



TEATRO KISMET

in association with Liverpool Everyman and Playhouse

HANS CHRISTIAN ANDERSEN'S

The SNOW QUEEN

Adapted by Teresa Ludovico

Pure theatrical magic for all ages...



Welcome to the education pack for **The Snow Queen**

This pack has been designed to complement your class's visit to see Teatro Kismet's production of *The Snow Queen*.

The pack has a range of resources, classroom activities and projects relating to literacy, drama and art and design for both Key Stage 2 and 3 and also for GSCE drama students. It also gives a background to the different elements of the production and insights into the process of creating the show which is suitable for all levels of study.

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Why not visit the **The Snow Queen** website? www.the-snow-queen.co.uk

Photography by Vito Mastrodonardo

About Teatro Kismet

Founded as a co-operative in 1981, Teatro Kismet has grown to become one of Italy's leading theatre companies, producing innovative work for its own cultural centre in Bari, Southern Italy, as well as touring extensively throughout Europe, to Japan, Africa and Australia. The company now programmes and manages three theatres in Puglia, runs a successful annual children's theatre festival, **Maggio all' Infanzia**, in the small town of Gioia del Colle, and is dedicated to research and development as well as creating new work for national and international touring on both the large and small scale.

The company has won many awards for its high quality theatre for young and adult audiences, often working with well known fairy tales, classic myths and legends and specializing in work which has cross generational appeal. A strong social programme, includes work with mentally disabled artists and with young offenders.

Teatro Kismet has previously toured the UK with acclaimed productions of **Little Red Riding Hood** (1994), **Pinocchio** (1996), and **Beauty and The Beast** (2002) and featured in Brighton Festival with a new production of **Gilgamesh** (2004). The company has also been one of Europe's leading practitioners of theatre for early years with the award-winning **Little Mysteries** being presented at Birmingham REP and at Chichester Festival Theatre as well as touring France,



Beauty and the Beast

Italy, Greece and Australia, while another show for early years, **Che Accada!** featured as part of the 2004 Brighton Festival.



Through the Woods

The company has been involved in several European projects, among them **Broken Spaces**, an international project using theatre, creative writing and web technology to explore the themes of immigration and emigration and involving young people from Italy, England, France and Australia. Another European project led to the production of a new small scale show for children, **Through the Woods**. A collaboration with the Comédie de Valence and Birmingham REP the project involved artists from all three countries devising an original theatre piece inspired by a desire to examine the relationship between children and the generation of their grandparents.

Other recent projects include a new adaptation of **The Iliad** directed by Lello Tedeschi; two small scale storytelling productions by Monica Contini and Lucia Zotti, **Quicha** and **The Witches**; a collaboration with the Fondazione Petruzzelli of Bari and the Conservatoire Niccolò Picinni to produce the first full theatrical production of Nino Rota's opera for children **The Swineherd Prince**; and a co-production with Setagaya Public Theatre Tokyo of **The Snow Queen**, featuring a Japanese cast which opened in Tokyo in August 2005. This version of **The Snow Queen** premiered at the Athens Festival 2006 and will receive an Italian premiere in October this year prior to a European tour.

Production Credits



Teatro Kismet

presents

The Snow Queen

by Teresa Ludovico

adapted from the story by Hans Christian Andersen

Cast

Elisa Canessa

Elisabetta di Terlizzi

Sonia Diaz

Eve Guerrier

Francesco Manenti

Augusto Masiello

Daniele Pilli

Directed by Teresa Ludovico

Set and lighting design - Vincent Longuemare

Costume design - Ruth Keller

Movement director - Giorgio Rossi

Assistant dramaturg - Loreta Guario

Technical director (Bari) - Francesco Gennaccaro

Production management - Franca Angelillo, Clarissa Veronico, Lucia Musella

Tour technicians - Marco Oliani, Caterina Marzoli

English translation - Stuart Rogers

For the UK tour

Produced by Liverpool Everyman and Playhouse

Tour management Judy Owen

Production manager - Richard Statham

Marketing - Lisa Baxter

Press - Ben Chamberlain

Education - Jackie Skinner

A co-production with Athens Festival

original version first produced by Setagaya Public Theatre, Tokyo, August 2005

French version in co-production with Théâtre Nouvelle Génération CDN, Lyon

About Hans Christian Andersen



Hans Christian Andersen was born in Odense in Denmark on 2nd April 1805

Andersen displayed great intelligence and imagination when he was young. He made himself a small toy-theatre and sat at home making clothes for his puppets, and reading all the plays that he could lay his hands upon. All through his childhood he had a passionate love for literature. He used to memorise entire plays by Shakespeare and play them out using his wooden dolls as actors.

In 1816, his father died and Andersen had to start earning a living. He worked as an apprentice for both a weaver and a tailor, and later worked in a cigarette factory. At the age of fourteen, Andersen moved to Copenhagen and tried to get a job as an actor in the theatre. He could sing very well and joined the Royal Danish Theatre. Then unfortunately one day his voice broke. He decided from that moment that it was writing that he was going to focus on.



He then, by chance, met King Frederick VI of Denmark, who was intrigued by this slightly peculiar boy. The King decided that he was going to pay for his education and sent him to grammar school. Andersen had already had his first story (*The Ghost at Palnatoke's Grave*) published in 1822, before he had even started grammar school. There is some evidence to suggest that he had learning difficulties at grammar school and that this may have been caused by his dyslexia. He stayed at school until 1827.

He later said that these school years had been the hardest years of his life. He had lived with his schoolmaster who had physically abused him and because he was older than the other students he was always made to feel like the odd one out. To add to this, he was a fairly plain and unattractive man and this idea of being different and feeling left out is a theme often seen in his work. The most notable example of this being, of course, *The Ugly Duckling*.

He was very well travelled and spent ten years of his life abroad, visiting Iberia and Istanbul, Norway and Naples. This was a huge achievement in the 19th century when travelling took a very long time and was difficult and sometimes even quite dangerous.

In 1872 Andersen fell out of bed and hurt himself quite badly. He never really fully recovered from this. He died on 4th August 1875 at the age of seventy in a house near Copenhagen.

By the time he died he was an internationally known and treasured author globally. 2005 was the bicentenary of Andersen's birth and people celebrated his life and work all over the world.

The Story of The Snow Queen



The Mirror and the Fragments

And so we begin. When we arrive at the end of this tale, we will know more than we know now. A demon creates a giant mirror with special magic powers. Everything it reflects is transformed into ugliness, everything good is turned to evil. But the Demon's servants drop the mirror, which falls and breaks into a hundred million billion fragments. Some fragments fall into the hearts of men, and their hearts are frozen. And some fragments continue to fly on and on around the world, even to this day.



A Boy and a Girl

Two children, Kay and Gerda, live in houses so close they almost touch. They are best of friends, like two butterflies attached by a thread, a red thread reaching up to the moon. Their garden is their joy and there their friendship flourishes. In the evening they listen to their grandparents telling stories. They tell of the Snow Queen, who slips through the streets at night, turning everything to ice. One night Kay goes to sleep by the window, but is woken by the appearance of the Snow Queen. He feels a sharp pain in his eye and a sharp pain in his heart. The fragments of the demon's mirror. Kay's heart is frozen. He is transformed and destroys the roses in their beloved garden. Suddenly the Snow Queen bursts into their home and captures Kay and takes him far away to her icy castle at the ends of the earth.

The Woman of the Flower Garden

Kay has disappeared and everyone tells Gerda he must be dead. But Gerda is convinced he is alive and sets out to find her friend. She offers her red shoes, her most precious possession, to the river in return for help. Eventually she reaches an enchanted and richly perfumed garden full of flowers. A woman with special magic powers is ordering her flowers to perform exercises. But as soon as she sees Gerda she entices her into her skirts and soon Gerda and the flowers are spellbound and fall into a deep sleep. When the old woman herself falls asleep, all of a sudden Gerda awakens. She immediately remembers Kay and breaks free to continue her journey.



The Prince and Princess

It's winter again. An old crow, once known for her divine singing voice, and her good-for-nothing fiancé are bickering at home. The crows have heard Gerda's story and think they recognize her description of Kay as the strange prince who has just arrived at the castle to marry the princess. They take Gerda to the castle, warning her that she may see strange things, that the dreams of the prince and princess may be beautiful but may be dangerous. Gerda is bewitched by the dreams (performed in a stunning aerial acrobatic sequence). However when the dream comes to a dramatic end, she sees the prince is not Kay. The prince and princess are moved by her story and they dress her in royal garments and the old kind-hearted crow guides Gerda on her way.

The Robber Girl

Gerda is lost in the woods. As it gets dark she is surprised and attacked by a band of robbers who strip her of her new clothes and take her captive. Gerda is terrified as she hears the old robber woman's plans to cook and eat her, but instead her daughter, the robber girl, takes Gerda for her own entertainment. She is joined in captivity by a dove and a reindeer. The robber girl treats them as toys and laughs as she orders them to perform for her. The reindeer and dove tell Gerda that Kay has been taken to Lapland by the Snow Queen. Gerda's story and her tears for her missing friend Kay soften the robber girl's heart and she releases all three. But the dove, sensing the robber girl's loneliness, says he will stay by her side. Kay is glimpsed, a prisoner of the Snow Queen, whose rasping words tell of a life stagnated, without love or desire, and a heart buried in silence.



The Laplanders and the Finland Woman

Gerda and the reindeer race through the snow and finally arrive in Lapland. Three strange Laplanders are fishing. They welcome back the reindeer and feed Gerda, telling her to give a message to the Finland woman who knows the most secret of the world's secrets. But the Finland woman says there is no magic potion to break the spell of the Snow Queen and tells Gerda that she will find all the strength she needs in her own heart. Gerda and the reindeer race on till they reach the garden of the Snow Queen's castle. Here Gerda's precious friend the reindeer sadly says goodbye but reminds Gerda that whenever she looks up at the stars she will always see a reindeer with a small girl on his back.

The Palace of the Snow Queen

Gerda's heart beats hard and fast as she enters the Snow Queen's palace and is confronted by the incredible and terrifying force of the Snow Queen herself. Gerda is overcome by fear, but manages to strike up a flame, and in this flash of heat the Snow Queen dissolves away. But Gerda's efforts seem in vain. She finds Kay inside the palace, frozen and lifeless. Her heart begins to break but a warm tear lands on Kay's eye and melts away the icy fragment and another tear lands on his heart and melts away an icy fragment. They rejoice at finding one another again, and race each other back to their distant childhood garden. And "first one there gets a big kiss!" They have grown older, but in their hearts they remain children.



The Heart of the Story



A long time ago there was a garden on the rooftops, a tiny garden, and in the garden, a boy and a girl, and a red rose and a white rose, and a thread of silk attached to the moon.

One day the sky frayed and it snowed, so much snow, and the beautiful icy queen captured the boy Kay, kissed him on the mouth and his mouth froze, kissed him on the heart and his heart froze. Everyone thought he was dead. Spring came, then Summer and Autumn, and the girl Gerda walked on water, fell asleep, awoke and came upon a castle and then upon a den of thieves. On the back of a reindeer, she reached Lapland, and it snowed, so much snow, and ice, so much ice; the queen was dancing in her kingdom and Gerda, dressed in petals, touched her breast, her heart beat fast, and hot and red and ... sharp and moon and fire. The snow melted and Gerda cried, and a sharp sharp fragment in Kay's heart melted away, and a sharp sharp fragment in Kay's eyes melted away, and they laughed and cried, and ran to the garden and ... first one there gets a big kiss... Kay and Gerda had grown up, but deep down in their hearts they were still children.

There are no magic potions to beat the snow queen, just the warmth of the heart and a husky song of sweet tears. Gerda's tears melt the pain embedded in Kay's heart: it is love, that reaching out, with pity and compassion. The terrible wonder of childhood, passed through and overcome at the same time.

The passionate interest in this tale comes from our recognition of the rich symbolism it contains: it is the initial passage of two children from infancy to adolescence, a time in our lives when we are very vulnerable; we are seen as different, arrogant, and regarded with hostility; alone, we retreat into solitude. The snow queen's icy kiss robs us of the wonder of childhood and rationality comes to dominate our existence. There are moments in life when the absence of love violates us, uproots us from our belonging to a common humanity. This tale encourages us to go there, into this "somewhere else" where someone has been taken prisoner by the snow, and to escape together.

Teresa Ludovico - Writer and Director

Who's Who - The Characters



The Great Demon
(Il Demon)



Kay
(Kai)



Gerda
(Gerda)



The Snow Queen
(La Regina delle Nevi)



The Flower Lady
(La Vecchina dei Fiori)



The Crow's Boyfriend
(Il Fidanzato Cornacchia)



The Crow
(La Cornacchia)



The Prince
(Il Principe)



The Princess
(La Principessa)



The Robber Girl
(La Figlia della Brigantessa)



The Dove
(La Colomba)



The Laplanders
(I Lapponi)



The Reindeer
(La Renna)



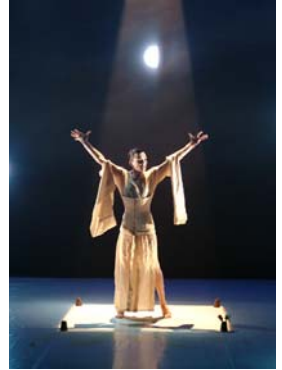
The Finland Woman
(La donna di Finlandia)

Teresa Ludovico on The Snow Queen



The decision to produce *The Snow Queen* came from a meeting in Tokyo two years ago during a tour of Teatro Kismet's *Beauty and the Beast*. I was asked to direct a show of my choice using Japanese actors. I love Japanese culture and practice Japanese martial arts myself. I particularly love the way the Japanese view the world in a spiritual way. It has always fascinated me. This was therefore an opportunity for me to explore the Japanese culture more fully.

I tried to think about a story which would allow me to investigate the meeting of two cultures - the Japanese and Mediterranean. I have always loved Hans Christian Andersen. Sixteen years ago the first show I directed was *The Little Mermaid*. People generally seem to have heard of the title *The Snow Queen* but can't tell you what actually happens in the story. It is actually made up of seven different stories woven together into one. Each stage has a different title. It is a fairly complicated story and not a typical fairytale in terms of structure. At first I thought it would be too complicated to adapt for the stage.



The Japanese are very interested in the Mediterranean culture. They are two cultures in many ways at opposite ends of the scale. The Japanese culture is based on formality and rationality compared to the more relaxed and informal Mediterranean culture. The story contains several examples of duality and opposites which reflect this idea of the opposing cultures; hot and cold, sun and moon (these symbols are used throughout even in the lighting design) The company who designed the show are the same company who designed *Beauty and the Beast*.

In writing the script I tried to present the original story in a very theatrical way. The story had to be really clear in the way it was staged due to its complex nature. It was important that the seven different stories were given a unity. The story itself focuses on Gerda as the heroine and the main protagonist. We are taken along on a journey which for both Gerda and Kay is representative of their rite of passage from childhood into adulthood. When they begin their journey they are in the condition of adolescence and are about to find themselves. At the start of the show we see them in the garden of their childhood playing together. They make great promises to each other of marriage and friendship for life.



The Snow Queen then appears and sends shards of the demon's mirror into Kay's heart and eye. This is the key moment. Suddenly a transformation happens and adulthood grabs Kay. Suddenly he refuses the trappings of childhood and rejects Gerda and the world of innocent emotions. He becomes cold and rational. He isn't an adult yet but has entered the half-way point between adult and childhood; adolescence. The world of childhood is no longer relevant to him and he smashes up their childhood games. The danger is that he may never escape from that cold emotional state.



The warm side of human emotions is represented by Gerda. The story is very much about the two emotional sides within our selves. Gerda rescues Kay at the end of the story and they go back to the garden. They don't go back as children. They have changed but they still retain elements (the fire/warmth) of their childhood. This is represented in their retained reference to the 'thread, moon, fire' symbols of their childhood. They have become adults but they have still retained the ability to wonder at the world. The wish at the end of the show is that everyone will keep that fire throughout their life - a box of matches in their pocket.

Once the Snow Queen captures Kay then Gerda becomes the protagonist of the story. She must go on a journey and undergo a transformation. The moment when she makes her decision to go and get Kay is very important as it shows her self-determination - the first steps to adulthood. The red shoes and the flamenco she dances are both symbolic of her desire. The musical reference to Carmen in the show is symbolic of her determination to light up this fire within herself. I didn't chose the opera version however but a contemporary version. This version is very childlike when it starts and builds throughout. As she starts her journey Gerda leaves the red shoes behind and gives them to the river. Throughout the play Gerda loses more and more items until she finally hands her dress over to the Finladian woman. She is losing the trappings of childhood.



The first world Gerda visits is a world of enchanted flowers. In this garden the flowers talk. The old lady with the huge skirts (in which Gerda becomes enfolded) is symbolic of the mother who doesn't want to let the child go. When children get suffocated by too much adult attention the risk is that they will be put to sleep. The mother will smother the flame. However with Gerda, something wakes her - awakes her desire once again and she starts out again on her journey.

Next Gerda comes to the castle of the prince and princess. This is another magical world inhabited by two crows. The prince and princesses dream aerial dance represents the internal world. They inhabit an esoteric world of presents and superficial things. They give Gerda rich clothes and she takes on this frivolousness again almost becoming suffocated but it.



The next world is the den of robbers. The world of cruelty. This is a big test for Gerda but she still retains her determination. She has a positive transforming power within her that in turn has a powerful transforming effect on the robbers daughter. Children in the audience are often very moved by this transformation of the robber girl. It shows that there is a possibility for change within anyone. In the end the gentle, simple side is victorious (indeed this is how Gerda eventually manages to beat the Snow Queen). The robber girl is not really evil but just a savage, wild girl. Gerda makes the origami paper flower and puts it in her hair. This is symbolic of

Gerda's purity and it melts the girls heart. All the forces of nature help Gerda in this scene as indeed they do throughout the play. Her simple heartedness comes into contact with the forces of nature and nature responds and helps her. This enables her to go onto the next stage of her journey. It is just like life, when we reach difficult moments the help is often there but we don't give it our ear. Meetings with key people in life are never by chance. The reindeer in the story is her true travelling companion who brings her to the final stage.



I have worked quite a lot with different proportions in this show. The lady of the flowers is like a giant tree and in the scene with the Laplanders they are presented like little penguins. The language they use is quite comic and nonsensical. They make quite a lot of grammatical mistakes. They give her directions to the Finlandian woman.

The Finlandian is my favourite character. We never see her face. It is like her voice comes from the bucket she is carrying. She tells Gerda to leave everything and everyone behind. She must go to the ice palace and no one else can help her on the final stage of her journey. She has everything she needs within herself to be victorious. It is the warmth in her heart that will give her the confidence she needs. Gerda then has a moment of fear and doubt. The woman gives her the box of matches as a symbol and says, here is the fire, now you light it!

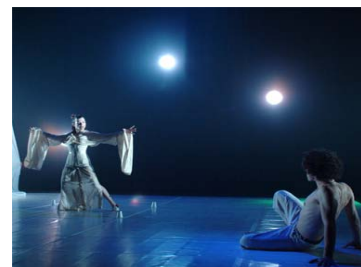
When she finally comes face to face with the Snow Queen her first attempt to light the fire doesn't work and it goes out. However, she persists and on the second attempt it works.



When Gerda and Kay meet again not everything has been resolved yet. The simple staging at this point means that the audience focus simply on the two protagonists. On the last part of her journey she meets Kay and he has changed, he is no longer her friend. Her pain and her tears that she shows at this point melt the last resistance within Kay. This return to the emotion of infancy and childhood reawakens him memories of the garden of childhood. This serves as a reminder that we should all carry this garden within us throughout life. When life hurts you badly you can go back to the garden for protection. It is very important that this moment in the play has real tenderness.

In the prologue to the story, Andersen writes that what happens in this story is an example of what happened after a demon created a huge mirror with a capacity to reflect the hearts of men and the humanity of the whole world. If great beauty exists in the world then the other more negative side of the world must also exist. The prologue kind of takes us to look at this other side. Once we understand the negative aspects of life, we can understand more about the positive side of life - but we must know the other side first.

This version of the show and the staging is very different from the original Japanese version. The development of this show worked in two stages, working with artists from two different countries. In this way there was a real exchange of cultures. In Japan, the garden setting was on a bridge - a world suspended.



Symbolically therefore the set had an upstairs and a downstairs. This duality and exploration of opposites often occurs in my shows. There were two live musicians, a percussionist and another character (the wind) as narrator in the Japanese version. For the European version I rethought the show and decided to use seven actors and no musicians. I asked the designer simply for an empty space with chairs along the sides. The symbolism in the play is created through the lighting. For example we see the recurring image of the moon throughout. Often there is more than one moon. The moon is a symbol of eternity, and symbolic of the strength of Gerda. I trusted a lot to the lighting in this production. As we go through the play we also go through the cycle of the four seasons. This is represented at the beginning of the play by the square shape of the garden. Gerda represents spring and the Snow Queen is winter. Summer can be seen in the scene with the prince and the princess and autumn in the scene with the thieves. The lighting works to great effect to create the different atmospheres of the seasons. The meeting between spring and winter is the important thing. Sooner or later spring must come and melt the winter. Spring represents new life. This is reflected in the costume design e.g. Gerda's pink dress is the same colour as cherry blossom.



There is another story which forms part of the play that is told by the grandmother. When a boy and a girl are about to be born, the moon asks the buckets of silk to create a long silk thread, which links their feet together. They will then live happily ever after and be together forever. Gerda asks if the thread will still be there if they die. The grandmother says that even if they don't exist anymore, their thread will still climb up to the moon. The show is dedicated to those people that we have those links with in life. It can be anyone. It is about the real bonds that exist between human beings. These are the bonds that will stay forever. We may not see these people for many years but the bond will still be there. I have an image of these threads going between people all over the world. At the start of the play when Gerda and Kay have their feet in the air, two butterflies can be seen weaving this thread behind them. Then finally, at the end of the play when Gerda and Kay are reunited and they bond again, the red thread is thrown across the stage.

For the staging of the show I was looking for each of the stages of the story to have a very different physical expression - to utilise a different style or art form. Therefore some scenes are more grotesque, some more fantastical, some melodramatic. One scene focuses on the dance as the main art form, another focuses on circus. The worlds presented throughout the play had to be very different, as the different stages of life are different.



I usually choose my actors through a series of workshops and sometimes I just meet artists who I know I am going to work with. I always want to find out what unique quality each artist can bring.

For example:

Augusto Masiello who plays the demon, the crow and the reindeer, has a wide range of artistic experience and I was very keen for him to perform in the show. I love his ability to bring the poetic and the grotesque together. He has a very Mediterranean sense and quality of performance.

Elisabetta di Terlizzi who plays the Snow Queen has great strength in her dance. I call her 'boiling ice'. She is very precise but has a fire inside that burns.

Sonia Diaz who plays Gerda has a Spanish quality to her and a smile that touches on that childlike quality.



This is part of her whole quality as an actress. She is a simple actress who can bring out the required quality of tenderness that Gerda needs to have. Also she dances flamenco!

Francesco Maneti and Elisa Canessa work together a lot. They bring the quality and symbol of a couple to the show. They present a very visual magical, fairytale world. They are always working together as a pair during the show. They perform the aerial acrobatic sequence in the show.

Danielle Pilli who plays Kay has two main qualities for me as a performer. He is Sicilian and has a southern Italian quality about him. He is very volcanic and Mediterranean. He is a very well prepared actor with a good dramatic training behind him.

Eve Guerrier, who plays a variety of roles including the grandmother, has an amazing ability to transform herself into a variety of roles. She is a very versatile performer. Both her and Augusto have a great capability for the comic grotesque.

Photo Gallery - In Rehearsal



Set and Lighting Design

An Interview with Vincent Longuemare



What does a theatre designer do?

A theatre designer basically deals with Time and Space: Space through the set and props. Time through the light. Also Lightning has a lot to do with the feeling of space: its contraction or opening, its depth. In this production the lighting actually creates the different locations in the show rather than the set.

The main role and effort on every production is to combine the construction of space in relation to the light. This combination should tend to suggest the feeling of beauty and poetry, feelings that are present in the actors action, but are not visible. Light has to make it visible, capturing that feeling present on stage. Light and space should reflect and amplify the actions and narration.



Can you describe the process of designing a show like this and how the designer works with the director?

On *The Snow Queen* the design process was slightly different, as with Teresa, I had already realised a Snow Queen production in Japan. So this was the second version, and when we started we had already a good knowledge of the piece. Generally the creative process develops like this:

Myself and the director have regular meetings, spending much of the time reading and analysing the text, trying to explore and develop ideas for the space and light. We look for all possible atmospheres already contained in the text. Then our imaginations get to work. Teresa starts to write, I start to imagine a set or a place in order to contain and suggest all the locations.



We don't generally like to use complex set designs; although in the Japanese version there was a 11m long bridge! This time round we decided to use the body of actors and combine it with specific lightning and atmospheric effect to create the suggestion of locations, not literally representing it with heavy props. As you know most of the story of *The Snow Queen* is a long journey to find someone. Both myself and Teresa like the audience to make that journey themselves. We want them to be part of the creative process using their imaginations. When we start to work on a piece we always consider an active participation of the audience, otherwise it would be like the TV. However, this is theatre and it is live.

These ideas and designs for set have to be in place at the start of rehearsals because the actors will use those ideas in their process of creating the characters and action of the piece. The lighting only becomes realised when the show is already structured and defined as it is built around the action.



How did you train to be a designer?

Actually I trained a school in Brussels dedicated to training lighting and set designers. The degree lasted four years. Most of my knowledge was definitely acquired through experience and work. It is also important to get the chance to meet the right people: producers, directors, actors, technicians. That helps you to constantly define your own art through their proposals. It also helps you to define and refine your knowledge and practice.

It helps you to find your own method of getting from the first intuitions to the choices of the final material that will appear on stage. The most wonderful aspect of the job is that every production brings new intellectual and technical problems: you have to solve them in respect for your colleagues and for the audience that is paying for the tickets! It is a constant learning process. You never really reach a stage when you think you know how to do everything.



Had you worked with Teresa before?

Yes, we've been working together on various productions for about 10 years now. We have done some good shows and we have also done some bad shows. I do think that keeping fidelity through adversity and developing that trust is the only way towards common comprehension and understanding the other. I am convinced it is the only way to do a good show.

Did you draw on any influences for the design or the lighting?

Well it is hard to say, as during the process we saw a lot of images, movies etc. We also read a lot about the story, but it is hard to say what exactly comes to be part of the show and what doesn't. Sometimes it can be only an idea, a sentence from a poem that makes it concrete. For the lighting there are no external influences. I watch a lot of rehearsals, and I grab all the intuitions and ideas from the actors that I can; the quality of their presence in the space, their nature, what lacks in the dramaturgy and so on. What is certain is that I wanted a quality of lighting that had transparency and lightness, an atmospheric effect able to protect the actors in an open space, a simple square where everything happens.



Directing, Costume and Music

An Interview with Teresa Ludovico



How do you see the role of the director?

For me the director is a person who has an urgent need to communicate to others something of the beauty and the difficulty of living in this world. To achieve this the director sets about researching words, stories, music, images and with all this packed up in a case, arrives in a space called theatre. A space which could be large or small, like the attic in a house. And like a carpenter who, with a planed piece of wood, hammer and nails makes a table, the director, together with actors, technicians, lighting, set and costume designers, puts a show together.

If you imagine that a show is like a musical concert, the job of the director is that of the conductor; to harmonize all the elements which combine to make a piece of theatre (action, words, relationships between characters, the space, light, props, costumes and music). The story is written by an author and the director interprets the story and brings together all the different elements to create a unity in the production.

How and why did you chose the music in the play?

The story of *The Snow Queen* deals with two worlds which are in opposition to each other; Warmth v Cold, Emotion v Rationality, Instinct v Reason, Sun v Moon, South v North, Fire v Ice.

I wanted to bring alive this contrast through music. I chose pieces which are very melodic and very much tied to the traditions of bands, folk and traditional music together with the passion and melodrama of Italian opera to convey the warm, earthy and emotional world. And to reflect the cold, rational, northern world of the Snow Queen I chose pieces which suggest strangeness and which melodically are more difficult and disconcerting. I wanted the music to have a strong impact, to disturb the audience, to have the same effect as the splinters of mirror entering Kay's eye and heart, to transport the audience to another place.



For example at the beginning of the play we find Gerda and Kay playing in their childhood garden. Here I used the popular piece *L'Amant de St Jean* played simply by one of the cast on the accordion. It has a great warmth and tenderness in the melody which played on a single instrument is ideal to represent their childhood. At the end of the play the same music is reprised but in greater depth, with a richer arrangement played by the Italian band, *Bevano Est*. The music, like Gerda and Kay, has matured and developed and been enriched, but retains that childhood simplicity at heart.

Other pieces suggesting warmth are used to enhance particular characters, for example *Carmen* for the crow, and *The Sneezin Bee* by Spike Jones for the scenes in which Gerda travels with the reindeer. Throughout Gerda's journey her interior warmth and love are reflected in a very wide range of musical choices. For example the delicacy and tenderness of Preisner's piano music as Gerda sets off to rescue Kay and offers her most precious possession to her friend the river, her red shoes.



The music pieces which signify the frozen unfeeling world of the Snow Queen are far fewer. The principal theme is the extraordinary music of Japanese composer Kenji Kawai, famous for his scores for Japanese animation films such as *Ghost in the Shell*. The other scenes to suggest another colder stranger world are that of the dreams of the prince and princess, represented through the unnerving and repetitive music of Pan Sonic and that of the opening scene of the demon and his evil mirror, in which the jarring and amplified sound of the mirror smashing sets the audience on edge and has a shock effect before the music of Banda Jonica brings the audience into the space behind the curtain and introduces the story.



What was the inspiration behind the design of the lighting, set and costumes?

The lighting and set design was a concept created by Vincent Longuemare. We wanted to find a simple way of creating a very geometrical feel to the setting which we found in the square of white dance floor and arrangement of metal chairs, which almost become like blocks of ice, as well as elements we could use to create different locations. We tried to create a feeling of a frozen empty world dominated by rationality and an element of cold precision, the perfection of a snowflake. It was important find a way of portraying the seductive power of snow.

The prologue takes place outside the performance space where the rest of the story takes place, in front of the theatre curtain, and begins as soon as the audience enters the auditorium. It was a deliberate decision to place this scene outside of the rest of the narrative, physically and visually, as well as in the dramaturgy. This helps this scene do the job of setting up and introducing the story which is to follow, and immediately suggests to the audience that they can expect the unexpected.

Vincent and I discussed ways to portray the contrast between the real world of the children and their garden and their home with the grandmother, and another fantastical world. We decided to present these two dimensions visually by creating two different levels. The real world firmly rooted to the earth and the fantastical in the air at height. In Japan this was resolved using a bridge. In this European version we chose to play with the proportions of the characters, so for example the demon and the lady of the flower garden are of giant elongated proportions and the prince and princess are portrayed in an acrobatic scene suspended high in the air from silks.



Otherwise lighting is used to define different locations and atmospheres. We were both inspired by Japanese art and iconography, which led to us playing with the moons. The world of Gerda and childhood is one of light and sunshine. The cold rational world of the Snow Queen is one dominated by the moon, and whenever the Snow Queen enters we see a multiplication of moons which again adds to the feeling of another dimension, a world of eternity, of the enigmatic, something outside of what we can perceive. We also tried to reflect the cycle of seasons and the opposite worlds of Spring and Summer versus Autumn and Winter. Gerda and Kay's garden features elements of the four seasons. Winter represents death, but the message of the show is a positive one, in that after Winter however long it is, the Spring will inevitably follow. It is a message of hope and rebirth as well as a rites of passage story.

I worked with Ruth Keller to create the costumes. My main message for Ruth was to create costumes which are extremely functional, taking into account the actor's needs in terms of movement. I wanted very simple, straightforward costumes, but each of which has some added element or strange dimension to make them extraordinary; the masks, the exaggerated length of a cloak or dress, creative use of hair. Some of the costumes use colour in a symbolic way. The dazzling white of the Snow Queen, or the cherry blossom colour for Gerda's dress.

We all collaborated to ensure a unity and clarity in the design which would create a mythical feel to the story.



Reviews

La Gazzetta del Mezzogiorno 10/10/06

When Theatre Tells Stories

Pasquale Bellini

It's important that a fairy-tale's poetic and narrative structure, with all its deeper meanings (see Bettelheim and Propp) and educational stimuli, is fully integrated with the liberating and essentially subversive, playful nature of theatre in all its diverse languages; actors, the visual impact of the space, the composition of voices, physical gestures, and the rhythms of the structure. It is this challenge of striking a balance (between a fairy tale's psycho-educational essence and the theatre's freedom of expression), essentially between story-telling and imaginative theatrical staging, that Teresa Ludovico (in her joint roles as writer and director) has tackled and resolved in The Snow Queen, Teatro Kismet's new production now previewing in Bari.

Andersen's plot, with its story of two children (Gerda and Kay) propelled from childhood games into an adventure full of anxieties and hardships, through a search, a series of trials, to a final liberation (Kay is imprisoned by the Snow Queen), a journey to adulthood via love, is realized by Teresa Ludovico as a type of epic narrative. Grotesque and ironic masked figures introduce the action (and remain watchful throughout, delineating the edges of the stage), and the whole story is framed by and contained within the staging, the characters have specific theatrical functions, the "machinery" of the performance, with all its impact and powerful effects, is in fact the real protagonist. And this is exactly as it should be; we look to theatre to produce shows, not child psychology courses!

The result is great visionary theatre at its highest level, with the two youngsters' adventure, the little girl's dramatic journey searching for her beloved friend, being told through and enhanced by acrobatics, choreography, lighting and resonant music. It's a journey (with a perfectly timed balance of "surprises" and beautiful spellbinding moments) towards gardens and ice palaces, towards a Snow Queen who is as cruel and icy as a Turandot gazed on by Medusa. She is beaten by both the tears and the warmth of Gerda (lighting and hurling matches over her!), breaking her spell and breathing life into the languishing Kay in a stark finale.

Supporting Andersen's story throughout is an "apparatus" of pure theatricality: aerial acrobatics, dance, martial arts, hints of the Orient, and a melodramatic soundtrack (from Carmen to Tosca). All this to stunning visual effect, achieved through a marriage of energetic direction with imaginative technical wizardry. The rigour of the technical stagecraft is lightened somewhat by recourse, inspired by the story, to tastefully ironic, no - decidedly comic, masks and figures: a garden of talking and squealing flowers and plants, a couple of wise crows, a sentimental reindeer, a trio of funny Eskimos etc.

The warmth and cordiality of character actor Augusto Masiello shines through all of this (appearing as crow, reindeer and artichoke!), constantly engaging and exhilarating. The other actor-acrobat-dancers in the multinational cast, all in magnificent form and all fully committed were: Elisa Canessa, Sonia Diaz, Elisabetta Di Terlizzi, Eve Guerrier, Francesco Manenti, Daniele Pilli. The set and (beautiful) lighting is by Vincent Longuemare, costumes by Ruth Keller, and choreography (notably that of the Snow Queen) by Giorgio Rossi.

Endless applause, emotional thanks, and plaudits for director Ludovico and her actors followed the packed preview at Teatro Kismet.

ELEYTHEROTYPIA - 14/06/06

Nataly Xadjoannou

"Teresa Ludovico's vision of "The Snow Queen" by Andersen is not a children's play. It is a post-modern spectacle for children, in which the set and costumes need not be overly extravagant in order to be impressive.

In which the seven actors are waiting patiently on each side of the stage to take on their next role, one of the tens of roles that are performed in each of the seven scenes. In which dance, acrobatics, and lighting participate equally in the unfolding of the plot. During which one finds a higher level of understanding, one that attracts even the parents who might otherwise be bored while accompanying their children.

The entire performance by Teatro KISMET at the Kotopouli- Rex Theater, as part of the Hellenic Festival this past weekend, exuded poetic essence. The minimal dialogue, the scenography and the plot were elements of a greater poem about the passage of two children from childhood to adulthood, and the terrible anxiety that we experience during puberty. Gerda's journey to discover her beloved Kay, whose heart was stolen by the heartless Snow Queen- impressively lowered on stage, hung from the ceiling by her cloak-, is a difficult journey towards knowing oneself.

Do children comprehend all these elements? Not, exactly. But they are aware of the story and they are introduced to the world of theatre, where a red piece of thread symbolizes love and an actress needs but a hat with flowers to become a rose. Magic is happening before their eyes.

This kind of performance, one that neither alters the content, nor oversimplifies the plot in order to - supposedly- render the experience more comprehensible for the child, one that does not need to utilize exaggerated scenography, costumes and props, but addresses the child as a somewhat smaller yet nevertheless equally intelligent member of the audience, is familiar to us thanks to Xenia Kalogeropoulou. We owe her greater gratitude for preparing us parents to accept the idea that whatever happens in the theatre for adults, could also happen in the world of children's theatre. Ludovico's contemporary view is immediately attractive for both adults and children alike.

An Introduction to The Snow Queen Workshop (KS2 and 3)

This workshop is designed for KS2 and 3. It aims to introduce pupils to the story, characters and themes in the Snow Queen before they come to see the show. It also introduces pupils to some basic drama skills used when creating and devising a piece of theatre.

Space - A school hall or similar is required for this session

Duration - 1 - 2 hours

Suitable for 20 - 30 pupils

N.B The story of The Snow Queen is on the website. It is a good idea to read the story in class before delivering this lesson. A summarised version of the story is in this education pack.

1. The Snow Queen is Coming!

The class sit in a circle on chairs. Each person should be given one of the following character names around the circle.

GERDA

KAY

CROW

PRINCE

REINDEER

The teacher then removes one chair from the circle so that one person is in the centre of the circle. The person in the centre then calls out one of the 5 names (you can use less names if you have a smaller class size) All the people round the circle who have that name must then swap chairs. The person in the centre must then try to sit on a chair before someone else does. If they manage it then the person without a chair then goes in the middle. At any time during the game, the teacher can call out 'SNOW QUEEN' and everyone must swap chairs.

Note. It is important to warn people to move carefully when swapping chairs to avoid collisions!

This is an introductory exercise, it helps to warm up the body and also develops concentration in preparation for the rest of the workshop

2. The Changing Seasons

Everyone finds a space in the room. Then ask them to walk around the room changing direction (not just going round in circles) As they walk round, ask them to imagine that they are walking in a park. Then, take them through the seasons in the following order:

Spring, Summer, Autumn, Winter

You control the changes in temperature and weather. Try to encourage them to use their imaginations as much as possible. As the weather changes you could ask them to think about the following:

What are you wearing in this weather? How does this effect how you move? What colour is the sky?
What can you smell? How quickly or slowly do you move in the different temperatures?

Finally as you come to winter then the temperature should keep getting colder and colder until finally they are frozen.

This exercise introduces the idea that through using our imaginations we can create atmosphere that is then conveyed (to an audience) through our physical movement.



3. Family Portrait

In this exercise as a group you are going to create a still image or tableau containing some of the main characters from *The Snow Queen*. The education pack contains a guide to who's who of the characters which you can refer to for this exercise. Take each character or group of characters in the following suggested order. Each character is represented by one member of the group.

THE DEMON
KAY AND GERDA
GERDA'S GRANDMOTHER
THE CROW AND HER BOYFRIEND
THE PRINCE AND THE PRINCESS
THE ROBBER GIRL
THE DOVE
THE REINDEER
THE LAPLANDERS

For each, try to get the group to consider the qualities and features of each character and how that could be represented in a still image. What do we know about each character from the story?

How do they stand?

Where do they stand in relation to the other characters?

Try to get them to think about the physical pose in as much detail as possible. How do they hold their hands?

Should they be on a higher level than any of the other characters e.g. the Snow Queen could be placed so that she is looming over all the other characters.

Is there a particular gesture a character could make that would tell someone looking at the still image, something about them?

For the animal characters you can get them to consider the fact that in the play the people playing the animals don't wear animal costumes or masks but that they are a kind of human version of an animal. How do you show the qualities of an animal in the way a human moves or stands? E.g. The person playing the reindeer might use their hands to create antlers?

The group can make suggestions as to how and where each character should stand etc but it is also a good idea to get some members of the group to act as sculptors so that as the class make suggestions they physically mould the people making up the picture.

Once all the characters are in the picture then you can take a photograph that they can look at afterwards so that the people in the picture get to see what it looked like.

Depending on the group size and nature of the group, the number of characters for this exercise could be reduced.

In the production of the Snow Queen, physical theatre is used to create characters and the costumes are quite simple. This exercise develops the idea of how our physical bodies can be used to convey a message to an audience about character. This also familiarises the group with the characters and their qualities in the story. Finally, it introduces the group to the idea of tableau, which is used again in the next exercise.



4. The Seven Stories

Divide the group into 7 small groups and give each group one of the 7 sections of the story of *The Snow Queen*. These can be found in this pack. The page can be photocopied and enlarged if necessary. If you have a smaller group then they can choose which part of the story they wish to work on and leave some sections out for the exercise.

Ask each group to create a still image using all the members of their group to depict the part of the story they have been given. Ask them to think about the characters in each section of the story and how these could be created physically without any props as with the previous exercise. Also get them to consider using different levels as Teresa does in the production. This will help to make the pictures more visually interesting and can also help to say something about the characters.

If there aren't enough characters in the scene for members of the group then they could also think about what else would be in the scene which would help to create the atmosphere or depict the location of the scene e.g. for The Robber Girl, one person could become a tree to show that it is set in a forest!

Each group should then show their still image to the rest of the group in the order of the story. Each section of the story should be discussed in detail before moving to the next, establishing how clear each person's character is and how they could possibly make it clearer to their audience.

You could then ask all the images to stand in a line so that a whole picture of the story is created. Again you could take a photograph at this point so that the group can see the finished picture.

Development

This exercise could then be developed so that each picture becomes a short movement sequence to allow for the action of each scene to be depicted in more detail. What is the key moment or message that is being conveyed through each section of the story?

You could also ask the class to think about what lighting they would like to use in their scene. What colours and shapes would they use? Would it be bright or fairly dark to create the atmosphere of the scene. They could also think about what music might be used to help to create the atmosphere of their scene or to say something about the characters they are depicting.

Write a Review Competition Guidelines

Young critics are invited to write a review of *The Snow Queen* and submit it via The Snow Queen website www.the-snow-queen.co.uk. The competition will be judged by Lyn Gardner, Theatre Critic for The Guardian newspaper. Prizes will be awarded for the best review in each age category. Guidelines for writing reviews are below.

The competition is divided into the following age categories:

- Age 7 - 9
- Age 10 - 12
- Age 13 - 15

Writing Your Review

This guide will give you some ideas about the kinds of things to might want to write about in your review of The Snow Queen. A review is like a short report (usually found in a newspaper) which tells people who haven't seen a play how good it is. It will usually tell people what was good or bad about all the different parts of a show e.g. acting, lighting, costumes etc. Reviews are meant to give people who haven't seen a production an idea of what it is like. People are always interested to know if a production is good before they come to see it!

A lot of the information you may need to write your review can be found on The Snow Queen website www.the-snow-queen.co.uk

When writing a review you should always remember to mention (usually at the start):

- The name of the play
- The director and writers name
- Where it was performed and the dates it is showing at that theatre

Here are some ideas for the kind of thing that you might want to include in your review. When talking about each of these things try to give examples from the show that demonstrate what you are saying

What is the play about?

Don't just describe the story in too much detail. Reviews are quite short and you have a lot of information you need to include if your review is going to be a good and interesting one. What issues or themes does the play show us? For example, is it about friendship?

Acting

Do you think the actors were good? Which was your favourite character and why? There is some dancing and movement in the play, what did you think of this?

Lighting

There are a lot of different places in the play as Gerda goes on her journey e.g. the garden, the woods, the snow queens palace. How did the lights used in the show help you to believe that Gerda was in lots of different places? What colours were the lights? Was the light bright or quite dark? What mood or atmosphere did this create?

Sound

How did the music and sound effects make you feel at different points during the play? Did they choose the music to help you understand what the characters in each scene were like or how they were feeling? elements of the production were for you as a member of the audience. Be as detailed as possible, don't just say 'it was really good', make sure you say exactly why it was good.

Costume and make-up

Did you like the costumes? What style were the costumes? What colours? Did the actors wear make-up or masks? Was this good? There are a lot of animals in the play, how did they use costumes to make you understand that the actors were being animals?

Other questions to think about:

What was the best part of the show and why was that bit good?

Was there anything you didn't like or didn't understand?

Did the rest of the audience seem to like the performance?

How did you feel after watching the performance?

Make sure you don't just describe the production. You need to give people reading the review an idea of what the costume or the set looked like (for example) but the main part of a review should be how effective the different elements of the production were for you as a member of the audience. Be as detailed as possible, don't just say 'it was really good', make sure you say exactly why it was good.

Parlare Italiano

Teatro Kismet are an Italian theatre company based in Bari in Southern Italy. Although the company are Italian, the play is performed in English. The following can be used as a classroom activity to introduce key words and symbols in the play.

General

Hello	Ciao	Chow
Goodbye	Arrivederci	Aree-ver-derchee
Please	Per Favore	Pear Favor-ay
Thankyou	Grazie	Gra-zee-ay
Theatre	Teatro	Tay-ar-tro

Characters

The Snow Queen	La Regina delle Nevi	La ray-gee-na della nevee
The Crow	La Cornacchia	La Cor-na-cheea
The Dove	La Columba	La Co-lum-ba
The Reindeer	La Renna	La Re-na
The Prince	Il Principe	Eel Prin-chee-pay
The Princess	La Principessa	La Prin-chee-pay-sa

Symbols

Thread	Filo	Fee-lo
Moon	Luna	Loo-na
Fire	Fuoco	Fwo-co





The Story of the Snow Queen Collage Project

The Snow Queen is classed as one story but it is actually made up of seven shorter stories as we follow Gerda on her quest to rescue her friend Kay.

As a class or maybe as a whole school project a series of collages can be created to depict each of the seven stages of the story of *The Snow Queen*.

If this exercise is for one class then smaller collages could be created or alternatively each class in the school could take one section of the story and create a series of larger collages that could be displayed in school.

The seven stages of the story are as follows:

1. The Mirror and the Fragments
2. A Boy and a Girl
3. The Woman of the Flower Garden
4. The Prince and Princess
5. The Robber Girl
6. The Laplanders and the Finland Woman
7. The Palace of the Snow Queen

A summary of each section of the story can be found in this pack which you could use for inspiration. You could also use the production images from this pack for ideas.

More information on the production is available from the Snow Queen website:

www.the-snow-queen.co.uk