankyou, *your* highness

PRINCESS: ...To get things wrong!

CORR: Aw...

PRINCE: I'm sorry you were disappointed, Gerda; my name is Prince Erik.

GERDA: **[Rises and curtseys]** I'm pleased to meet you, your highness.

PRINCESS: Don't bother curtseying to him, dear - he's really only a minor royal. Well what an adventure you've had, I wish my life was as exciting as yours.

GERDA: Thankyou, your highness...but I must go now, I need to find Kay.

PRINCESS: You can't possibly go on your own - I shall come with you!

CORR: I'm *sure your* father would not allow that, Princess - after all, *you're* sole heir to the throne.

PRINCE: I think Corr's right ó

PRINCESS: There's a first time for everything

PRINCE: No - I shall be the one to accompany Gerda!

PRINCESS: If I'm not going then neither are you! How could you! How could you even think of leaving your fiancée alone?

PRINCE: I'm sorry - I thought the wedding was off.

PRINCESS: It's back on again - for the moment.

CORR: *Your highness* could send a servant to *escort* Gerda?

PRINCESS: I could send the Chief Raven.

CORA: Oh no, *your highness*, not *Corr* - he's far too delicate *for* such a task.

CORR: Nonsense! I'm as strong as a *horse*!

CORR thumps his chest and almost chokes.

PRINCESS: I see what you mean.

PRINCE: I'm sure we can find a suitable man somewhere, and of course you'll need transport...

PRINCESS: And money for the journey...

PRINCE: And food..

PRINCESS: And some nice, new clothes...

GERDA: You are both so kind - I don't know what to say.

Enter IGOR, disguised in a cloak and false moustache.

IGOR: Ah, there you are!

CORR: One moment, sir - you cannot come into the *court* without a permit, there's a *law* against it.

IGOR: **[Bows]** A thousand apologies, sir, but I was so concerned about my daughter.

CORR: *Your daughter?*

IGOR: Yes, my little Anya - **[To GERDA]** - come to Daddy, my dear.

GERDA: You're not my father - he died when I was a baby. I've never ever seen you before.

IGOR: You mustn't tell lies, Anya.

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PRINCE: I'm afraid you are mistaken, sir; this child's name is -

IGOR: } Gerda.

PRINCE: }

PRINCESS: If she's never met you...how did you know her name?

IGOR: Because it's the one she always uses when she's up to her tricks.

PRINCESS: What sort of tricks?

IGOR: She usually spins some yarn about a friend called Kay who has been kidnapped...

GERDA: But it's true!

IGOR: And of course she always tells her tales to rich people - in the hope they'll cough up some cash.

PRINCESS: You mean this girl was trying to extort money from me?

IGOR: One hates to say it about one's own flesh and blood - but yes.

PRINCE: [To CORR] I can't believe this!

PRINCESS: [To GERDA] To think I trusted you!

CORR: [To The PRINCE] I'm *sure* I know that man - but he didn't have a moustache *before*...

GERDA: He's the one who's lying - not me!

PRINCE: [To CORR] You mean he's in disguise?

CORR: [Nods] *Caw!*

IGOR: I'm deeply sorry, your highness, I'll give her a good thrashing when I get her home...[Grabs GERDA]

PRINCE: One moment, sir...what's that?

The PRINCE points, IGOR looks up and the PRINCE pulls off his moustache.

IGOR: Ow!

CORR: I knew it! It's him!!

CORA: Who, *Corr*?

CORR: *Igor!* The Snow Queen's henchman!

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PRINCESS: Is this true?

IGOR: Of course not - that raven's raving!

PRINCE: Then how do you explain this piece of false hair that was stuck under your nose?

IGOR: My upper lip gets very cold sometimes...

PRINCESS: I don't believe you.

IGOR: **[To The PRINCESS]** I appeal to you, your highness...

PRINCESS: You most certainly don't! Corr, summon the guard.

CORR: Yes, *your* highness! **[Calls]** Send *forth* the guard! Send *forth* the guard!

PRINCESS: I shall have you thrown into my deepest dungeon!

IGOR: An invitation I shall have to refuse, I'm afraid. **[Starts to EXIT]**

PRINCESS: Stop him!

IGOR tries to leave, The PRINCE attempts to stop him: The RAVENS squawk and flap about: The PRINCESS shields GERDA. Finally IGOR throws The PRINCE to the ground and Exits.

PRINCE: Sorry, I couldn't hold him.

PRINCESS: You were awfully brave, Erik - not very effective - but awfully brave.

Two GUARDS Enter.

CORR: A stranger has just run away to the *north*! He must be *caught*!

GUARDS: **[Saluting]** Yes, sir!

The GUARDS Exit.

PRINCE: Are you alright, Gerda?

GERDA: I am now that horrible man's gone.

CORR: I'm afraid the presence of *Igor* would suggest that it is The Snow Queen who has captured Kay...

GERDA: The Snow Queen!

PRINCESS: You'll certainly need our help against her! I do apologise for doubting your word, Gerda - but I shall make it up to you . We'll order a special banquet in your honour, and you will spend the night here in the palace.

GERDA: That's very kind of you, your highness, but I have to rescue Kay!

PRINCESS: Nonsense! You'll feel far fresher after a good night's sleep; come along, everyone!

The PRINCESS and GERDA EXIT.

PRINCE: Well I think you deserve a vote of thanks, Corr.

CORR: *Your* highness is *more* than kind.

PRINCE: If you hadn't unmasked that villain he'd have carried Gerda away with him; but he didn't fool you, did he?

CORR: *Corr* wasn't *born* yesterday!

PRINCE: No, indeed - what a clever, old bird you are.

The PRINCE Exits.

CORR: Thankyou, *your* - what's he mean "old"?!

CORA: Aw! You'll *always* be my hero, *Corr*!

CORA Exits: CORR, as ANDERSEN, addresses The AUDIENCE.

CORR: Well, I never realised what a hard life it was being a bird...these feathers are so itchy! At least I got rid of that idiot Igor, didn't I? Mind you, it was my fault Gerda was here in the first place; I mean, I know I told her that Kay was here - when all along I knew it was Prince Erik - but that was because I knew she'd need royal assistance. Now she'll have a coach to speed her on her way; and tonight we'll stay at the Palace! Gerda will be wearing a silk gown and sleeping in a feather bed...and I'll be wearing feathers and stuck on a perch in the Royal Aviary! At least there's the "special banquet" to look forward to...so, if you'll excuse me...I have to hop off now!

MUSIC CUE 10

ANDERSEN resumes his CORR character and Exits.

Blackout: Cloth/Tabs in. Lights up revealing...

SCENE SIX

THE ICE CORRIDOR

Enter IGOR.

IGOR: Your majesty! Your majesty!!

Enter The SNOW QUEEN.

SNOW QUEEN: Well...Igor?

IGOR: Fine, thankyou, your majesty...

SNOW QUEEN: Your health is immaterial, blizzard-brain! Tell me about Gerda?
Is she dead?

IGOR: Nearly...

SNOW QUEEN: Dying?

IGOR: Almost...

SNOW QUEEN: ...Where is she?!

IGOR: She's Guest of Honour at a special banquet in the Royal Palace!

SNOW QUEEN: Do you mean you have failed?

IGOR: I need 'elp! I need 'elp!!

SNOW QUEEN: I'll give you the address of a psychiatrist!

IGOR: I can't cope on my own, ma'am...that palace is swarming with
soldiers - if I'm goin' to get Gerda...I need assistance!

SNOW QUEEN: Then take some Icemen from the frozen caverns!

IGOR: I could defrost a couple, I suppose...but it's not really men that I
need, your iciness - it's some way of infiltrating the palace
without anyone noticing me...

SNOW QUEEN: Ah...then what we need is a little black magic. Fetch my
travelling cauldron, Igor.

IGOR: Yes, ma'am.

IGOR Exits.

SNOW QUEEN: I suppose it may be considered "unsporting" to use my powers
of sorcery against a little girl like Gerda - but I never did believe

in the principle of fair play! And the magic draught I am about to concoct will ensure Igor's unopposed entry into the palace.

Enter IGOR with the cauldron.

- IGOR: One cauldron, as requested.
- SNOW QUEEN: Good. Now I shall need your help to prepare this particular potion...
- IGOR: What does it do?
- SNOW QUEEN: For the space of six hours, it will make you invisible: no adults will be able to see you.
- IGOR: That's brilliant!
- SNOW QUEEN: There's one drawback...
- IGOR: What's that then?
- SNOW QUEEN: You know the phrase "Never work with children or animals"...well, unfortunately, neither does this spell! You will, still...be visible...to them.
- IGOR: If I can get past the sentries, that's all the 'elp I need!
- SNOW QUEEN: Then let us proceed...

MUSIC CUE 11

At the end of the song IGOR drinks the potion. The SNOW QUEEN cannot see him.

- SNOW QUEEN: Igor...Igor! Where are you?

IGOR thumbs his nose at The SNOW QUEEN: she is oblivious.

- IGOR: It works!

IGOR and The SNOW QUEEN laugh. Blackout: Cloth/Tabs out. Lights up revealing...

SCENE SEVEN

THE GREAT HALL OF THE PALACE

Two GUARDS are on duty: Fanfare. ENTER The PRINCESS, The PRINCE, GERDA and KATYA, a LADY-IN-WAITING.

- PRINCESS: I hope you enjoyed the banquet, Gerda?
- GERDA: Yes thank you, your highness. I have never eaten such delicious food in all my life.
- PRINCESS: Good: personally I find that caviare gets a bit boring after the first half pound. Now, if you're to make an early start in the morning, I think it's time for bed. Katya will show you to your room.
- KATYA: **[Curtseys]** Yes, your highness. This way, Gerda.
- GERDA: **[Curtseys]** Goodnight, your highness; goodnight Prince Erik.
- PRINCE: Goodnight, Gerda - sleep well.
- GERDA and KATYA Exit.**
- PRINCESS: Well, I think I'll turn in, too - I'll see you in the morning, Erik.
- PRINCE: Does that mean you'll still be talking to me in the morning, Katrina?
- PRINCESS: Not necessarily...you'll have to wait and see, won't you? **[Pats his cheek]** Goodnight...
- The PRINCESS Exits.**
- PRINCE: Goodnight, your highness...she is impossible...beautiful...but quite impossible! **[Calls]** Captain!
- Enter The CAPTAIN OF THE GUARD.**
- CAPTAIN: **[Salutes]** Yes, your highness.
- PRINCE: Did your men catch that intruder?
- CAPTAIN: 'Fraid not, sir. They followed his tracks for a few miles, but then it started snowing again, and once night fell, they had no choice but to turn back.
- PRINCE: I didn't like the look of that Igor fellow at all. I think you should double the guard tonight.
- CAPTAIN: Yes, sir!
- PRINCE: These two chaps aren't much use here, either; put them on duty at the main gate.

CAPTAIN: Yes, sir. You heard his highness...main gate - at the double!

GUARDS: Sir!

The two GUARDS Exit.

CAPTAIN: I'll keep them all on their toes, sir, don't you worry.

PRINCE: I'm relying on you, Captain. Goodnight.

CAPTAIN: Goodnight, sir.

The PRINCE and The CAPTAIN Exit. Enter CORR and CORA.

CORA: What an **awesome** evening, *Corr!*

CORR: You enjoyed the banquet then, *Cora?*

CORA: Oh yes, and the Princess was so *thoughtful!*

CORR: In what way?

CORA: Well, they were dining on caviare and wild *boar* - but she *ordered* a special *course* just *for* us.

CORR: Yes...birdseed!

CORA: *Gorgeous!*

CORR: *Appalling!* **[Burps]** Sorry - millet always gives me indigestion. Come, I'll show you to our *quarters*. **[Burps]** Though I'm *sure* I won't sleep a wink all night...

CORR Exits.

CORA: At least that means you won't *snore*, *Corr!*

CORA Exits: Enter IGOR.

IGOR: Well, how simple it is to elude those guards when they can't see you! Hahaha! Of course it's unfortunate for them that they don't get the chance to admire my handsome features...but that's their problem! Now, to find the room where little Gerda is enjoying the sleep of the innocent...

IGOR Exits: Enter GERDA.

GERDA: It's no use, I can't sleep; all I can think about is Kay. Here I am, safe and sound, in the Royal Palace, and he's a prisoner of the Snow Queen. Will I ever see him again...?

MUSIC CUE 12

At the end of the song IGOR Enters and advances stealthily towards GERDA.

GERDA: I mustn't feel sorry for myself...I have to be strong for Kay's sake. I shall rescue him if it's the last thing I do...

As IGOR is about to grab GERDA, CORR Enters.

CORR: Look out, Gerda! *Caw! Caw!!*

IGOR: Come here you little wretch!

GERDA runs to CORR for protection.

GERDA: Don't let him get me, please!

CORR: *Call out the guard! Call out the guard!!*

CORR and GERDA scurry around evading IGOR.

IGOR: Don't think the guards will help you - they may have trouble trying to spot me!

Enter The CAPTAIN and GUARDS.

CAPTAIN: What's all the noise about?

CORR: It's *Igor* - he's back!

CAPTAIN: Where is he?

CORR: Over there, of *course!*

GERDA: Can't you see him?

CAPTAIN: There's no-one there.

IGOR: What did I tell you?

CAPTAIN: Who said that?

IGOR realises what he's done and freezes.

CORR: It was *Igor!*

CAPTAIN: The voice seemed to come from over there...

2 GUARDS come warily down the steps towards IGOR.

CAPTAIN: How can you see this man and we can't?

CORR: I may be a raven - but I have the eyes of a *hawk*!

1st GUARD: There's no-one here, Captain.

GERDA: There is, there is - he's right behind you.

2nd GUARD: I can't see him.

IGOR cracks the GUARDS' heads together, they fall down.

IGOR: Right, Gerda - say your prayers!

CORR: Run, Gerda, run!

CORR and GERDA Exit pursued by IGOR.

1st GUARD: I don't understand it, Captain?

CAPTAIN: Never mind about that, just get after them! - move yourselves!

GUARDS: Yes, sir!

The GUARDS Exit: Enter The PRINCE.

PRINCE: What's going on, Captain?

CAPTAIN: It appears that Igor's back in the palace, your highness.

PRINCE: Have you caught him, yet?

CAPTAIN: We've got a problem there, sir...we can't actually see him.

PRINCE: What?!

CAPTAIN: Gerda can, and so can Corr - but none of my corps can.

PRINCE: ...Have you been drinking, Captain?

CAPTAIN: No, sir!

Enter CORR and GERDA, followed by IGOR and The GUARDS.

CORR: This way, Gerda - I know all the short cuts!

GERDA: Hurry, he's getting closer!

IGOR: You'll never get away from me, girl!

Exit CORR, GERDA, IGOR and The GUARDS.

CAPTAIN: Who did you see then, sir?

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PRINCE: Corr, Gerda and three of your men...but I heard Igor's voice...

CAPTAIN: That's what I mean, sir...he appears to be here but it's unclear, exactly where...I mean where.

PRINCE: Get after him, man, and don't let him out of your...keep your ears open!

CAPTAIN: Yes, sir!

The CAPTAIN Exits: Enter The PRINCESS.

PRINCESS: Erik? What on earth is happening? I want to go to sleep!

PRINCE: It appears that Igor's back.

PRINCESS: Well tell the guards to catch him!

PRINCE: They're trying to...but they can't see him.

PRINCESS: Why don't they light torches?

Enter IGOR, he stands between them.

PRINCE: Not because it's dark, Katrina...it seems that Igor is invisible.

PRINCESS: Invisible? An ugly, great brute like him?! How ridiculous!

PRINCE: I know it sounds crazy, but -

IGOR pinches The PRINCESS' arm.

PRINCESS: Ooh! How dare you!

PRINCE: How dare I what?

PRINCESS: Pinch me!

PRINCE: I didn't pinch you.

PRINCESS: It really hurt...

PRINCE: This is no time for silly games, Katrina!

PRINCESS: It's probably bruised...

IGOR elbows The PRINCE in the ribs.

PRINCE: Ow! Why did you do that?

PRINCESS: I didn't do anything.

PRINCE: You elbowed me in the ribs!

PRINCESS: I didn't!

PRINCE: Don't be so spiteful!

PRINCESS: Spiteful? Me?! I shall never speak to you again!

PRINCE: Good!

IGOR pulls The PRINCESS' hair.

PRINCESS: Ouch! That does it!

The PRINCESS slaps The PRINCE's face.

PRINCE: What was that for!

PRINCESS: You pulled my hair!

PRINCE: I never touched you!

PRINCESS: Well, who did then?

Enter CORR and GERDA.

CORR: Oh no, it's *Igor*!

PRINCESS: } Where?

PRINCE: }

CORR: Behind you!

PRINCE: No he's not!

PRINCESS: You're mad!

The CAPTAIN is heard shouting "This way, men!" IGOR Exits: The CAPTAIN and GUARDS Enter.

CAPTAIN: Any sign of Igor?

PRINCE: According to Corr, he's behind us.

CORR: Not any *more*! He went that way.

PRINCESS: If he's not mad, I am!

CAPTAIN: Tally ho!

The CAPTAIN and GUARDS Exit: Enter CORA, The LADIES-IN-WAITING and PAGES.

CORA: Why's everyone shouting, **Corr**?

CORR: } *Igor's* come back to kidnap Gerda!
 PRINCESS: } Will somebody please tell me what's going on?
 GERDA: } Only Corr and I seem to be able to see him!
 PRINCE: } We need to consider this problem rationally...
 PAGES: } What is it/We were asleep!/What's happening?/Etc

PRINCE: Quiet! Quiet!! Let us be logical about this...I know that Igor's in the palace, but neither The Princess or I, or any of the guards can see him. But Gerda and Corr can...now what does this prove?

CORR: We're *more* observant than you?

PRINCE: No...it proves that Igor is only visible to children and birds...

CORA: But I can't see *Igor*...?

CORR: Of course you can't - you silly, old bird! He's not here *anymore*!

CORA: *Sorry, Corr...*

Enter The CAPTAIN and The GUARDS.

CAPTAIN: I hate to admit, sir - we've lost him! It's very hard finding someone when you can't see 'em!

GUARDS: Too true!/I don't know who I'm chasing!/Etc.

PRINCE: Silence! What we need is a joint effort - the ravens to be our eyes, the courtiers to block his ways of escape, the guards to capture him, and Gerda...

GERDA: Yes, your highness?

PRINCE: You will have to be the bait that lures Igor into our trap.

GERDA: What must I do?

PRINCE: Stay here, on your own, and wait for Igor to come for you. We won't be far away and as soon as he approaches you, you shout out - and we'll jump out and grab him.

GERDA: Very well then...I'll try.

PRINCESS: What a brave girl you are.

PRINCE: Right, everyone find somewhere to hide - but stay within earshot.

ALL: Yes, your highness.

The GUARDS, COURTIERS and RAVENS Exit.

PRINCESS: I never knew you were so masterful, Erik, I'm impressed.

PRINCE: **[Shouts]** Igor's been spotted on the battlements, men - follow me!

PRINCESS: Clever!

PRINCE: Ssh! We'll hide here...

The PRINCE and PRINCESS hide.

GERDA: I am not afraid...I am not afraid...I know they won't let him get me...

IGOR Enters behind GERDA holding a scarf.

GERDA: All I have to do is shout out as soon as I see him and everything will -

IGOR puts the scarf over GERDA's face, gagging her.

IGOR: I don't think you should do any shouting, missy - you might strain your voice...

The PRINCE and PRINCESS emerge from hiding.

IGOR: In any case your stupid friends think I'm up on the battlements, by the time they return we'll be safely out of here...

PRINCE: That's what you think! Guards! Guards!!

The RAVENS, GUARDS and COURTIERS Enter.

PRINCE: I know Igor's here, Corr - I heard him - so where is he?

As CORR describes the scene The GUARDS advance on IGOR, who tries to evade them.

CORR: Holding Gerda, of *course!*...Now he's let her go...he's heading for the stairs...No, the other stairs!...now he's moving towards the *door*... that's it, you've nearly got him *cornered*. *Caw!*
Caw!!

The GUARDS capture IGOR.

CAPTAIN: We've got him, sir!

PRINCE: Well done, Corr!

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CORR: *Aw!*

PRINCE: Bring him before me.

The GUARDS bring IGOR, facing the wrong way, in front of The PRINCE.

PRINCE: Well, Igor - have you anything to say for yourself?

IGOR: Yes, you're talking to the back of my head at the moment, excuse me...

IGOR and The GUARDS turn around.

PRINCE: Well...?

IGOR: All I can say is, they're right! Never work with animals and children!

PRINCE: Take him to the dungeons.

PRINCESS: And leave him there to rot!

CAPTAIN: Yes your highness. Come along, men - carefully does it.

The CAPTAIN and GUARDS Exit with IGOR.

PRINCESS: What an exciting night it's been!

PRINCE: At least we got him the end - you'll be safe now, Gerda.

GERDA: Thankyou...thankyou, everybody!

PRINCE: I think this calls for a celebration - Corr, will you organise some champagne.

CORR: My pleasure, *your* highness. **[Starts to Exit]**

PRINCESS: And as you played such a crucial part in the capture of Igor -

CORR: Yes, *your* highness?

PRINCESS: You shall have some extra millet.

CORR: I'll look *forward* to that, *your* highness!

CORR Exits.

PRINCE: We shall drink to the success of your quest, Gerda - may you find Kay, and bring him home safely.

PRINCESS: But first you shall bring him here and we will hold a party in your honour!

ALL: Hooray!!

MUSIC CUE 13

During the song The CAPTAIN and GUARDS return and join in. CORR Enters with champagne and serves it.

END OF ACT ONE

ACT TWO**PROLOGUE****MUSIC CUE 14****Enter ANDERSEN.**

ANDERSEN: How kind of you to return...but I'm afraid there have been a few problems while you were eating your ice-creams. One should never underestimate the Snow Queen, you know; she used some long-range magic and managed to get Igor out of the dungeon. So poor little Gerda is going to need my help...and yours as well, I expect...

ANDERSEN Exits: Blackout. Cloth/Tabs in: Lights up revealing...

SCENE EIGHT**THE ICE CORRIDOR****MUSIC CUE 15****The SNOW QUEEN Enters with her Magic Crystal.**

SNOW QUEEN: So...once again that idiot Igor failed to kill Gerda, and though I helped him escape from the dungeons - he knows this is his last chance! Either he gets the girl...or I get him!

[To the Magic Crystal] Magic sphere of ice so cold
Carved from glaciers of old
Though your great powers it does debase
I'm afraid...I need to see Igor's face!

FX: A weird sound as the Magic Crystal glows.

SNOW QUEEN: ...Igor? Igor - is that you?

IGOR'S voice is heard, muffled by static.

IGOR: It's m-m-m-me alright, m-m-m-ma'am...

The SNOW QUEEN peers hard at The Magic Crystal...then shakes it.

SNOW QUEEN: I think I have interference on my crystal, Igor - all I can see are your eyes in a great, white ball.

IGOR: That m-m-m-may be because I'm hiding in a snowdrift, m-m-m-ma'am?

SNOW QUEEN: Oh good...I do hope you're comfortable. Where is Gerda?

IGOR: She's outside the p-p-p-palace, getting ready to g-g-g-go...

SNOW QUEEN: Magic Crystal...now I ask you to give me the sight
Of the girl who dares to challenge my might...

FX: A weird sound as the Magic Crystal glows.

SNOW QUEEN: ...I see her...Gerda! Dressed in fine, new clothes...and being led
to a golden coach...do you know which way she's heading, Igor?

IGOR: N-n-n-north, your m-m-mm-majesty - through the W-w-w-wild
W-w-w-woods.

SNOW QUEEN: Excellent...There is a band of vicious robbers who live there,
Igor - get them to help you, and Gerda will be ours!

IGOR: I'll do me b-b-b-best, ma'am.

SNOW QUEEN: Let's hope your best is good enough, Igor. Until Gerda has been
dealt with, I do not wish to see your ugly face again!

The SNOW QUEEN switches off The Magic Crystal.

SNOW QUEEN: By Hecuba's oath and Hecate's curse
Gerda's luck could hardly be worse
Deep in the forest, dark and cold
A tragic tale will now unfold
Her blood will stain the snow deep red...
Yes...your friend Gerdaí will soon be dead!

**The SNOW QUEEN Exits: Blackout: Cloth/Tabs out.
Lights up revealing...**

SCENE NINE

THE ROBBER CAMP

**Late afternoon: several tents among the trees. Outside
HAIKKI's tent a small campfire is glowing.**

MUSIC CUE 16

During the dance The ROBBER CHIEF Enters and joins in.

ROBBER CHIEF: Now listen, me lovely lads and lasses! As yer know - only too
well - pickings have been slim of late...

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ROBBERS: We know!/You're right, Boss!/No question!/Etc

ROBBER CHIEF: We haven't had a proper pillage in ages...and the larder's empty!
So who's going out to 'unt for supper?

ROBBERS: I will/Let me!/I'm your man, Boss!/Etc

HAIKKI: I am the one to go!

ROBBER CHIEF: Why you, daughter?

HAIKKI: Because I'm the best hunter!

ROBBERS: You what?/You're a girl!/What about me?/Etc

HAIKKI: Am I not...?

HAIKKI draws her knife and turns towards the ROBBERS who cower away.

ROBBERS: Of course!/You're wonderful!/You're the best!/Etc

HAIKKI: So you see, Mother - there's no choice! No-one draws a dagger quicker than me...yaah!

HAIKKI slashes at the ROBBER CHIEF's neck, who, in her attempt to evade the knife, falls over. The ROBBERS laugh.

ROBBER CHIEF: You little hell-cat!

HAIKKI: **[Helps her mother up]** But you do love me - don't you, Mother?

ROBBER CHIEF: I do - but I can't think why!

HAIKKI: Because I'm the best! I'll bring food - and be back before you know it!

HAIKKI Exits.

1st ROBBER: What a girl.

2nd ROBBER: A chip off the old block, I'd say...

ROBBER CHIEF: Once she's set her mind to something there's no denying her...

Enter IGOR.

IGOR: Good evening...

ROBBER CHIEF: Seize him!

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The ROBBERS try to do this, IGOR shakes them off.

IGOR: Leave me alone, you grobby rubbers...I mean, you grubby robbers!

ROBBER CHIEF: You've got some nerve, stranger!

IGOR: They don't come tougher than me, you old bag! So - take me to your leader!

ROBBER CHIEF: I am their leader!

IGOR: But you're a woman!...Aren't you?

ROBBER CHIEF: **[Draws her pistol]** What did you say...?

IGOR: I sneezed...I said "But you're a woman...ah-choo!"

ROBBER CHIEF: Yes...but don't let my feminine form fool you -

IGOR: I won't...

ROBBER CHIEF: I'm the boss round here...right?

ROBBERS: You are/She is!/No question!/Etc.

ROBBER CHIEF: So...who are you? And what do you want...?

IGOR: I am Igor...the personal assistant of The Snow Queen!

The ROBBERS are impressed.

IGOR: I come to bring you valuable information...

ROBBER CHIEF: A snitch, eh...? Well - what can you tell us?

IGOR: I bring news of booty...

ROBBERS: Booty?/What's he mean?/A last!/Etc

ROBBER CHIEF: What booty...?

IGOR: A royal coach will soon pass through this forest...

ROBBER CHIEF: And guarded by troop of soldiers, no doubt!

IGOR: Just one coachman...and I'm sure you can deal with him?

ROBBER CHIEF: One coachman? No problem!

IGOR: And the coach is made of pure gold...

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ROBBERS: Gold!/At last!/What a piece of luck!/Etc

ROBBER CHIEF: Sounds good...what's in it for you?

IGOR: All I need is...the passenger...

ROBBER CHIEF: And who's that? The Princess?

IGOR: No, no, no, no! Just a girl...a common little girl, called Gerda...but my mistress wants her...

ROBBER CHIEF: Then she shall have her! Where is this coach?

IGOR: Even now it draws closer...on the road from the South!

ROBBER CHIEF: **[To The ROBBERS]** What are you waiting for? Get yourselves to the gorge - and stop that coach!

The ROBBERS cheer and Exit.

ROBBER CHIEF: You'd best be telling the truth, stranger - or you'll never see your mistress again!

IGOR: Everything is just as I told you.

ROBBER CHIEF: What's so special about this girl then?

IGOR: She's just an interfering little wretch, she needs to be taught a lesson...

FX: A coach approaching, wild shouts from the ROBBERS, horses whinnying and finally a cheer.

ROBBER CHIEF: Sounds promising, don't it?

IGOR: I hope they haven't harmed the girl - I mean to do that myself.

Enter HAIKKI.

HAIKKI: What's going on, mother?

ROBBER CHIEF: A nice bit of plunder's come our way, me dear...

IGOR: Thanks to me.

Enter TWO ROBBERS with a struggling GERDA.

1st ROBBER: Keep still, you little brat!

ROBBER CHIEF: Where are the others?

2nd ROBBER: One of the horses ran away, Stefan and Inga went after it.

1st ROBBER: We left Goran to guard the coach.

HAIKKI: Who's the girl?

IGOR: Her name is Gerda - she is mine! **[Moves towards GERDA]**

GERDA: No! Please, don't let him take me!

HAIKKI: Hold your horses, frost features!

IGOR: I take the girl - that was the bargain!

HAIKKI: She doesn't seem to like you - and I can't say I blame her! I'm sure she'd rather stay here and play with me.

GERDA: Indeed I would.

IGOR; Enough of this nonsense -

As IGOR moves towards GERDA, HAIKKI draws her knife and bars his way.

HAIKKI: Take one more step and I'll slit your throat!

IGOR: Can't you control this little she-devil?

ROBBER CHIEF: You're talking about my only daughter, mister; and what she wants - she gets!

IGOR: You gave me your word -

ROBBER CHIEF: And now I'm taking it back again! Get lost!

IGOR: You can't do this to me!

ROBBER CHIEF: Oh, no? **[Draws her pistol]** You've got three seconds left to live... one...

IGOR: Her Majesty isn't going to like this...

ROBBER CHIEF: ...Two...

IGOR: She'll be revenged on the whole pack of you!

ROBBER CHIEF: ...Three...

As The ROBBER CHIEF aims the pistol IGOR Exits.

ROBBER CHIEF: Get after him, boys - make sure he's gone for good!

ROBBERS: Yes, Chief.

The TWO ROBBERS Exit.

HAIKKI: Well done, old mother!

ROBBER CHIEF: I never liked the look of him from the start!

GERDA: Thankyou for saving me from him.

ROBBER CHIEF: You'll make a nice playmate for my girl, I'm sure; and now I'd best be off to see this golden coach of yours before it gets too dark.

HAIKKI: Come, Gerda...I'll show you my tent.

ROBBER CHIEF: I'll see you later...[**To The AUDIENCE: as ANDERSEN**]...and who knows what I'll look like next...?

ANDERSEN Exits: it grows darker.

HAIKKI: Sit down then...[**Blows on the fire**]...This is where you'll stay, Gerda - we shall be so cosy together.

GERDA: ...Yes...

HAIKKI: What's the matter?

GERDA: It's just that...the robbers are so fierce.

HAIKKI: Don't worry about them! Even if we did quarrel I would never let them harm you; I'd kill you myself rather than let that happen!

GERDA: ...Thankyou...

HAIKKI: [**Touches GERDA's sleeve**] Such beautiful clothes, Gerda...are you a Princess?

GERDA: Oh no, though they were given to me by a Princess.

HAIKKI: Why did she do that?

GERDA: I think she felt sorry for me when I told her that I was searching for Kay -

HAIKKI: Who?

GERDA: Kay, my best friend; he was carried off by The Snow Queen.

HAIKKI: The Snow Queen, eh?...[**Whistles**]...He hasn't got much chance then. Never mind - I'll be your best friend from now on.

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- GERDA: But I can't stay here for ever, Haikki!
- HAIKKI: Why not? We'd have such fun - I'd teach you to hunt and shoot, and I'll let you play with all my pets.
- GERDA: What pets?
- HAIKKI: I've got lots of pets - dozens and dozens! Pigeons, Squirrels, Rats...
- GERDA: Oh...
- HAIKKI: Wait there a moment, and I'll show you my favourite...
- HAIKKI Exits.**
- GERDA: Oh dear, what am I to do? I'm sure Haikki means to be kind - but she frightens me to death! How am I to escape from this dreadful place...?
- Enter HAIKKI, leading The REINDEER.**
- HAIKKI: Here he is...Jorvik. I have to keep him tied up or he'd run away. But I still tickle his neck with my dagger every evening; it makes him fear me so much!
- HAIKKI passes her knife across The REINDEER's throat, who struggles and snorts. HAIKKI laughs.**
- GERDA: Don't hurt him, please...he is so beautiful...
- HAIKKI: He comes from Lapland where the Snow Queen has taken your friend?
- GERDA: Please, Haikki - I will always be your friend, I promise...but I have to find Kay. I am the only person who can save him!
- HAIKKI: Don't be stupid, Gerda - Lapland is many, many miles away - you'd die before you finished the journey!
- GERDA: Perhaps your reindeer could take me?...Jorvik...do you know where Lapland is?
- REINDEER: Who should know better? There I was born and bred; and there I used to bound over the wild, icy plains!
- GERDA: Please, Haikki; Kay needs me much more than you do!
- HAIKKI: This boy is very lucky that you love him so much...listen, Jorvik, I will set you free on one condition, that you run as fast

as you can to Lapland; and take this little girl to the palace of The Snow Queen, where her friend is.

REINDEER: I will run faster than the North Wind itself.

GERDA: How can I ever thank you?

HAIKKI: í You shall give me your fur muff - it is so pretty.

GERDA: **[Giving the muff to HAIKKI]** You may have it with pleasure.

HAIKKI: But you shall not be frozen for want of it; here, take my gloves. **[Gives them to GERDA]** You'll need them, for it will be very cold. Now, up you get.

HAIKKI helps GERDA onto The REINDEER's back.

GERDA: You have been so very kind...

HAIKKI: Don't start crying - I hate that sort of thing! You ought to look glad. Now Jorvik, run - but take good care of the little girl.

REINDEER: I shall, I swear.

HAIKKI: Then go!

GERDA and The REINDEER start to Exit.

GERDA: Farewell, Haikki

HAIKKI: Goodbye, Gerda...and good luck...for I fear you'll need it.

HAIKKI sits by the fire stroking the muff as the light fades to Blackout. Cloth/Tabs in.

MUSIC CUE 17

The voice of ANDERSEN is heard...

ANDERSEN: The Reindeer bounded forward through the forest; over stock and stone, over desert and heath, over meadow and moor. The wolves howled and the eagles shrieked. But Gerda had need to hurry, for in the endless, icy caverns of The Snow Queen's Palace - Kay's heart was growing colder and colder...

Lights up revealing...

SCENE TEN

THE ICE CORRIDOR

Enter KAY, his movements, stiff and frozen.

KAY: Three fours are...twelve, four fours are...sixteen, five fours are...are ...twenty -

Enter The SNOW QUEEN.

SNOW QUEEN: Ah, there you are, Kay; I have been searching for you...**[Takes his face in her hands]**...You are blue with cold...good, it makes you look more handsome than ever. So...what are you doing here, wandering on your own?

KAY: I was trying to remember my tables...six fours are...twenty-four...

SNOW QUEEN: You're such a clever boy, Kay...what a memory. Tell me, what else can you remember?

KAY: I know that once I lived somewhere else...

SNOW QUEEN: Go on...

KAY: It was not like this place, vast and frozen...it was small...and warm...it was my home.

SNOW QUEEN: Not anymore, Kay, your home is here now - here, with me...

KAY: No...no...my home is there...with Granny and Gerda.

SNOW QUEEN: If you do not believe me I will prove it to you...**[Claps her hands]**...I want you to meet one of my Icemen...a boy, a boy not much older than yourself, but one who knows there is no world beyond the ice-walls of my castle.

KAY: There are other boys here...?

SNOW QUEEN: Oh you are not the first, Kay - nor will you will be the last...

KAY: Then why have I not met them before?

SNOW QUEEN: Even here, in my frozen fortress, it is too warm for them; they prefer life underground, in the ice-caverns beneath my palace.
Enter JAN, an ICEMAN, he bows.

JAN: **[He speaks robotically]** What is your command, Great Majesty?

SNOW QUEEN: Tell Kay here, who you are...

JAN: My name is Jan, I am a loyal servant of The Snow Queen...

SNOW QUEEN: Have you ever lived anywhere else but here?
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JAN: No, Great Majesty...this is my home.

SNOW QUEEN: And are you happy here?

JAN: How could I be anything else...only ice is pure, only ice is pure...

SNOW QUEEN: What did I tell you?

KAY: Before you came here, did you not have a family or friends?

JAN: The Snow Queen is my family, the only friend I need...

SNOW QUEEN: You are a good boy, Jan...Remember his words, Kay...there is no life outside these walls...**[Kisses KAY]**

KAY: Seven fours are...seven fours are...

SNOW QUEEN: Take Kay back to his room, Jan...soon he will realise how fortunate he is.

JAN: Yes, Great Majesty...

JAN and KAY Exit.

SNOW QUEEN: The glass splinter glides ever closer to his heart...and when it reaches its target - he will no longer be able to resist me! All memories of his past life will be erased...and Kay will become...just another of my Icemen...hahahaha!
No child is safe in my domain
For here my icy powers reign
I'll bend their minds until they see
They have no choice - but to follow me!

**The SNOW QUEEN Exits: Blackout. Cloth/Tabs out:
Lights up revealing...**

SCENE ELEVEN

THE ESKIMO VILLAGE

A Snowman stands near the entrance to an igloo. Enter GERDA riding the REINDEER.

GERDA: Why have we stopped?

REINDEER: I am sorry, Gerda...forgive me.

GERDA dismounts.

GERDA: What do you mean?

REINDEER: We are lost...though it is many years since I have been this far north, I was sure that I could find The Snow Queen's palace...but I have failed you!

GERDA: Don't cry, dear Jorvik, please don't cry...we must be able to find the palace somehow.

REINDEER: This is why I have brought you here, for in this village there lives the wisest person in Lapland - the oldest Eskimo in the world!

GERDA: Who is bound to know where The Snow Queen lives.

REINDEER: I hope so, Gerda - for your sake...

GERDA: Oh no, for Kay's sake!

GERDA goes to the igloo and calls inside.

GERDA: Hello...? Is there anybody there? Hello....?

MUSIC CUE 18

The ESKIMO TRIBE slowly emerge, starting with the smallest child and ending up with an old ESKIMO WOMAN. They gather round GERDA and the REINDEER, silently staring at them.

ESKIMO WOMAN: Who are you, child?

GERDA: My name is Gerda.

ESKIMOS: Ger-da.

ESKIMO WOMAN: What do you want with us?

GERDA: I need your help.

ESKIMO WOMAN: In what way?

GERDA: Tell me, are you the oldest Eskimo in the world?

The ESKIMOS laugh.

ESKIMO WOMAN: Oh no...you mean my grandfather!

GERDA: Oh.

The ESKIMO WOMAN calls into the igloo.

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ESKIMO WOMAN:Grandad! You're wanted!

The OLDEST ESKIMO IN THE WORLD emerges, very slowly and shakily, from the igloo.

OLD ESKIMO: Did somebody call?

The ESKIMOS help The OLDEST ESKIMO IN THE WORLD to sit down.

ESKIMO WOMAN:It was me, Grandad.

OLD ESKIMO: Ah...

ESKIMO WOMAN:This is Gerda...

OLD ESKIMO: Who?

ESKIMOS: Gerda!

ESKIMO WOMAN:She needs your help.

OLD ESKIMO: I haven't got an elf...?

ESKIMOS: Your help!

OLD ESKIMO: Ah....

GERDA: I was told you were the wisest person in Lapland.

OLD ESKIMO: Quite so, I am the oldest Eskimo in the world. I am Ik-na-hota-gimme -goome-yucca-pooka...[Nods off for a second]...lee-lanka-tuk-endo- komiani-joona-daki-wak-atoola...I also have the longest name.

GERDA: Tell me...old man - do you know where the palace of The Snow Queen lies?

ESKIMOS: The Snow Queen!

The ESKIMOS make a sign to avert evil.

OLD ESKIMO: 'Tis true she once lived near here but she moved many moons ago...

ESKIMOS: Many moons.

OLD ESKIMO: I remember it well...I think...it was the day of my hundred and twenty-first birthday...as is the usual custom, we had thrown away the cake and were starting to eat the candles...when a great black cloud filled the sky. In the middle of it, were the gleaming spires of The Snow Queen's Palace.

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- GERDA: Do you know where she went?
- OLD ESKIMO: You still have a long way to go, you have a hundred miles to run before you can reach Finland. The Snow Queen lives there now, and burns blue lights every night.
- REINDEER: I will carry you there, Gerda.
- OLD ESKIMO: They say she has a new companion now - a boy.
- GERDA: It must be Kay!
- OLD ESKIMO: I do not know his name, though I hear he finds everything so much to his taste, that he thinks it the best place in the world. But that is because he has a glass splinter in his eye, which has nearly reached his heart. Until he has got rid of it, he will never feel like a human being...and The Snow Queen will always have power over him.
- ESKIMO WOMAN: Can you not mix a magic draught for little Gerda, to help her conquer this evil power?
- OLD ESKIMO: I can give her no power as great as she has already, her power is greater than mine - because it comes from a pure and loving heart. If, with this, she cannot gain access to The Snow Queen's palace, and free Kay's eye from the glass splinter, I can do nothing for her.

The REINDEER throws back his head and snorts.

- OLD ESKIMO: Sorry, I didn't quite catch that...?
- GERDA: What's the matter, Jorvik?
- REINDEER: I can smell a stranger...
- ESKIMOS: A stranger?/Who can it be?/More visitors? Etc.
- OLD ESKIMO: I will hurry off and see...

The OLD ESKIMO starts, very slowly, to Exit: The ESKIMO WOMAN takes his arm.

- ESKIMO WOMAN: Let Karvak go...it may be quicker.
- ESKIMO MAN: Yes, grandmother.

KARVAK Exits.

- OLD ESKIMO: First you two arrive, and now a stranger...it's been a busy year!

GERDA: Perhaps it is Kay? Maybe he has escaped from the Snow Queen?

OLD ESKIMO: I don't think so, my dear.

Enter KARVAK.

ESKIMO MAN: It's a tall man, dressed in black - he walks like this...**[Demonstrates]**...

GERDA: It's Igor! The Snow Queen's henchman! He's trying to capture me!

OLD ESKIMO: Well, we won't let him, will we?

ESKIMOS: No!

OLD ESKIMO: Hide her!

The ESKIMOS surround GERDA hiding her completely. IGOR. Enters. The ESKIMO WOMAN approaches him.

IGOR: At last, some signs of life...well, nearly.

ESKIMO WOMAN: Good day, stranger.

IGOR: Not another woman chief! Mind you you're not quite as ugly as the last one! What a dog!

The OLD ESKIMO gives him a withering look.

ESKIMO WOMAN: You are mistaken sir, this is our chief?

IGOR: I didn't realise he was still alive!

OLD ESKIMO: I am the oldest Eskimo in the world. I am Ik-na-hota-gimme-goome- yucca-pooka-lee-lanka-

IGOR: Shut up, you old fool - I haven't go all day! I'm looking for a girl.

OLD ESKIMO: Ah...did she have fair hair, blue eyes and a green coat?*

*** Or whatever description matches your GERDA.**

IGOR: Yes, she did.

OLD ESKIMO: Sorry, I haven't seen her.

IGOR: Don't lie to me, old man!

OLD ESKIMO: I don't even know your old man.

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IGOR: Tell me where she is or there'll be trouble. I could turn quite ugly.

OLD ESKIMO: I think you've already started.

IGOR: I'll break every bone in your miserable body!

OLD ESKIMO: You don't frighten me! You can beat me...

IGOR: I could.

OLD ESKIMO: You can pull out my toenails, one by one...

IGOR: I'd like that.

OLD ESKIMO: You could tear out my tongue...

IGOR: A speciality of mine.

OLD ESKIMO: But I would never tell you that Gerda is in the igloo...**[Realises]**...oh!

IGOR: Thankyou so much...there's no fool like an old fool! Out if my way!!

IGOR pushes The OLD ESKIMO aside and Enters the igloo.

OLD ESKIMO Quick - block the door.

The ESKIMOS push the Snowman in front of the door.

GERDA: You saved my life, old man! Oh, thankyou, thankyou!

OLD ESKIMO: Even an old dog has his day! Now you must hurry, I don't know how long øFrostyö will last!

As he speaks The ESKIMOS lift GERDA onto The REINDEER's back.

GERDA: Do you know the way to Finland, Jorvik?

REINDEER: I'll find it, Gerda I promise! I'll keep following the Northern Lights..

MUSIC CUE 19

GERDA and The REINDEER Exit. As the ESKIMOS gather to wish her goodbye the lights fade to Blackout...The OLD ESKIMO steps forward into a single spot. Cloth/Tabs in...

OLD ESKIMO: Well, well, well...[As ANDERSEN]...Pretty impressive, eh! Sometimes I think I should have been an actor! Well, Gerda is nearly there by now - all we can do is hope that Kay's heart is not completely frozen...

Spot out: ANDERSEN Exits. Lights up revealing...

SCENE TWELVE

THE ROAD NORTH

It is snowing: Enter IGOR.

IGOR: I've had enough, I really have! It's hard being a henchman, you know ...hench, hench, hench - morning, noon and night...and all the grovelling...it does your back in, I tell you. Look what I've had to put up with over the last few days? First I'm thrown into a dungeon, next an old boot tries to shoot me, then the final ignominy - imprisoned in an igloo by a senile Eskimo! It's all very well Her Majesty saying "Get Gerda - she's just a helpless child"...but that girl leads a charmed life! Every time I think I've nabbed her she manages to escape. It's as if there's someone looking after her, protecting her from all my wicked wiles. Well, I have had it up to here, I've really got the hump this time; I'm going back to the Ice Palace! The Snow Queen must have frozen Kay's heart by now, and once that's happened it'll be too late for Gerda to do any harm, even if she does manage to find her little friend. Her Majesty can't be too angry with me - I've done me worst. Anyway, she's off on her travels soon, she'll need me to look after the palace - make sure nothing melts while she's away. And I am her loyallest servant - creeps like me don't grow on trees, you know! Well, best foot forward then...[Looks at his feet]...Decisions... decisions! I know I've got to face Her Majesty sooner or later...I just wish it was later rather than sooner...

IGOR Exits: Enter GERDA riding on The REINDEER.

GERDA: What's the matter, Jorvik? Are we lost again?

REINDEER: The opposite is true, Gerda - we are nearly there.

GERDA: Really? Let me see...

GERDA dismounts.

REINDEER: Over the next ridge, you can see the turrets shining through the snow.

- GERDA: At last we have found it! Well done, Jorvik...you have carried me far, through bitter cold; for the last few miles I could feel you shivering.
- REINDEER: I was not shivering with cold, Gerda - but with fear! Forgive me - I can carry you no further.
- GERDA: That doesn't matter, we are so close now I can walk the rest of the way.
- REINDEER: Are you not afraid of The Snow Queen?
- GERDA: I have not travelled so far to turn back now, Jorvik. I swore that I would rescue Kay, and now I must do it.
- REINDEER: I will wait here for you, and pray for your safe return.
- GERDA: Dear Jorvik...[Strokes him]...I must go...

GERDA Exits: Blackout. Cloth/Tabs out. Lights up revealing...

SCENE THIRTEEN

THE ICE PALACE

The SNOW QUEEN's throne, surrounded by stalagmites. The SNOW QUEEN and ICEMEN are discovered. MUSIC CUE 20 At the end of song...Enter IGOR.

- IGOR: Your Majesty, I have returned.
- SNOW QUEEN: So I see....well, have you done the dirty deed?
- IGOR: Pardon?
- SNOW QUEEN: Is Gerda dead?
- IGOR: I'm afraid she got away again.
- SNOW QUEEN: You bungling fool! I should freeze you in a block of ice and then feed you to my huskies!
- IGOR: After all my years of faithful service is that how I'm to end up? As a frozen dinner for dogs.
- SNOW QUEEN: Luckily for you, your failure will not prove fatal. **[Claps her hands]** Bring Kay to me!

ICEMEN: Yes, Great Majesty.

The ICEMEN Exit.

SNOW QUEEN: This very day the splinter of glass finally reached Kay's heart and turned it to ice - now he is mine completely!

IGOR: No-one ever could resist your powers for long, your iciness.

An ICEMAN leads KAY on. The ICEMAN bows and Exits.

SNOW QUEEN: Here is the boy; well, Kay, are you happy?

KAY: Of course, Great Majesty...only ice is pure, only ice is pure...

SNOW QUEEN: Good...Have you no other home?

KAY: No, Great Majesty...

IGOR: No other family or friends?

KAY: You are my family and my only friend...

IGOR: Hook, line and sinker...shall I take him to the ice caverns now?

SNOW QUEEN: Not yet, Igor, soon I start my journey to the south. While I am gone, Kay shall rule my land.

IGOR: But what about me? You usually leave me in charge.

SNOW QUEEN: Igor, do you know what begins with "Come here" and ends in "Ouch!"?

IGOR: No, ma'am.

SNOW QUEEN: Come here...

IGOR does so, The SNOW QUEEN strikes him.

IGOR: Ouch!

SNOW QUEEN: Well, now you do! Go and prepare my sleigh, and thank your lucky stars that I am in a good mood today.

IGOR: Yes, your Majesty.

IGOR Exits.

SNOW QUEEN: Come here, Kay...if you are to rule my land, then you must sit upon my throne.

The SNOW QUEEN leads KAY to the throne, he sits.

KAY: Where are you going?

SNOW QUEEN: At this time of year I always go to the warmer countries. I fly through the air and look into the black craters that are called Etna and Vesuvius...and then I "whiten" them a little - snowstorms are so good for the lemons and the vines!

KAY: But you will return?

SNOW QUEEN: Why? Will you miss me?

KAY: Of course, Great Majesty - you are my only friend.

SNOW QUEEN: What a sweet boy you are...I go now to make my final preparations, but before I start my journey South, I shall come back...to kiss you goodbye.

The SNOW QUEEN Exits: KAY clutches his heart and groans with pain.

KAY: Two twos are...two twos are...two twos...

As KAY shakes his head, unable to remember, GERDA Enters. She sees KAY and runs to the throne.

GERDA: Kay! Dear Kay! I have found you at last!!

KAY: Who are you?

GERDA: You know who I am - Gerda - your friend!

KAY: My only friend is The Snow Queen.

GERDA: You don't mean that, Kay - you can't!

KAY: Only ice is pure...only ice is pure...

GERDA: Stop it, Kay, stop it! What has she done to you?!

GERDA embraces KAY and bursts into tears. ANDERSEN's voice is heard.

ANDERSEN: When Gerda saw what The Snow Queen had done to Kay she wept bitterly...and then the miracle happened!...As her hot tears fell on his chest...they penetrated to his heart, thawed the ice, and washed out the splinter of glass...

KAY: Gerda, my dear little Gerda, where have you been all this time...?

ANDERSEN: With the joy of seeing his old friend again, Kay began to cry as well... and as he did the glass splinter floated in his eye and fell with his tears...

KAY: What place is this? How cold it is!

GERDA: This is the palace of The Snow Queen, she brought you here and kept you prisoner.

KAY: What...?

GERDA: We must go now, it isn't safe to stay here. I'll explain it all on the way home.

KAY: Are we going home, Gerda?

GERDA: Yes, Kay! This way - quickly!

GERDA and KAY Exit: Enter The SNOW QUEEN.

SNOW QUEEN: I am leaving now, Kay, come and kiss me - Kay? Kay?! Where is the boy? **[Calls] Igor!!**

The SNOW QUEEN goes to the throne.

SNOW QUEEN: He would not leave this place without my permission - where can he be...**[She finds, and holds up, the splinter]...Ahhh!!!**

Enter IGOR.

IGOR: Did you call, your iciness?

SNOW QUEEN: I did! Do you know where Kay is?

IGOR: No, ma'am, I was busy in the stables. The jobs are piling up in there -

SNOW QUEEN: Silence, you burbling buffoon! Gerda has been here...

IGOR: Gerda?

SNOW QUEEN: The girl you were supposed to kill!

IGOR: Oh, yes, her...how do you know she's been here?

SNOW QUEEN: Firstly...I can smell her - the sickly, sweet, scent of goodness taints the air!...And secondly, because I found this...the splinter of glass. Somehow she has managed to melt Kay's heart!

IGOR: I told you she was difficult to deal with.

SNOW QUEEN: They can't have gone far - get after them!

IGOR: Aren't you coming?

SNOW QUEEN: Of course I am, you deformed dummy, but first...I feel a storm coming on - so, get going!

IGOR: Yes, ma'am.

IGOR Exits.

SNOW QUEEN: Don't Kay and Gerda realise that they can't escape me?
By the Northern Lights that shine so bright
I swear I'll never give up the fight!
I'll summon up a mighty gale -
Thunder, lightning, wind and hail.
From the polar ice-caps to the plains below
The waters of glaciers will start to flow,
Snowstorms will rage and blizzards blow -
As The Snow Queen's tempest starts to grow!

The SNOW QUEEN Exits: Blackout. Cloth/Tabs in. Lights up revealing...

SCENE FOURTEEN

THE ROAD SOUTH

FX: Storm. LX: Snow/Lightning: Enter GERDA and KAY, she is leading, he is riding, the REINDEER.

KAY: It's not fair that I should be riding while you walk, Gerda.

GERDA: You can't walk fast enough yet, Kay - your legs are still frozen.

REINDEER: Do not worry, Kay - I can carry you.

KAY: This storm is so strong...will we ever get home?

GERDA: Of course we will! Once we get on the other side of this ridge it'll be calmer...won't it, Jorvik?

REINDEER: Usually, Gerda - but this is no ordinary storm...

GERDA: We must go on!

GERDA, KAY and The REINDEER Exit: Enter IGOR.

IGOR: This is madness - I can't see a thing. I could be right behind the little brats and I wouldn't know it. I've got slush in me shoes, frostbite in me fingers and icicles on meí eyelashes!

Enter The SNOW QUEEN.

SNOW QUEEN: Any sign of them, Igor?

IGOR: Not in this weather, your iciness - couldn't you calm it down a bit?

SNOW QUEEN: Certainly not - I'm enjoying it! I haven't summoned up a storm like this in years!

IGOR: It's pointless following them on foot like this. Why don't we go back to the palace and get the sleigh? While we were there we could have a nice cup of cocoa.

SNOW QUEEN: Be silent! You had your chances to get the girl and failed every time... now it's my turn - those children will be mine!

IGOR: You'll have trouble even seeing them in this blizzard.

SNOW QUEEN: You're such a wimp! Onward, Igor, onward!

The SNOW QUEEN drives IGOR off. As the sound of the storm reduces, ANDERSEN Enters.

ANDERSEN: Oh dear, boys and girls, we appear to have a slight problem here. When I created The Snow Queen I gave her certain magic powers - but they seem to have grown stronger than I intended. In fact she's totally out of control now! I can't seem to stop her! Do you remember when I started this story you promised your help...? Good, because I'm going to need it. Don't worry too much, there must be some way of stopping The Snow Queen...it's just that I haven't thought of it yet...

ANDERSEN Exits: Blackout. Cloth/Tabs out: Lights up revealing...

SCENE FIFTEEN

THE PALACE BALLROOM

The PRINCE - and, if you decide to do a duet, The PRINCESS , are discovered.

MUSIC CUE 21

[If you use a solo The PRINCESS Enters at the end of the song.]

PRINCESS: There you are, Erik - I'm so worried about little Gerda. I thought she would have returned by now.

PRINCE: It can't have been easy to rescue Kay.

PRINCESS: I know that...but there was something about that girl, a sort of "aura of goodness", that made me certain she'd succeed in her quest.

PRINCE: I'm sure she has, and that she'll be back with Kay very soon.

PRINCESS: I hope you're right,

PRINCE: In fact, I sent some men to the town today to fetch their Granny here. Won't it be a nice surprise for Kay and Gerda if she's here to welcome them?

PRINCESS: That was very thoughtful of your Erik...you're much brighter than you look, aren't you?

PRINCE: Thankyou, your highness.

PRINCESS: Of course the other thing is...we said we'd delay our wedding until they got back; and now I'm sure that I want our marriage to go ahead -

PRINCE: Really? I've been having second thoughts myself...

PRINCESS: Erik!

PRINCE: Only a joke, Katrina, only a joke.

PRINCESS: Well it didn't make me laugh!

Enter The CAPTAIN.

CAPTAIN: Gerda's Granny has arrived, your highness.

PRINCE: Splendid, show her in please, captain.

CAPTAIN: Yes, sir...this way please, madam.

Enter GRANNY, wearing her best hat, very overawed.

PRINCE: Granny! You are very welcome here.

PRINCESS: Excuse me? Whose palace is this? **[Smiles at her]** Granny!

GRANNY: It's an honour to meet you, your highnesses...**[Curtseys]**

PRINCESS: We want you to feel totally at ease, Granny; this may be a palace, but we think of it as home...not much different to your own home, I'm sure!

GRANNY: It is a little larger...

PRINCESS: I expect you'd like some tea? **[Calls]** Katya!

GRANNY: That would be lovely, your highness.

PRINCESS: **[Shouts]** Katya!! **[To GRANNY]** You just can't get proper servants these days, can you?
Enter KATYA.

KATYA: Yes, your highness?

PRINCESS: Bring Granny some tea.

KATYA: Yes, your highness?

KATYA Exits.

GRANNY: Have you any news of Gerda and Kay?

PRINCE: I'm afraid not - there's been no sign of them yet.

Enter GERDA and KAY.

GERDA: Yes, there has - we're here!

PRINCESS: }
PRINCE: } Gerda!
GRANNY: }

As GERDA approaches The PRINCE and PRINCESS and KAY goes to GRANNY, The COURTIERS and GUARDS Enter.

GERDA: Your highnesses...**[Curtseys]**

KAY: Granny!

GRANNY: My boy! **[Embraces him]**

PRINCE: Are you well, Gerda?

GERDA: Yes, thankyou, your highness.

PRINCESS: And this, I presume, is Kay?

KAY: Gerda has told me how kind you have been to her, your highnesses - I am very grateful. **[Bows]**

GRANNY: You said you would find him, Gerda!

Enter ANDERSEN.

ANDERSEN: Your Highness!

PRINCESS: Not another intruder! Who are you?

ANDERSEN: I'm just a storyteller, Katrina...in fact I'm your storyteller.

PRINCESS: Rubbish! I never speak to journalists.

PRINCE: What do you want?

ANDERSEN: I bring a warning - The Snow Queen is coming!

ALL react with alarm.

PRINCESS: She would never dare enter my palace!

ANDERSEN: I wouldn't be too sure about that....

FX: Thundercrash. LX: The lights flicker and dim.

ANDERSEN: See what I mean...?

Flash: Enter The SNOW QUEEN.

SNOW QUEEN: Did you really think you'd seen the last of me?
I am not to be trifled with as you will see!
I'll be revenged on all of you, each and every one!
I'll turn you into toads - oh, this is going to be fun!

ANDERSEN: I will not let you harm these good people here!

SNOW QUEEN: Haha! Once I may have been of your invention
But don't labour under the misapprehension
That you still control me, I'm stronger than you,
And I can do anything I choose to do!

ANDERSEN: Gerda - you have the purest heart of anyone here - you must be
the one to lead the fight against this evil!

GERDA: I will do anything I can to stop her wickedness...

**As the "Spell Contest" ensues the lights alternately become
darker and brighter. As GERDA and "The Power of Good"
begin to triumph the lights become very bright.**

SNOW QUEEN: Who cares what you say, you foolish child?
By my Black Magic you'll be beguiled!

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GERDA: No matter how you rave and curse
Each evil spell we will reverse!

SNOW QUEEN: It'll take more than you puny skills
To beat me in a battle of wills!
By the cold of an ice-floe...by buzzard and crow..
Lords of the Underworld - make evil grow!

GERDA: By the warmth of the sun...by the unicorn and dove...
Let all the Heavenly Host - fill the world with love!

SNOW QUEEN: Away with goodness, sweetness and light!
Help me destroy the forces of right!

GERDA: Away with evil, wickedness and spite!
We all defy you! We'll fight the good fight!!

ANDERSEN: **[To The AUDIENCE]** Whatever The Snow Queen says, we
must say the opposite - it's the only way to stop her!

SNOW QUEEN: Black of night!

GERDA/ALL: Light of day!

SNOW QUEEN: Cold! Cold! Cold!

GERDA/ALL: Hot! Hot! Hot!

SNOW QUEEN: Ice! Ice! Ice!

GERDA/ALL: Fire! Fire! Fire!

SNOW QUEEN: Black! Black! Black!

GERDA/ALL: White! White! White!

SNOW QUEEN: Dark!

GERDA/ALL: Light!

SNOW QUEEN: Dark!!

GERDA/ALL: Light!!

SNOW QUEEN: Dark!!!

GERDA/ALL: Light!!!

**The SNOW QUEEN is finally blinded by the light and Exits,
screaming in agony.**

PRINCESS: Thank goodness that ghastly woman's gone! She's the sort of queen who gives royalty a bad name,

PRINCE: You were magnificent, Gerda! Well done!

GERDA: After all I had been through, I couldn't let her win!

As The COURT gather together, talking among themselves, ANDERSEN steps forward.

SCENE SIXTEEN

THE SONGSHEET

ANDERSEN: Well, that's that then...our story is over. Thank you so much, girls and boys, for helping me defeat The Snow Queen...next time I write about a wicked person I'll make sure they don't get out of hand the way she did! Mind you it's a bit sad that we are going to say goodbye without me having the chance to hear you sing again because I remember that you were rather good at singing would you like to sing with me?

MUSIC CUE 22

Blackout: ANDERSEN exits. Cloth/Tabs out: Lights up revealing...

SCENE SEVENTEEN

THE ROYAL WEDDING - WALKDOWN

MUSIC CUE 23

The CHILDREN are set on stage before the curtain/front cloth opens. They bow and then gesture with their on-stage arms, thereby heralding the entrances of the rest of the cast. Each actor enters from alternate Up Stage entrances, briskly making their way Down Stage Centre and with a flourish bow to the audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and sweep down-stage at the same time and at the same speed as the actor. When the actor bows the arms should drop. As each actor is completing their bow, the next actor should be starting to enter, so that he is in view just as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.

The Cast should enter in the following order, from alternate sides,

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CHORUS

CAPTAIN OF THE GUARD

ROBBER CHIEF

HAIKKI

GRANNY

IGOR

PRINCE ERIK

PRINCESS KATRINA

KAY

GERDA

THE SNOW QUEEN

HANS ANDERSEN

After HANS ANDERSEN has taken his bow, the principal actors should form a line across the stage, the Chorus should do the same behind them, possibly on a higher level, and the children should move to the highest level, so that the full company are visible. The down stage line should feature the actors who came down last in the middle, and preferably be alternate male/female. The full company (taking their lead from the tallest actor down stage centre) should bow together twice (or more or less depending on audience reaction). As the applause subsides...

PRINCE: Now I am sorry to say this ó but our story is doneí

PRINCESS: We hope our subjects, enjoyed all the fun?

IGOR: Iøve given up my wicked ways, from now on Iøm going to be good!

SNOW QUEEN: You were such a pathetic villain, Igorí I always knew you would!

KAY: The Snow Queenø's powers have vanished, so we have nothing to fear!

GERDA: But only because we had such help from all these children here.

GRANNY: Now I hope youøll be happy, as your way home you are wending

ANDERSEN: øCos it was you who made this story í have a happy ending.

There should be one final bow.

MUSIC CUE 24

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The cast should wave as the final curtain descends.

THE END

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you, but to assist you we've made some suggestions. What we haven't done is indicate all the entrance motifs, the play-offs, the music that covers the end of one scene and the start of another, and the little snippets of music that come from the band to underscore the action. This is down to you and your Musical Director to sort out. And great fun you'll have doing it!

Music Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
2	I'm Hans Christian Andersen (Loesser)	The Company
3	Snow Queen Theme	Instrumental
4	Lullaby (Traditional)	Granny
5	Sleigh Music	Instrumental
6	Bird Ballet	Cora and The Birds
7	Chief Raven at The Court (Trad/Denyer)	Corr/Cora/Gerda
8	Snow Queen Theme	Instrumental
9	A Weekend in The Country (Sondheim)	Prince/Princess/Courtiers
10	Snow Queen Theme	Instrumental
11	Any Dirty Work Today (Weston/Lee)	Snow Queen/Igor
12	Wishing (Lloyd Webber)	Gerda
13	Be Back Soon (Bart)	Prince/Princess/Gerda/Corr/Cora/ Courtiers
14	Entr'acte	Instrumental
15	Snow Queen Theme	Instrumental
16	To Life! (Bock/Harnick)	Haikki/Robber Chief/Robbers
17	Underscore	Instrumental
18	Underscore Eskimo Entrance	Instrumental
19	Eskimo Song (Miya Sama, The Mikado)	Eskimos
20	Trouble (Lieber/Stoller)	Snow Queen/Icemen
21	Gone Too Soon (Jackson)	Prince or Prince/Princess

22	Chief Raven at The Court (Trad/Denyer)	Corr/Cora/Gerda
23	a) It's Not Where You Start (Fields/Coleman) b) The Best of Times (Fields/Coleman) c) It's Today (Herman)	Instrumental
24	Vocal Reprise of Cue 23	The Company

CHARACTER DESCRIPTIONS AND CASTING TIPS

Hans Andersen: You need an actor with great warmth and charm to play this role: he needs to be able to talk directly to the audience and "paint verbal pictures". A sort of "Nutty Professor" is the type of actor to go for, as quirky as you like! He is constantly involved in linking the story and needs to be able to convey the excitement he feels in the drama he is inventing. If you follow the line of getting him to play the other parts of Corr, The Robber Chief and The Oldest Eskimo in the World as well then he will also need good comic timing - and some singing ability!

Gerda: A crucial role, Gerda is no simpering heroine, but a brave and determined girl whose goodness is strong enough to finally defeat The Snow Queen's evil magic. Although her quest is motivated by her love for Kay it should not be an overtly romantic relationship, Gerda's innocence must never be in question. Her natural charm endears her to everyone she meets on her journey and the audience should be equally enamoured of her. Prettiness is not essential - acting ability is...and a good singing voice will help!

Kay: In some ways a very modern teenager...Kay is "not a boy but not quite a man". Frustrated by the family's poverty he is so determined to do well that he has a kind of arrogance which proves his undoing, making him susceptible to the charms of The Snow Queen. His mathematical ability is very important to him and, as the splinter works its way to his heart and he becomes increasingly frozen, his inability to remember his tables is a sign of his decline.

Granny: As typical a "Cuddly Granny" as can be imagined! Honest, hard-working, loving...she is everybody's ideal! Although she has only to sing one song, the lullaby, it would be great if this sounded as good as possible.

The Snow Queen: We used a glamorous woman in this role but it could be played as a "Dame" role by a man. The important thing is that she should not be a "Wicked Witch" type character. The Snow Queen is an attractive, even seductive, figure to Kay - and needs to be an imposing character. She will, of course, get booed by the audience - so an actress with the power to control their reaction is essential.

Cora: Not the brightest Raven in the world...far more suburban than her husband she is good-hearted and well-meaning - and totally in awe of Corr. A good role for an older "Character Actress".

Corr: Pompous, fussy, full of self-importance - and panic - Corr is the archetypal Civil Servant. Yet he also needs a twinkle in his eye, because the audience needs to like him.

Igor the Henchman: A wonderful part for a good comedy actor. The "incompetent -villain" role. Our Igor played the part as a hunch-backed "Munster"...but there are many ways in which this character can be interpreted. Igor is a "Baddy", but the audience should always feel that if he worked for anyone, apart from The Snow Queen, he wouldn't be as bad.

Princess Katrina: Spoilt, bossy, used to having her own way - Katrina is not a typical "chocolate-box" Princess. However she must also have enough charm for us to see why Erik has fallen for her and this is best demonstrated by her kind and generous treatment of Gerda.

Prince Erik: Easy-going and laid back he is the only person who can cope with Katrina's whims. He finds her behaviour amusing and his lack of reaction to her most outrageous statements is what infuriates, and attracts, her. He does show the more serious side to his nature in his clever handling of the capture of Igor.

The Captain of The Guard: Not a large part, but worth playing, with some good comic opportunities. An upper-class, chinless wonder who, unsurprisingly, is completely mystified by the "invisible" Igor.

The Robber Chief: Whether played by Andersen, or an actress, this character needs to as rough and tough as possible. You can't go too far with this role - warts, blacked out teeth, the works!

Haikki: A feisty, aggressive girl who is afraid of no-one. The gentler side of her nature is only revealed by her kindness to Gerda.

Jorvik: Unlike most Pantomime animals, cows, horses, geese or whatever, Jorvik is not a comic character. He has a certain dignity and by overcoming his own fears shows true bravery.

Old Eskimo Woman: Should look at least seventy years old as this helps stress the extreme age of...

The Oldest Eskimo in The World: Another character where the actor can't go too far. A faltering walk, a quavering voice he shows every sign of senility - yet his advice is sound, and he manages to outwit Igor.

COSTUME DESCRIPTION

This show is unlike many other Christmas shows in that it is not, strictly speaking, a traditional pantomime, but I think the characters, and their costumes, need to be boldly drawn and visually exciting. The original fairy story by Hans Andersen is set in Scandinavia, and the story-line involving ice, snow and reindeer works best when a Scandinavian style is used in the design - you can have great fun with bright reds and greens in the choice of fabrics and braids, and you may like to use fake fur in the trimmings too. You'll have quite a few costume challenges in the characters of the animals - the ravens and the friendly reindeer!

Hans Andersen: Although you don't need to aim for a completely accurate recreation of the appearance of the author, as he is no mere narrator, it's good if his costume reflects something

of the general theme of traditional Scandinavian dress - I suggest that you could create this very simply using chunky corduroy trousers to which you could add folk- type braids, and which you could cut off below the knee to make breeches, worn over long white stockings. A full-sleeved white shirt and a plain coloured waistcoat which you could also decorate with braids or trims in folksy colours and designs will add to the look; with buckle shoes and maybe a coloured cravat. I like him to have a pair of wire-rimmed spectacles, too, which add to his scholarly appearance.

Gerda: At the beginning of the play, Gerda can be dressed in a folk costume, like Kay - a white blouse under a black or dark green corduroy waistcoat/bodice which has been trimmed with wool braids or embroidery looks effective over a full red gathered skirt with braid round the bottom, perhaps worn with a waist apron to denote her poor hard-working family. It's nice if she has a white petticoat underneath, and plain red tights and lace-up ankle boots. When she goes outside and begins her long journey in search of her friend, Gerda could have a plain wool jacket, a knitted ethnic type hat, and a scarf and gloves are also easy additions. When she meets the Princess and is given rich clothes to wear, she could have a mid-calf length satin dress trimmed with lace and with a satin ribbon sash at the waist, over white tights and black patent shoes. Over this, she could wear a fur-trimmed velvet coat, with a fur hat and a fur muff, all of which can be made out of fur fabric..

Kay: To begin with, Kay's costume could be quite folksy - again, a pair of corduroy trousers which you can cut off at the knee to form breeches, with fancy buttons at the knee, and worn this time over long woollen socks in a bright colour, with braces, a white shirt and a plain wool waistcoat trimmed with fancy wool braids. I've found that a pair of modern lace-up ankle boots looks very good. This type of costume is easily found and adapted from charity shop buys, and will look equally good if you have a girl playing the part. When he is outside, following the Snow Queen to her icy home, Kay could put over his basic costume a wool jacket, a woollen hat and scarf, all of which could keep to the folksy theme in choice of colour and pattern. When he is taken to live in the Snow Queen's icy palace, Kay could have a change of costume to show that the wicked Queen has taken him under her wing - a smarter pair of breeches in velvet, perhaps, with a matching jacket with fancy braiding and a soft bow at the neck.

Granny: Simple poverty is the theme for Gerda's old Granny - you could give her a full-length woollen skirt, a dark long-sleeved blouse, a long white waist- apron and a woollen shawl would be fairly easy to sort out, although a cotton Victorian style dress would do just as well. She may need a heavier weight shawl for going out, and a bonnet, and you could also give her a pair of fingerless mittens - woollen gloves with the fingers cut off will do fine!

Snow Queen: The wicked Queen's costume should epitomise evil beauty - essentially it works well if she wears mostly white or silver, although you may be fortunate, as I was, in finding a wonderful fabric for her costume that had glittery black snowflakes scattered over a white ground, which looked quite magical. It's good if the design of her costume is quite floaty, and you could trim it in white fluffy marabou. Her face will look menacing if you give her a tight hood maybe made of white lycra, which will fit tightly round her face, with a crown of glittery silver icicles. White face make-up, with glitter on top, long white satin gloves, with long glittery fingernails attached will complete the look. When the Snow Queen sets off in her ice sleigh, if your budgets allow, you could give her a white fur cape or simply a furry rug to put over her knees -again, these can often be found in the charity shops!

Corr and Cora: The two ravens need to be quite human compared with the other birds, and it's quite good if you leave their faces half-exposed so that the audience can see expressions.

I suggest a black velvet hood over the head, padded if possible to give a bird-like shape, with a yellow beak that forms a peak above the face and otherwise leaves the face exposed; if you add a small shoulder cape to the lower edge, this will cover the join of the main body costume, which again could be made of padded black velvet (stretch velvet seems to be cheaper than ordinary velvet and in this context is easier to work with and has pleasant variations in texture which look a bit more like feathers). The wings can be made like a half-circle cape attached to the shoulders, and you can "feather" the lower edge, or simply sew black glittery chenille braid on the top in feather shapes. You can either attach the edge of the cape to the actors' wrists and give them black gloves, or enclose their hands in the wings (leaving them a slit at the wrist for emergency use of the hands!) If you make the body part like a large leotard, which can fasten at the back under the wing cape, you may find it effective to add feathered "shorts" made of the same black velvet, which will make the legs look a bit more bird-proportioned! The legs can be in yellow tights, with yellow-dyed ballet shoes. It's worth spending time on these two costumes, which can look quite magical, especially as many of the others can be found or adapted quite easily.

Igor: The Snow Queen's evil henchman can really look menacing dressed all in black. I like him to look like a real Victorian villain, in a long black frock-coat, a black brocade waistcoat, black velvet knee breeches, black stockings and buckle shoes, or alternatively black boots - he could even wear a long, black, knitted scarf wound round his neck. Otherwise, you may choose to give him a more medieval, fairytale look, with black velvet studded doublet with black tights - more of a "Richard 111" look! He should have an element of silliness in his appearance, as well as evil, and the medieval style lends itself rather well to this!

Princess: She needs to look like a really fairytale princess, in a full-length gown, perhaps trimmed with fur, in rich coloured velvet or damask, and a jewelled crown - exactly every girl's idea of a princess. The style can be all-purpose Victorian, with nipped waist and full-length generous skirts, and you could use a crinoline hoop if you have one!

Prince: Keeping to the vaguely Victorian style, it looks very good if the Prince wears a kind of Hussars uniform, of tightly fitting trousers into boots, and a short jacket perhaps with a cape attached to the shoulders. You can trim this up with braid down the side of the trousers, and a lot over the chest of the jacket, using brass buttons, and maybe edging the cape with fur. This is a very flattering style, and looks very Prince-like.

Captain of the Guard: The Captain's uniform should be grander than the other soldiers, but not as grand as that of the Prince, but keeping to the same Hussar style, with braids and tassels and high boots.

Haikki: The robber girl who befriends Gerda could wear a full-sleeved embroidered blouse under an Indian style embroidered waistcoat, a full skirt over layers of petticoats, red suede boots and several shawls which could be tied round the hips and across the chest. She could have a fur hat, and the whole costume can look quite exotic but not contrived.

Robber Chief: The matriarch of the robber gang should look more or less as the other female members of the gang, with layers of skirts, petticoats, waistcoats and shawls, and you may like to add a man's coat on top - it could even be a military style greatcoat with brass buttons and braid, as if it were the spoils of some raid. She could have a fur hat, like the others, or else a gypsy fringed shawl over her head, and boots.

Jorvik the Reindeer: Like the two crows, the reindeer has many human characteristics, and needs to engage the audience's affection and sympathy, so the costume should not look too

"pantomimey" or comical, but should aim for as much realism as possible - not easy! The construction can be much as a pantomime cow, with two actors inside wearing fur legs with "hooves" attached, (a stiffish fabric such as upholstery vinyl or display suedette works quite well for these), and then the main body: made from the same fur and preferably lightly padded with foam covers both of them, the head being worn by the leading actor. The construction of the head will require a lot of skill and will probably need to be based on a wire framework; the elaborate antlers being the most important feature in establishing this as a realistic reindeer. You may, if funds allow, think about hiring this costume if the construction seems a little daunting!

Oldest Eskimo: To make the Oldest Eskimo look a little different from the rest, you could either give him a costume in a slightly different colour, or, as we once did, make a long hooded coat all in fur fabric, so that he looked almost like a Yeti!

CHORUS:

Birds: The rest of the flock of birds can be made as elaborately or as simply as your budgets and time allow. You can achieve a reasonable effect basing the costumes on black or coloured leotards, and adding floaty feathered capes on the back, and constructing simple hoods over the head with "beaks" on the forehead. If you have more time and money, it looks good if you construct the bird costumes like the two crows, but using a variety of brightly coloured panne velvets and using machine embroidery, or applied braid, to denote feathers.

Male Courtiers: These could be costumed either as guards, with a soldier's uniform similar (but not as grand) as the Prince's, and either Hussars' hats with plumes on the side, and knee boots. Alternatively they could be costumed as gentlemen in frockcoats, waistcoats, cravats and buckle shoes - it really depends on your wardrobe stock and/or ability to make costumes!

Female courtiers: These can wear a variety of full-length dresses, again similar in style, but in less rich fabrics, to that worn by the Princess. You could give them simple headdresses of feathers or flowers mounted on combs. Katya, the princess' lady-in waiting could have a costume similar to the other female courtiers but distinguished from them in some way - perhaps in colour or pattern.

Children at the Court: As pages, could wear smaller versions of the adults' costumes - satin or velvet dresses with ribbon sashes, and the boys could have "Little Lord Fauntleroy" style velvet suits with lace jabots, or even sailor suits.

The Robber Gang: I think the best, and easiest way of dealing with the robber band is to dress them all in costumes which are a cross between gypsy and cossack! Lots of layers of waistcoats and shawls, in rather faded but exotic fabrics, like patterned velvets and braided wools. Much of this you will be able to find in charity shops. The men in the robber band look great in very baggy trousers, easy to make with elasticated waistbands, tucked into boots; and on top, full-sleeved shirts under belted tunics, and fur hats - exotic but a little fearsome! Again, you may like to add shawls knotted round the hips, or fringed scarves tied round the waist. The women could have variations on the theme of Haikki's costume, full skirts hitched up over layers of petticoats, full-sleeved blouses with short embroidered jackets or waistcoats, an assortment of shawls or fringed scarves tied round hips and shoulders, all in glitzy or exotic fabrics, charity shop evening wear departments are a good place to look, and with fur hats to complete the look.

The Icemen: It looks good if these characters look as icy as their domain, and I think they work best dressed in a slightly futuristic costume of perhaps quilted and studded grey or silver fabric, either an all-in-one or trousers and a belted tunic, with silver sprayed boots and a silver metallic helmet. They could have silvery glitter make-up, and a pair of silver gauntlet gloves, and even carry futuristic weapons, like illuminated swords.

Eskimos: A lot of fur fabric will be useful in this scene! You can make very simple Eskimo costumes of trousers under hooded tunics with boots, but the finishing touches of ethnic brightly coloured embroidery or braids and lots of fur trim will make these costumes look spectacular. You may find that using imitation suede fabric to make the basic costumes works well, and it's worth remembering that you can pad the costumes, or make them roomy enough for the actors to wear layers underneath to make them look even more authentic.

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in front cloths while others should be full stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. Although there seem to be a lot of scenes it would be perfectly feasible to use a basic "Woodland" set for scenes 1, 5, 8, and 11, adding different cut-out flats as required. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

PROLOGUE:

The Prologue should be played down-stage of a title-cloth if one is available. Failing that any frontcloth or gauze, or even the tabs. If none of these are available use lighting to concentrate attention at the front of the stage. I think Andersen's desk is best if it is of the lectern type which the actor stands behind.

Props: Desk
Quill pen

Book

SC 1: THE ATTIC

This needs only to be a half-stage setting as it helps establish the cramped conditions the family live in. Although the set should show their poverty it must look clean and tidy. There is a door leading to the rest of the house and the window will need to be larger than those of most attics so that The Snow Queen can make her entrance through it. The windows can be opened from offstage by means of fishing line. We had a simple ramp, painted black, outside the window and The Snow Queen was able to sweep up this and take up a position standing on the window seat. Try to make the interior look as "Scandinavian" as possible, the use of stencils can help with this, as can the design of the stove.

Props: Table
Stove

2 chairs
Window seat

Granny's armchair
Kettle, teapot, cups
Satchel, school-books
Piece of cake wrapped in cloth

Stool
Oil lamp, matches
Sledge, hammer
Story book

SC 2, SC 12 & SC 14: THE ROAD NORTH [SOUTH]

If you have a suitable "snowy landscape" front cloth use it for all these scenes, otherwise use tabs. The Snow Queen's sleigh should be as impressive as you can make it, but is not difficult to build; based on a small, wheeled truck it can be pulled on and offstage by ropes.

Props: The Snow Queen's fur cloak

Andersen's spectacles

SC 3: THE FOREST OF BIRDS

This should be a full stage scene, ideally a snowy forest which is also the basis for Scene Nine.

Props: Piece of bread

SC 4, SC 6, SC 8 & SC 10: THE ICE CORRIDOR

The second frontcloth scene, should be mysterious and quite scary. If budgets or space are tight you could use the same cloth or tabs as Scene 2, possibly with some cut-out stalagmites? The Magic Crystal is not difficult to construct, basically a glass sphere [goldfish bowl?], mounted on a wooden base, with a battery-operated fairy lights inside.

Props: The Magic Crystal

SC 5: THE PALACE GARDENS

Ideally should be a different fullstage set but you could use the basic woodland set from Scene 2 with the addition of some upstage flats representing The Palace. Reliant on space and budgets - balustrades, trellises, benches, plinths, urns etc could augment this. [Cheap, plastic urns, bought from Garden Centres, suitably painted, and filled with plants or flowers, are always useful in making a set look "classy"...and can usually sold on to some keen gardener in the cast after the show has finished!] Another alternative would be to play the scene as an interior using the same set as Scene 7.

Props: Bench

Igor's false moustache

SC 6: THE ICE CORRIDOR

As Scene 4. The cauldron can be mounted on a tripod; we also had a small cabinet on a truck on which we stood various jars and bottles containing the ingredients for the magic potion.

Props: Cauldron

Spell ingredients

SC 7: THE GREAT HALL OF THE PALACE

This needs to be a typical castle-type interior - stone walls, pillars, banners etc. As the big chase scene takes place here it will help to have more than one level: perhaps a run of rostra upstage with some steps set in the centre?

Props: Igor's scarf - to gag Gerda

SC 8: THE ICE CORRIDOR

As Scene 4.

SC 9: THE ROBBER CAMP

As Scene 3. You will need to add some tents, these should look as rustic as possible - made of hides, furs and branches. A small fire, with a "flickering flame" effect looks good.

Props: Haikki's dagger and gloves
Robbers' knives, clubs etc
Rope halter for The Reindeer

Robber Chief's pistol
Gerda's fur muff

SC 10: THE ICE CORRIDOR

As Scene 4.

SC 11: THE ESKIMO VILLAGE

This only needs to be a half-stage set, ideally with a background of snowy wastes; however you could play it in the same woodland set as Scenes 2 and 9 and add some cut-out igloos. The main igloo is best made three-dimensional, and set with it's back to the wings so that all the Eskimos can make their entrances unseen. A stool or box disguised as a mound of snow is useful as The Oldest Eskimo in The World will probably need to sit down.

Props: Igloo
A Snowman [Frosty]

Snow mound

SC 12: THE ROAD NORTH

As Scene 2.

SC 13: THE ICE PALACE

As big and glittering a set as you can afford, one to let your imagination run riot on! However it could be played quite simply in black tabs with the cut-out shapes of stalactites and stalagmites. Upstage should be a rostrum with The Snow Queen's throne and a suitable backing flat. The glass splinter needs to be öpanto-sizeö - perhaps a clear plastic ölightning-boltö shape with silver glitter?

Props: The Snow Queen's Throne

The Glass splinter

SC 14: THE ROAD SOUTH

As Scene 2.

SCENE 15: THE PALACE BALLROOM

Though this is described as a different setting it could easily be staged in the same set as Scene 7. If you have the resources then you could use drapes and chandeliers to create a feeling of luxury and grandeur.

SOUND EFFECTS AND LIGHTING TIPS

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find everything you need on the BBC sound effect discs.

If you can run to pyrotechnics, that's the flashes that signal the entrance of the "immortals", you'll find the cues in the script.

Suggestions as to what the lighting should be like are contained within the script, but only every so often. Basically we've left this aspect for you to decide how you want it to look. There is usually a lighting designer or technician who has views on what can be achieved, so follow their advice. If you do find that you are on your own, just remember the golden rule that all come **PANTOMIME MERCHANDISE**

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