DIRECTOR'S GUIDANCE

Welcome to our exciting journey of bringing 'Frozen' to the stage! Our commitment is to honour the original film's comedy and heart while infusing it with modern techniques and a unique BMT twist.

'Frozen' is renowned for its enchanting magic, deep emotional heart, and beloved characters. To bring this to life, we'll focus on storytelling, vocal power, and character dynamics. We will be looking to embrace both the grand scale and the personal warmth of the script, finding those moments of wonder, wit, and vulnerability that make this story so magical!

Dance and movement will be a major factor in building the world of Arendelle, and our goal is to elevate every sequence to be the best it can be. This requires dedication and passion from each of you. We'll work closely with our choreographer to ensure that every step—from high-energy chorus numbers to theatrical storytelling—is executed with grace, energy, and precision. Remember, movement in Arendelle isn't just about steps; it's about building an immersive world and telling a story through motion.

While staying true to the iconic story, we're excited to incorporate modern techniques to give our production a unique BMT twist. This includes innovative set design and contemporary lighting effects—our aim is to create a dynamic, magical, and memorable experience for our audience.

A joyous production stems from a happy cast and crew. At BMT we aim to foster an environment of collaboration, creativity, and mutual respect. This journey should be as enjoyable as the final performance. Celebrate each small victory, support one another, and most importantly, have fun. The positive energy we create offstage will shine through in our performances.



Break a leg!

Mechelle and the BMT team

BMT PRODUCTIONS

FROZEN

AUDITIONS

All audition materials are downloadable from the BMT website - please register there too, selecting up to two parts you would like to audition for - if you are unsuccessful in those parts, but we feel like you may suit another, we will have that discussion with you when we offer out roles.

You will be sent a timeslot for your audition the week before - however, please leave the whole day free where possible, as we may get auditionees to read together etc

We really want to see the characters being portrayed, so we would prefer you off book - there will be members of the production team reading in and prompting you where needed- we know there will be nerves and mistakes, but we want you to be able to really perform your roles!

The dance and movement audition pieces will be shared on video on our website - please familiarise yourself with it as best as you can before the audition day! To support further with this, we will alos be holding a dance workshop on Sunday 15th November - we will share details nearer the time.

CAST COMMITMENTS

Rehearsals start January 2027. They run every Monday and Wednesday from 7.30pm until 10pm. Whilst you may not be needed for every rehearsal you should plan to be available as we may need to make changes as we go. We also plan on having Sunday rehearsals, on 2nd and 16th May. You would need to be available for these dates, too.

We need to know, in advance, of any holidays that you plan to take - please share them when applying to audition - it's purely for scheduling purposes and should not affect any decision making! No holidays are permitted in the two weeks before show week.

If you are going to miss any rehearsals (including scheduled holidays / sickness / work events etc.) we would like you to try and supply a stand in (either from the cast or from our BMT Community) and catch upon what you have missed.

We do not charge membership or audition fees, but we do ask for a show fee. For this production it will be £80, which will include a production T-Shirt, and needs to be paid by the 28th February 2027. If you would rather pay in installments, please do speak to us!

We ask ask that EVERYONE commits to AT LEAST 2 of the fundraising and promotional events. Dates will be available at the first rehearsal in January, so that you can plan ahead!

PLEASE NOTE THAT ALONGSIDE EVENING SHOWS ON 2nd -5th JUNE, WE PLAN ON A DAYTIME TECH REHEARSAL ON 1ST JUNE AND ALSO HAVE MATINEES ON THE 3rd, 4th and 5th, WHICH ALL CAST MEMBERS WOULD BE NEEDED FOR!

BMT PRODUCTIONS

FROZEN

Character Notes

Anna (Female)

- **Playing Age**: Late teens to early 20s (approx. 18–30)
- **Personality**: Energetic, optimistic, quirky, and fiercely loyal. Anna leads with her heart rather than her head. She is clumsy, warm, and deeply longs for connection after years of isolation.
- **Accent**: General American
- **Vocal Range**: Soprano / High Belt. Strong belter with excellent comedic timing in song and clear storytelling capabilities.
- **Dance/Movement Requirements**: High Movement / Strong Movement. Requires high energy, stamina, and physical comedy. She doesn't need to be a technically trained dancer, but must be an agile, fluid mover.
- **Audition pieces:** *First Time In Forever* **b.30-59,** *I Can't Lose You* **b.1-50**

Elsa (Female)

- **Playing Age**: Early to mid-20s (approx. 20–35)
- **Personality**: Regal, reserved, and protective, yet carrying a deep inner turmoil and fear of her own power. Elsa is poised on the outside, but driven by a profound love for her sister. She transforms from fearful and isolated to empowered and free.
- **Accent**: General American
- **Vocal Range:** Mezzo-Soprano / Belt. Exceptional, powerful belt with broad emotional dynamics—needs control, rich tone, and high-impact vocal stamina.
- **Dance/Movement Requirements**: Moderate / Precise Movement. Needs strong stage presence, grace, and regal posture rather than complex choreography. Physicality relies on command, fluid hand/arm dynamics, and dramatic carriage.
- **Audition pieces:** *Dangerous to Dream* **b.69-123**, *Monster* **b62-end**

Kristoff (Male)

- **Playing Age:** Early to late 20s (approx. 20–30)
- **Personality**: Rugged, individualistic, and outdoorsy, with a heart of gold beneath a cynical exterior. He prefers the company of his reindeer Sven to most humans. Honesty, loyalty, and dry wit define him.
- **Accent**: Standard British / Natural regional (or General American), grounded and unrefined compared to royalty.
- **Vocal Range**: Baritone / Tenor Rich, warm, folk-rock/contemporary musical theatre tone with strong chest/mix power.
- **Dance/Movement Requirements**: Moderate Movement. Highly physical role requiring athletic movement, comfortable footwork, and strong interaction with props/stage elements.
- **Audition pieces:** *Kristoff's Lullaby* **(All),** *Reindeers Are Better than People* **(All)**

BMT PRODUCTIONS

Character Notes

Olaf (Any gender)

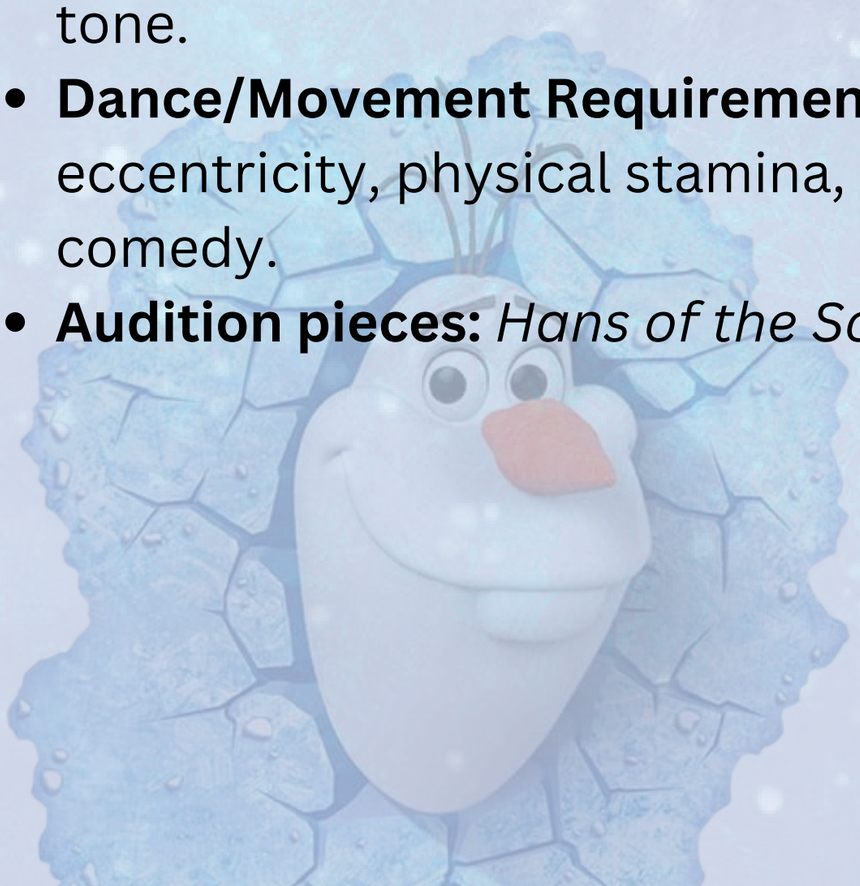
- **Playing Age:** Open (Personality reads as innocent, childlike, and eternally optimistic)
- **Personality**: Pure innocence, warmth, and joyous comedy. Unfiltered curiosity about the world (and summer!), with zero cynicism. Exceptional comedic timing and warmth are essential.
- **Accent**: General American (light, expressive, animated tone).
- **Vocal Range:** Tenor / High Baritone or Mezzo/Alto (female). Classic vaudeville / character voice with strong pitch accuracy and bright energy.
- **Dance/Movement Requirements**: High Movement / Puppetry. Physical demands depend on staging/puppetry choices. Requires strong spatial awareness, expressive physical comedy, and flexibility to work with puppet mechanisms or character suits.
- **Audition pieces:** *In Summer* **(all)**

Hans (Male)

- **Playing Age**: Early to late 20s (approx. 20–30)
- **Personality**: Charming, handsome, suave, and polished. Presents himself as the chivalrous prince of Anna's dreams, hiding a calculating, ambitious, and cunning nature beneath the surface.
- **Accent**: General American (sounds refined and noble).
- **Vocal Range:** Baritenor / Tenor. Smooth, polished legit/contemporary tenor tone that sounds effortless and romantic.
- **Dance/Movement Requirements:** Strong Dancer / Mover. Partnering skill is key for "Love Is an Open Door." Needs poise, quick footwork, and convincing physical capability during dramatic moments.
- **Audition pieces:** *Hans of the Southern Isles* (*reprise)* **b.1-30**

Weselton (Duke of Weselton) (Male)

- **Playing Age:** 40s to 60s
- **Personality**: Pompous, arrogant, paranoid, and intensely theatrical. Driven by greed and fear of magic. High energy, dramatic physical comedic relief.
- **Accent**: RP, heightened European-influenced, or exaggerated character accent.
- **Vocal Range:** Character Baritone / Tenor Expressive, theatrical vocal delivery over pure tone.
- **Dance/Movement Requirements:** Strong Physical Mover / Character Dancer. Requires eccentricity, physical stamina, comedic agility, and willingness to embrace physical comedy.
- **Audition pieces:** *Hans of the Southern Isles (reprise)* **b.1-30**



BMT PRODUCTIONS

FROZEN

Character Notes

Sven (Any gender)

- **Playing Age**: Open
- **Personality**: Expressive, loyal, goofy, and deeply devoted to Kristoff. Communicates entirely through body language, facial expressions, and vocalizations/grunt motifs.
- **Accent**: N/A
- **Vocal Range:** Non-singing role (or backing vocals). Must be comfortable making expressive animal noises and sounds.
- **Dance/Movement Requirements**: Extreme Physicality. Highly demanding role requiring immense core strength, endurance, and physical control—often performing in a full costume/suit or four-legged puppet apparatus.

Oaken(Male)

- **Playing Age:** 30s to 50s
- **Personality**: Larger-than-life, incredibly cheerful, welcoming, and family-oriented—until crossed! Huge audience rapport and comedic warmth.
- **Accent**: Scandinavian / Nordic accent (exaggerated for comedic effect).
- **Vocal Range:** High Baritone / Tenor. Large, booming voice with strong character delivery for "Hygge."
- **Dance/Movement Requirements**: Mover. Leads a high-energy production number; needs great rhythmic sense and playful physical interaction with the ensemble.
- **Audition pieces:** *Hygge* **b.14-66**

Pabbie (Grand Pabbie) (Any gender)

- **Playing Age**: 30s to 50s+ (reads as wise, ancient, and authoritative)
- **Personality**: The mystical, venerable leader and shaman of the Hidden People. Wise, grounded, authoritative, and deeply caring.
- **Accent**: Warm, resonant regional tone (needs to sound grounded and ancient).
- **Vocal Range**: Baritone Needs a deep, rich, resonant voice capable of clear narrative storytelling in song (e.g., "Grand Pabbie's Prophecy" / "Fixer Upper").
- **Dance/Movement Requirements:** Ideally a strong dancer with great physical presence and grounded carriage. Requires fluid, deliberate movements and strong stage command.
- **Audition pieces:** *Fixer Upper*, **b.12-40**



BMT PRODUCTIONS

Character Notes

Bulda (Female)

- **Playing Age**: 30s to 50s (reads as maternal, and warm)
- **Personality**: Earthy, spirited, fiercely loving, and maternal. Bulda is the matriarchal force among the Hidden People who instantly takes Kristoff and Sven under her wing.
- **Accent**: Warm and expressive
- **Vocal Range**: Mezzo-Soprano / Belt. Needs a soulful, high-energy, and brassy belt for leading "Fixer Upper."
- **Dance/Movement Requirements**: Ideally a strong dancer with great physical presence and grounded carriage. Requires fluid, deliberate movements and strong stage command.
- **Audition Pieces:** *Fixer Upper* ***b.12-40***

King Agnarr (Male)

- **Playing Age**: 30s to 50s
- **Personality**: Regal, loving, protective, but driven by worry and fear. As King of Arendelle and father to Elsa and Anna, his deep love for his family causes him to isolate Elsa in a misguided attempt to protect her and the kingdom. He carries a heavy burden of responsibility and gravity.
- **Accent**: General American (regal, formal, and authoritative).
- **Vocal Range:** Baritone. Warm, grounded, and legit musical theatre tone used primarily in dramatic underscored sequences and early storytelling numbers.
- **Dance/Movement Requirement**s: Mover / Stage Carriage. Does not require technical dance, but needs excellent poise, regal posture, and convincing stage presence.
- **Audition Pieces:** *Hans of the Southern Isles (reprise)* ***(all)***

Queen Iduna (Female)

- **Playing Age:** 30s to 50s
- **Personality**: Gentle, wise, nurturing, and deeply loving. Queen Iduna is the comforting anchor for her daughters during their early years. She possesses a subtle, mystical connection to the Northuldra/Hidden People culture, bringing warmth, tranquility, and maternal strength to the royal family.
- **Accent**: General American (matches King Agnarr).
- **Vocal Range**: Mezzo-Soprano. Soft, warm, lyrical voice capable of singing gentle, soothing lullaby melodies (such as "Vuelie" / "All Is Found" elements).
- **Dance/Movement Requirement**s: Mover / Fluid Movement. Requires graceful, serene carriage, gentle movement, and a warm, magnetic presence on stage.
- **Audition Pieces:** *First Time In Forever* **b.30-59**

Ensemble

- Audition piece:
  - Male: *Hans of the Southern Isles (reprise)* **b.1-30**
  - Female: *First Time In Forever* **b.30-59,**

PRODUCTIONS

Anna - 1



ANNA

Goodness. That was awkward.

(to HANS)

Not that you're awkward, but just because we're—I'm awkward. You're gorgeous. Wait, what?

HANS

Not nearly as pleasing on the eyes as you.

HANS is such a gentleman.

ANNA

Me? Ha. Thank you.

(curtseying)

HANS

Princess? My Lady.

HANS falls to his knees.

ANNA

Oh, no. You don't have to do that. I'm not <u>that</u> princess.

(helping HANS up to his feet)

No, my sister Elsa is the Queen. I'm not. No. I'm just me.

HANS

Just you?

ANNA

I mean, I'm not the heir, I'm just the spare. Not that I'm complaining. I'm not a complainer.

(feeling foolish)

Forget it. I'm not making any sense. See, I've lived a bit of a sheltered life.

HANS

Really?

ANNA

Yeah, so, I'm not so good with actual real live people. But I want to be…

HANS

… Good for you.

ANNA

And you're looking at me like I'm crazy.

(starting to walk away)

So, I'm going to go. Have a great day. Forget this ever happened.

ANNA turns to leave.

Anna - 2



OLAF

You built me. Remember that?

ELSA

And you're alive?

OLAF

Um… I think so.

ELSA kneels down, studies OLAF.

ANNA

He's like the one we built as kids, remember?

ANNA kneels with her.

ELSA

(delighted)

He's a little bit of you and a little bit of me.

OLAF

And the resemblance is amazing.

ANNA

We were so close. We could be like that again.

ELSA

(with regret)

No. I wish we could be close, more than anything I do, but we can't.

ANNA

(to KRISTOFF, OLAF, and SVEN)

Hey guys, can you give us a minute?

KRISTOFF, OLAF, and SVEN exit.

ANNA approaches ELSA.

I'm so sorry about what happened.

ELSA approaches ANNA.

ELSA

No. Please, you don't have to apologize. It wasn't your fault. You didn't know.

ANNA

Did Mother and Father know?



ELSA

… Yes.

ANNA

So then… why didn't I know?

ELSA

How do you think you got this mark?

ANNA

(touching the white streak in her hair)

Mother said I was born with it.

ELSA

No, I did that. I nearly killed you, Anna. You were six years old.

ANNA

… Well, I'm not a child anymore, Elsa.

ELSA

Neither am I, and my powers are a lot stronger than they were then. I'm okay here. Alone.

ELSA goes to leave.

ANNA

Alone?

Elsa - 1



Back in the ballroom, ELSA moves through the crowd, tense, looking for ANNA.

ANNA and HANS re-enter, making their way through the crowd.

ANNA

Elsa? Elsa!

ELSA turns to ANNA, stoic and controlled once more. ANNA stiffens and does an awkward curtsey.

I mean… Your Majesty. We would like to ask you something.

ELSA

We?

ANNA nudges HANS.

HANS

Oh, Prince Hans of the Southern Isles.

ELSA

What can I do for you, Prince Hans?

HANS

Well. Princess Anna and I… We—

ANNA

We would like—

HANS

your blessing—

ANNA

of—

ANNA & HANS

our marriage!

ELSA

Marriage… ?

ANNA

Yes.

ELSA

Forgive me, I'm confused.



ANNA

Well, we haven't worked out all the details yet, of course. We'll need a few days to plan the ceremony.

ELSA

That's not what I—

ANNA

Of course we'll have soup, roast, and ice cream, and then—wait. Would we live here?

ELSA

Here?

HANS

Absolutely!

ELSA

Absolutely not.

ANNA

Wait, what?

ELSA

May I speak with you alone please, Anna?

ANNA

(contemplates, chooses to hook arms with HANS)

No. Whatever you have to say, you can say to both of us.

ELSA

All right. You can't marry a man you just met.

ANNA

You can if it's true love.

ELSA

What do you know about true love?

ANNA

What do you know about me?

ELSA

(rattled)

You asked me for my blessing, but my answer is no. I'm sorry. Now, excuse me.

HANS

Your Majesty, if I may ease your—



ELSA

No, you may not. And I think you should go. The celebration is over. Close the gates.

ANNA

What? Elsa, no. No, wait!

ANNA grabs ELSA's hand and accidentally pulls off Elsa's glove. ELSA gasps, spins around and reaches for the glove in panic.

ELSA

Give me my glove!

ANNA

(holds the glove away from ELSA)

Elsa, please. Please. I can't live like this anymore.

ELSA

(beat, takes all she has not to get emotional)

Then leave.

ELSA sees ANNA's hurt face; it's too much. She can't hold it in. She turns away from her sister.

ANNA

What did I ever do to you?

ELSA

Enough, Anna.

ANNA

Why?! Why do you shut me out?!

ELSA

Please. I can't do this here.

ANNA

Why do you shut the world out? What are you so afraid of?!

ELSA

I said, enough!

Ice shoots from ELSA's hand. Ballroom guests gasp.

Elsa - 2



ELSA

Anna.

ANNA

Elsa. Whoa, you look different… It's a good different… And this place is incredible.

ELSA

Thank you. I never knew I could create something like this.

ELSA notices KRISTOFF.

ANNA

This is Kristoff and Sven. They helped me climb up here.

OLAF steps forward.

OLAF

Hi!

ELSA startles at the sight of him.

I'm Olaf and I like warm hugs.

ELSA

Olaf?

OLAF

You built me. Remember that?

ELSA

And you're alive?

OLAF

Um… I think so.

ELSA kneels down, studies OLAF.

ANNA

He's like the one we built as kids, remember?

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KRISTOFF, OLAF, and SVEN exit.

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ANNA

… Well, I'm not a child anymore, Elsa.

ELSA

Neither am I, and my powers are a lot stronger than they were then. I'm okay here. Alone.

Kristoff



KRISTOFF

Sven, come on, it's not your fault that we're caught in a surprise, magical, summer blizzard, and no one will give us a room… or a barn… or even a fish hut.

KRISTOFF (AS SVEN)

Everybody said absolutely, completely no reindeer. What do they have against reindeer?

KRISTOFF

They're just jealous… And you know why?

KRISTOFF (AS SVEN)

Why? Why? Why?

KRISTOFF

Because…

KRISTOFF whips out a lute.

KRISTOFF

REINDEERS ARE BETTER THAN PEOPLE
SVEN, DON'T YOU THINK THAT'S TRUE?

KRISTOFF (AS SVEN)

"YEAH, PEOPLE WILL BEAT YOU, AND CURSE YOU, AND CHEAT YOU
EVERY ONE OF 'EM'S BAD, EXCEPT YOU"

KRISTOFF

Thanks, buddy.

BUT PEOPLE SMELL BETTER THAN REINDEERS
SVEN, DON'T YOU THINK I'M RIGHT?

KRISTOFF (AS SVEN)

"THAT'S ONCE AGAIN TRUE, FOR ALL EXCEPT YOU"

KRISTOFF



You got me!

LET'S CALL IT A NIGHT

KRISTOFF (AS SVEN)

"GOOD NIGHT"

ANNA enters, shivering. Her dress is frozen and in shambles.

KRISTOFF

DON'T LET THE FROSTBITE BITE

ANNA

Nice duet.

KRISTOFF

(genuinely shocked)

What are you doing out here?

ANNA

(defensive)

What are you doing out here?

KRISTOFF

I live out here.

ANNA

(shivering)

Oh. Well, I'm just looking for my sister.

ANNA gives SVEN a little scratch. He loves it.

KRISTOFF

(playful)

You mean the sister who just ruined my ice business?

ANNA

No offense, but I think we have bigger problems than your ice business.

KRISTOFF

Fine. Don't let me keep you from those bigger problems.

ANNA

Fine.



KRISTOFF

Nice dress by the way.

ANNA

Thank you. I like it.

ANNA shuffles in a few different directions, trying to figure out which way to go next.

KRISTOFF

I wouldn't go that way if I were you… Or that way. Hmm, what do you think, Sven?

KRISTOFF (AS SVEN)

Well, Kristoff, I think she's gonna die on her own.

KRISTOFF

I don't know; she's made it this far. I, for one, am pretty impressed.

KRISTOFF (AS SVEN)

Still, maybe you should offer to help her.

KRISTOFF

I would, but I don't think she'd take it.

ANNA

How can you help me?

KRISTOFF

Well, the storm came from the North Mountain, which is where I'm guessing you'll find your sister. And to do that, you'll need warmer clothes, which I've got, and climbing gear, which I've also got, and climbing skills, which I've also—

ANNA

Got. I get it. You're hired.

KRISTOFF

Great… Let's go, then.

KRISTOFF hands ANNA some wooly pants.

ANNA rips off her dress. KRISTOFF turns away, embarrassed. He goes to side of SVEN to give her privacy.



KRISTOFF

So, tell me, what made the Queen go all ice-crazy?

ANNA

Oh, well, it was my fault. I got engaged, but then she freaked out because I'd only just met him, you know, that day. And she said she wouldn't bless the marriage, so—

KRISTOFF

Wait. You got engaged to someone you just met?

ANNA

Yeah. Anyway, I got mad and so she got mad—

KRISTOFF

Hang on. You got engaged to someone you just met.

ANNA

Yes! Why is everyone so hung up on that?

KRISTOFF

Didn't your parents ever warn you about strangers?

ANNA

(backs away from KRISTOFF, suspiciously)

Yes, they did… But Hans is not a stranger.

Hans - 1



ANNA slams into HANS. They tumble into Kristoff's ice cart. KRISTOFF is shocked. They're all over his beautiful ice. SVEN looks on.

ANNA

(to HANS)

Oh, I'm sorry. So sorry…

HANS

Oh no. Are you okay?

KRISTOFF watches their awkward interaction.

ANNA

I'm fine. How embarrassing. I—

HANS

It's perfectly fine. Hi.

ANNA

… Hi.

KRISTOFF

(leaning in between them, smiling)

Hi… Can I ask you lovebirds something?

ANNA

Lovebirds? Ha. No. We've actually never met.

HANS

But we're meeting now.

ANNA

(smitten)

Yeah, we are.

KRISTOFF

That's great. Do you like cold drinks?



HANS

Very much.

ANNA

Very much.

Jinx! They laugh.

KRISTOFF

You know what makes them so special… ? Ice.

HANS and ANNA nod, agreeing.

Nice. Clean. Ice.

They don't get the hint.

So, get off my ice!

HANS helps ANNA off the ice. SVEN sniffs HANS; his antlers butt him in an awkward place.

Come on, Sven.

(calling out)

Ice! Nice clean ice!

KRISTOFF and SVEN exit.

ANNA

Goodness. That was awkward.

(to HANS)

Not that you're awkward, but just because we're—I'm awkward. You're gorgeous. Wait, what?

HANS

Not nearly as pleasing on the eyes as you.

HANS is such a gentleman.

ANNA

Me? Ha. Thank you.

(curtseying)

Oh, Princess Anna of Arendelle.



HANS

Princess? My Lady.

HANS falls to his knees.

ANNA

Oh, no. You don't have to do that. I'm not that princess.

(helping HANS up to his feet)

No, my sister Elsa is the Queen. I'm not. No. I'm just me.

HANS

Just you?

ANNA

I mean, I'm not the heir, I'm just the spare. Not that I'm complaining. I'm not a complainer.

(feeling foolish)

Forget it. I'm not making any sense. See, I've lived a bit of a sheltered life.

HANS

Really?

ANNA

Yeah, so, I'm not so good with actual real live people. But I want to be…

HANS

… Good for you.

ANNA

And you're looking at me like I'm crazy.

(starting to walk away)

So, I'm going to go. Have a great day. Forget this ever happened.

ANNA turns to leave.

HANS

Wait.

ANNA turns back.

(HANS)

Don't go.

Hans - 2



HANS

Anna.

ANNA

Hans. Kiss me. You have to kiss me.

HANS

What happened out there?

ANNA

Elsa struck me with her powers.

HANS

You said she'd never hurt you.

ANNA

I was wrong. She froze my heart and only an act of true love can save me.

HANS

A true love's kiss.

ANNA nods, leans in for the kiss.

But instead, HANS stands, looks down at her pitifully, shaking his head.

Oh, Anna. If only there was someone out there who loved you.

ANNA

What… ? You said you did.

HANS

I lied. As thirteenth in line, I knew I'd have to marry into the throne. You were an obvious target, but who knew Elsa would make this so easy for me? You two have doomed each other… and made me the hero who just tried to help.

HANS puts out the fire in the fireplace. He then kneels before ANNA. He takes a ring off his finger.



(HANS)

ONCE I KILL ELSA

AND GIVE YOU THIS RING

He pushes the ring onto her finger then removes the blanket from ANNA's shoulders.

I AM KING HANS OF ARENDELLE

ANNA

You're no match for Elsa. You won't get away with this.

HANS

Oh, I already have.

HANS takes the blanket and locks ANNA in the room, leaving her to die. She hears the door lock. All her strength and will drains from her.

ANNA

No.

She looks around the room, shocked and weak. ANNA shivers.

Olaf - 1



ANNA

I know that song. How do I know that song?

OLAF (O.S.)

A PART THAT LOVES TO DREAM

KRISTOFF

Where is it coming from?

OLAF appears between ANNA and KRISTOFF. They don't yet see him.

OLAF

Where's what coming from?

KRISTOFF

Who said that?

OLAF

Um, you said that?

ANNA

(to KRISTOFF)

Wait. Don't move. Just listen.

ANNA and KRISTOFF freeze. OLAF freezes. KRISTOFF and ANNA slowly turn their heads to see OLAF standing between them frozen still.

(ANNA)

(regarding OLAF)

Was that there a minute ago?

OLAF

Shh. We're supposed to be listening.

ANNA screams. KRISTOFF screams.

Okay. Let's start this thing over. Hi everyone, I'm Olaf and I like warm hugs.

ANNA

Olaf?

OLAF

Yeah-huh.



ANNA

Olaf?

OLAF

Like I said, yeah-huh. And you're Anna.

ANNA

How do you know my name?

OLAF

Because you gave me my big… bouncy…

ANNA

Butt!

OLAF

That's right. Don't you remember?

ANNA

… I think I'm starting to.

OLAF

I'm a little like you. And a little like—

ANNA

Elsa… Olaf, did Elsa build you?

OLAF

Yeah. Why?

ANNA

Do you know where she is?

OLAF

Yeah. Why?

ANNA

Do you think you could show us the way?

OLAF

Yeah. Why?



KRISTOFF

I'll tell you why. We need Elsa to bring back summer.

OLAF

(shocked)

Summer?

(sinking into wistfulness)

Oh, I don't know why, but I've always loved the idea of summer, and sun, and all things hot.

Olaf - 2

She looks up and sees her younger self playing with YOUNG ELSA on the other side of the room. The GIRLS giggle.

YOUNG ANNA

Elsa?

ANNA reaches out toward them as…

OLAF enters, having picked the lock of the door.

OLAF

Anna!

ANNA

Olaf?!

OLAF

Warm hug!

OLAF embraces a shivering ANNA.

Oh no. The fire's out!

OLAF rushes past ANNA, grabs a match and re-lights the fire. The flames shoot up.

OLAF reaches a twig finger towards the fire. It catches on fire.

ANNA

Careful, Olaf!

OLAF



Whoa. So that's heat. I love it! So where's Hans? What happen—

(realizing he is on fire)

Ooh! But don't touch it!

OLAF blows out the small fire on his twig arm.

So, where's Hans? What happened to your kiss?

ANNA

I was wrong about him. It wasn't true love. Please, Olaf, you can't stay here. You'll melt.

OLAF

I am not leaving here until we find some other act of true love to save you.

ANNA

I don't even know what love is.

OLAF

That's okay, I do.

Weselton



BISHOP

Your Majesty, the Duke of Weaseltown.

WESELTON steps forward.

WESELTON

Weselton! The Duke of Weselton. Your Majesty, as your most profitable trading partner, it's about time we met face to face. And lucky me, what a wonderful face you have. I mean, I've met some queens whose faces would choke a horse, and there's no trading them in. What you get is what you get. But you… You are a model queen.

ELSA

… Thank you?

WESELTON

(extending a hand)

Dance with me.

ELSA

(withdrawing)

Oh…

WESELTON

Come, let me tempt you with my tango.

ELSA clasps her gloved hands together, clearly not wanting to say yes.

ELSA

Thank you, but I don't dance.

WESELTON

(offended)

Excuse me?

ANNA covers for her.

ANNA

What she means is she can't dance. She's terrible. Worst I've ever seen, frankly. I wouldn't want you to lose a toe.

(seeing his fancy shoes)

Or mess up those fantastic boots! Wow. What do they give you another two, three inches?

WESELTON

I've never heard of a queen who can't dance.



ANNA

Well, I've heard, what you get is what you get.

WESELTON marches off into the crowd of partygoers, offended.

WESELTON

(to himself)

There's something severely wrong with those two.

Bulda/Pabbie - 1



PABBIE

A Queen who knows our call?

QUEEN IDUNA

I'm a child of the Northhuldra.

BULDA

And now you're a Queen. Good for you.

QUEEN IDUNA

Please, our daughter is hurt.

BULDA and PABBIE rush to YOUNG ANNA's side. They examine her.

PABBIE

This is a magic strike.

YOUNG ELSA

I'm sorry. It was an accident.

PABBIE looks YOUNG ELSA over.

PABBIE

Born with the powers or cursed?

KING AGNARR

Born, and they're getting stronger.

BULDA

This poor child will freeze to death unless the magic is right removed.

QUEEN IDUNA

Can you remove it?

PABBIE

(contemplating Young Anna)

You're lucky it was not her heart.

(getting an idea)

A heart is not so easily changed, but a head may be persuaded.

PABBIE lifts YOUNG ANNA in his arms, covering YOUNG ANNA's forehead with his hands. The others look on.



GEE YATH KE

HÜLDRA HÜLDRA HÜLDRA

NOWA NA

PABBIE draws the magic from YOUNG ANNA's head, releasing it into the air.

PABBIE & HIDDEN FOLK

(an exhale)

HA

PABBIE

I removed all magic. Even the magic that fills her memories, to be safe. She will be all right.

QUEEN IDUNA

Thank you.

YOUNG ELSA

(goes to PABBIE, urgently)

Remove my magic, too. Please.

PABBIE

I'm sorry, Little Snow, that I cannot do. Your powers are part of you.

YOUNG ELSA

But I'm afraid of what I'll do!

PABBIE

Close your eyes.

(PABBIE)

Tell me what you see.

PABBIE moves his hand over her face, conjuring a vision. YOUNG ELSA closes her eyes. He looks over her, tenderly. He feels parental and protective of her.

YOUNG ELSA



I see…

ARENDELLE
A WINTER NIGHT
PEOPLE STARE AT ME IN FRIGHT
ANGRY CROWDS, JAGGED ICE
TERROR IN THEIR EYES
IT'S ALL BECAUSE OF ME
THEY LOOK MY WAY AND SEE
A MONSTER

YOUNG ELSA opens her eyes, terrified of the vision she has seen.

PABBIE

(to YOUNG ELSA)

Then fear will be your enemy.

(he turns to the KING)

And death its consequence.

KING AGNARR

(heeding his warning)

We will not let that happen. We'll protect her.

KING AGNARR draws YOUNG ELSA to him. Protective, PABBIE has a hard time letting her go.

PABBIE

Good. Yes… I bid you well.

BULDA

Call on us anytime. We love children. Raised a few strays ourselves.

Pabbie/Bulda - 2



BULDA

Kristoff! Our Kristoff's home! It's been way too long. Let me see you, you look thin.

PABBIE steps up, delighted to see KRISTOFF.

KRISTOFF

I'm fine. I've just been busy. We have a problem.

KRISTOFF motions to ANNA.

PABBIE

A girl? Bulda, he's gone and got a girl.

KRISTOFF

Oh. No. No.

BULDA

(to ANNA)

We know this doe. Kristoff, I never pegged you for picking a royal.

KRISTOFF

I didn't. I'm not—

BULDA

Let's see. Bright eyes. Working nose. Good teeth. Huh. I like her.

ANNA

Thank you, I like you, too, but um—

KRISTOFF

We're not a couple. I'm just helping her. In fact, Pabbie, we need your—

PABBIE

(interrupting)

Not a couple? Are you absolutely sure about that?

KRISTOFF **ANNA**

Yes. … Definitely… not a couple.

BULDA

Why? What's wrong with my Kristoff? Did I nurture him too much, too little, too long?



ANNA

No, that's not the issue. It's nothing you did.

#14—Fixer Upper ***Bulda, Hidden Folk, Hidden Folk Child, Pabbie, Olaf, Kristoff***

PABBIE

Well, then what is the issue?

BULDA

Why are you holding back from such a man?

Oaken



OAKEN

Hoo-hoo. Hello, man. Hello, lady. Hello, little boy in snowman costume! Today is lucky for you. Here at Wandering Oaken's Trading Post and Sauna we are offering a Big Summer Blow-Out Sale. Half off our short shorts, open-toed foot clogs, and a balm of my own invention for the repelling of the rays of the sun. Yah?

Why am I not scared of the notion-ing of eternal winter caused by our newly-crowned and newly-exposed-to-be-magical queen, you are asking me with your eyes?

HERE IN ARENDELLE
THE WINTERS CAN BE… WELL…
LET'S JUST SAY IT'S NOT SO VERY GOOD
BUT EVEN AT THIS LATITUDE
WE'LL KEEP A HAPPY ATTITUDE
UNTIL WE BURN OUR FINAL PIECE OF WOOD
SEE, THERE'S A WORD WE LIVE BY TO KEEP OUR FEELINGS GREAT
YOU DON'T HAVE THIS WORD IN ENGLISH
BUT ALLOW ME TO GOOD TRANSLATE

Hygge.

KRISTOFF & ANNA

Hygge?

OAKEN

HYGGE MEANS COMFORTABLE
HYGGE MEANS COZY
HYGGE MEANS SITTING BY THE FIRE WITH YOUR CHEEKS ALL ROSY
HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE

(OAKEN)

HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE
HYGGELI HYGGELI HYGGELI HYGGELI HYGGELI HYGGELI
I WILL TRANSLATE MORE

FINDING A SPIDER IN YOUR SHOE?
NOT HYGGE!
HAVING AN ANNOYING THING TO DO?
NOT HYGGE!

HYGGE'S NOT SCHEDULED
YOU CAN'T SAY WHEN IT STARTS OR ENDS
MOST IMPORTANTLY, IT CAN'T BE HYGGE
WITHOUT YOUR FAMILY AND FRIENDS!

OAKEN opens the door to the sauna, revealing his towel-clad FAMILY AND FRIENDS. They emerge, circling the newcomers.



OAKEN & FAMILY AND FRIENDS

OH, HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE

HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE

OAKEN

HYGGELI HYGGELI HYGGELI

OAKEN & FAMILY AND FRIENDS

HYGGELI HYGGELI HYGGELI

NOW IT'S TIME TO SWEAT

OAKEN

Thank you, family! Bye bye for now.

The towel-clad FAMILY AND FRIENDS exit by re-entering the sauna. OAKEN closes the door behind them.

KRISTOFF

We need supplies. And where are your carrots? I'm gonna need 'em all.

OAKEN

I welcome you to our highly precious produce department.

OAKEN offers up a measly supply of carrots.

ANNA

And hi, sir. I mean, hoo-hoo?

OAKEN

Hoo-hoo.

ANNA

I was hoping you might have a slightly less smelly, more size-appropriate winter cloak or dress or something for climbing the North Mountain?

OAKEN

Something for climbing the North Mountain where many have frozen to death? Yah! I have exactly what you are needing. Hygge.

ANNA

Hygge? What's hygge?

KRISTOFF

Hygge is…

(seeing the price of the snow shoes)

… not tripling the price of produce and winter gear in a crisis! This is criminal.



OAKEN

Hygge is also not insulting a shop owner when you are needing of his services.

ANNA

But what is hygge?

OAKEN

HYGGE IS ALCOHOL
HYGGE IS EATING
HYGGE IS GLUGG
AMAZING STUFF WHEN YOU ARE NEEDING HEATING

KRISTOFF reaches happily for the drink, but OAKEN pulls it back at the last second.

(OAKEN)

(to KRISTOFF)

HYGGE MEANS YOU'RE FRIENDLY
YOU STOP WANTING TO BE RUDE

(OAKEN)

JOIN US FOR SOME SUPER DUPER HYGGE
IN THE SAUNA IN THE NUDE!

OAKEN'S FAMILY AND FRIENDS emerge from the sauna once more.

FAMILY AND FRIENDS

OH, HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE

OAKEN

(to KRISTOFF)

Don't worry about your body, nothing we haven't seen.

FAMILY AND FRIENDS

HYGGE HYGGE HYGGE HYGGE HYGGE HYGGE

OAKEN

Whip yourself with a branch and you will feel nice and clean!

FAMILY AND FRIENDS

HYGGELI HYGGELI HYGGELI

OAKEN

Go on, get in the sauna!

FAMILY AND FRIENDS

HYGGELI HYGGELI HYGGELI



OAKEN

Come on, you know you waunna!

NOW IT'S TIME TO DRINK!

OAKEN & FAMILY AND FRIENDS

Ja!

OAKEN

A TOAST TO ALL OUR FAMILY AND FRIENDS
TO HYGGE IN A STORM THAT NEVER ENDS
SO LET IT KEEP ON GOING
WE ALWAYS HAVE EACH OTHER
THE GLUGG IS BREWED
WE'RE HERE, WE'RE NUDE
AND SO LET'S HAVE ANOTHER

OAKEN & MALE FAMILY AND FRIENDS

TOAST TO ALL OUR FAMILY AND FRIENDS
TO HYGGE IN A STORM THAT NEVER ENDS
SO LET IT KEEP ON GOING
WE ALWAYS HAVE EACH OTHER
THE GLUGG IS BREWED
WE'RE HERE, WE'RE NUDE
AND SO LET'S HAVE ANOTHER

OAKEN & FAMILY AND FRIENDS

TOAST TO ALL OUR FAMILY AND FRIENDS
TO HYGGE IN A STORM THAT NEVER ENDS
SO LET IT KEEP ON GOING
WE ALWAYS HAVE EACH OTHER
THE GLUGG IS BREWED
WE'RE HERE, WE'RE NUDE
AND SO LET'S HAVE ANOTHER

OAKEN & ANNA

TOAST TO ALL OUR FAMILY AND FRIENDS
TO HYGGE IN A STORM THAT NEVER ENDS

OAKEN & ANNA & FAMILY AND FRIENDS

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WE ALWAYS HAVE EACH OTHER

THE GLUGG IS BREWED

WE'RE HERE, WE'RE NUDE

AND SO—

OAKEN



HA

THE GLUGG IS BREWED

WE'RE HERE, WE'RE NUDE

AND—

KRISTOFF

Excuse me!

(clears throat)

(KRISTOFF)

STARVING TO DEATH WITHIN A WEEK?

ANNA & OAKEN & FAMILY AND FRIENDS

NOT HYGGE

KRISTOFF

A FUTURE THAT'S COLD AND DEAD AND BLEAK?

ANNA & OAKEN & FAMILY AND FRIENDS

NOT HYGGE

ANNA

(coming back to earth)

He's right. We have to go.

WE HAVE AN URGENT JOB TO DO

OAKEN

(saddened)

IF YOU CAN'T STAY HERE WITH US TO HYGGE

TAKE ALL THE HYGGE THAT YOU CAN WITH YOU!

OAKEN hands ANNA a new dress and winter cloak. She races into the sauna to put on her new clothes. OAKEN helps KRISTOFF, OLAF, and SVEN pack up the carrots and new supplies as they prepare to leave.

King/Queen



(YOUNG ELSA)

Wake up, Anna. Please wake up. Help!

KING AGNARR and QUEEN IDUNA rush in, followed by household STAFF. YOUNG ELSA backs away from her sister, terrified by what she has done.

QUEEN IDUNA

Anna!

KING AGNARR

Elsa. What have you done?

YOUNG ELSA

I didn't mean it.

KING AGNARR touches YOUNG ANNA's forehead.

KING AGNARR

Her skin is ice.

KING AGNARR removes the bed cover and helps QUEEN IDUNA wrap YOUNG ANNA in it.

QUEEN IDUNA

(to KING AGNARR)

Send the servants away.

KING AGNARR

(firmly, to the STAFF)

Leave us.

HANDMAIDEN

Your Majesty?

QUEEN IDUNA

Now! Please!

The STAFF scurries out. QUEEN IDUNA rushes to the window and opens it.

KING AGNARR

What are you doing?

QUEEN IDUNA



We need the Hidden Folk of the Mountains.

KING AGNARR

What?

QUEEN IDUNA

The Hidden Folk.

KING AGNARR

… Quickly then. She's freezing.

QUEEN IDUNA calls out the window into the night. KING AGNARR runs to YOUNG ANNA's bed and lifts her, keeping her warm.

QUEEN IDUNA

GEE YATH KE
VOYA VOYA VOYA

KING AGNARR

(panicked)

She's getting colder!

QUEEN IDUNA

GEE YATH KE
VOYA VOYA VOYA

Voices of the HIDDEN FOLK respond to the call, as they appear from the darkness.

HIDDEN FOLK MEN

KEY DAH BOWAH
TAH
VOYA VOYA VOYA
HÜLDRA

HIDDEN FOLK WOMEN

KEY DAH BOWAH
VOYA VOYA VOYA
HÜLDRA

Bright eyes appear in the window. PABBIE, the shaman, and BULDA, a Hidden Folk woman, enter the room. PABBIE is instantly drawn to YOUNG ELSA, sensing her magic.

PABBIE

A Queen who knows our call?

QUEEN IDUNA

I'm a child of the Northhuldra.

BULDA

And now you're a Queen. Good for you.



QUEEN IDUNA

Please, our daughter is hurt.

BULDA and PABBIE rush to YOUNG ANNA's side. They examine her.

PABBIE

This is a magic strike.

YOUNG ELSA

I'm sorry. It was an accident.

PABBIE looks YOUNG ELSA over.

PABBIE

Born with the powers or cursed?

KING AGNARR

Born, and they're getting stronger.

BULDA

This poor child will freeze to death unless the magic is right removed.

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Can you remove it?

PABBIE

(contemplating Young Anna)

You're lucky it was not her heart.

(getting an idea)

A heart is not so easily changed, but a head may be persuaded.

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PABBIE draws the magic from YOUNG ANNA's head, releasing it into the air.

PABBIE & HIDDEN FOLK

(an exhale)

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(goes to PABBIE, urgently)

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YOUNG ELSA

But I'm afraid of what I'll do!

PABBIE

Close your eyes.

(PABBIE)

Tell me what you see.

PABBIE moves his hand over her face, conjuring a vision. YOUNG ELSA closes her eyes. He looks over her, tenderly. He feels parental and protective of her.

YOUNG ELSA

I see…

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A WINTER NIGHT
PEOPLE STARE AT ME IN FRIGHT
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TERROR IN THEIR EYES
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A MONSTER

YOUNG ELSA opens her eyes, terrified of the vision she has seen.



PABBIE

(to YOUNG ELSA)

Then fear will be your enemy.

(he turns to the KING)

And death its consequence.

KING AGNARR

(heeding his warning)

We will not let that happen. We'll protect her.

KING AGNARR draws YOUNG ELSA to him. Protective, PABBIE has a hard time letting her go.

PABBIE

Good. Yes… I bid you well.

BULDA

Call on us anytime. We love children. Raised a few strays ourselves.

QUEEN IDUNA

Thank you.

BULDA and PABBIE climb out the window and disappear into the dark.

(QUEEN IDUNA)

(to KING AGNARR, about Young Elsa)

She can learn to control it, I'm sure.

KING AGNARR

(to QUEEN IDUNA)

Give me your gloves.

QUEEN IDUNA hands the KING her gloves. KING AGNARR kneels down in front of YOUNG ELSA and slips the adult gloves onto her little hands.

Put these on, Elsa. See if they help you keep it inside. We'll close the gates, reduce the staff.

KING AGNARR closes the shutters.

We must limit her contact with people and keep her powers hidden from everyone, including Anna.

QUEEN IDUNA

What? No. They're sisters. You can't expect them to stay away from each other.