own catalogue and begins to search for the wardrobe. **Anthony** stops her.

Nell, if you want it, it’s yours.

**Nell**
They’ve done an adequate job of restoring it, I suppose, but there are still signs of wear.

**Anthony**
It’s four hundred years old.

**Nell**
Look at that stain.

**Anthony**
It could be a royal stain.

**Nell is not amused.**
Then what about a mirror?

**Anthony is about to turn away when Nell climbs into the wardrobe.**
Nell…! Nell, I don’t think you’re allowed inside it.

**Nell**
(Pulling him inside and shutting the door)
Shhh.

**Anthony**
If we’re found in here—

**Nell**
Anthony, just be quiet.

**Anthony**
I always wanted a walk-in wardrobe.

**Nell**
If you want it, it’s yours.

**Anthony**
They’ve done an adequate job of restoring it, I suppose, but there are still signs of wear.

**Anthony**
It’s four hundred years old.

**Nell**
Look at that stain.

**Anthony**
It could be a royal stain.

**Anthony**
I don’t think you’re supposed to walk into this one.

**Nell**
I used to say, ‘Ma, one day I’m going to have so many clothes they’ll need to custom-build a wardrobe big enough.’ ‘Fat chance,’ she said. ‘People like us have two outfits to their name: a set of flannel pyjamas and a serving apron. That’s all you’ll ever need.’

**Anthony**
Then why on earth are we hunting for antiques? I’ll build you a wardrobe.

**Nell**
I don’t want you to build me a wardrobe.

**Anthony**
Then…I don’t understand. I’m bending over backwards to buy you the perfect wedding present. And if I didn’t know you better I’d call you ungrateful.

**Nell**
I don’t want a wedding present for a wedding I might never have.
Scene Ten

Activity 24

Objective: Use mime to convey an impression of the wardrobe

In pairs, use mime and physical theatre to suggest the way in which Nell and Anthony examine and inspect the entire wardrobe from the outside. You need to create the impression of a wardrobe, even though it doesn’t physically exist. Consider the following:

- How big is the wardrobe?
- How wide is it?
- What does it feel like to touch?
- How heavy are the doors as you open and close them?
- What is the height of the wardrobe? (This will affect where you look.)
- Where is the stain that Anthony mentions?
- How can you convey the care with which Nell touches the wardrobe? She is quite entranced by its history, and so seems quite reverent about it, despite Anthony’s uncertainty.

Scene Eleven

Activity 25

Objective: Discuss personal experiences to enhance understanding of a scene

At the beginning of the rehearsal process, directors often ask actors to share experiences which will help them to understand a scene. In Scene Eleven, Person A leads Person B into the wardrobe, as a caring gesture that A hopes will help B feel better.

a. Describe your own experiences of a place or person that makes you feel safe. You might recollect a time or a place where you have been well looked after.

b. Consider why Sam Holcroft has featured The Lion, The Witch and the Wardrobe in this play. What are your experiences of this book? For many people, this is a book that makes them reminisce about their childhood. For others, it is a good example of a story about good versus evil.

Scene Twelve

Activity 26

Objective: Improvise a new scene

In Scene Twelve, Friend One is clearly upset about someone having posted something online about him or her and the way in which people (including family, friends and fellow students) have reacted to it. Improvise a scene that takes place on the school trip to the museum and ends with Friend One climbing into the wardrobe and closing the doors.

You will need to think about:

- how many characters to include, e.g. number of students and teachers
- who is going to be sympathetic and who is not
- how Friend One would react to what people say, both verbally and in body language
- how the smallest of looks, gestures and body language can communicate messages (both kindly and hurtful).