



Thank you for downloading this script from the Great War Theatre project.

The project team has undertaken a significant amount of work to identify the copyright status of the plays made available on the website and strives to indicate as clearly as possible what others are able to with it within the boundaries of the law. For more information on this please read the **Copyright and Reuse Guidelines on the website**. If you have any questions about how you can use the script please contact greatwartheatre@kent.ac.uk.

Albert Hengler, *The Cossack*, 1916

Citing this script.

If you wish to use the script, or cite from it, please reference it in the following way.

Albert Hengler, *The Cossack*, British Library, Lord Chamberlain's Collection of Plays 1916/27, Add MS. 66148 D. Licensed for performance on 3 November 1916. Great War Theatre Project database, (www.greatwartheatre.org.uk, accessed *insert date*)

Subsequent citations to the same manuscript (consulted at the same time) could use a shortened form, such as:

Hengler, *Cossack*, GWT, LCP1916/27

Copyright Status: Public Domain

This play has been identified by the project as being in the **Public Domain**. This indicates that the project team have researched the author's date of death and have determined that the copyright in the work has expired. Although we cannot guarantee that our research is 100% accurate and that no one will have a claim to the work, we can confirm that we have carried out a due diligence search and believe that the risk of using the work is low. Even though the material may be free from copyright restrictions we ask that you always provide a citation or reference back to the Great War Theatre project as the source and that you treat the material respectfully.

Script Source: Transcription

This script is a transcription from a manuscript which is part of their Lord Chamberlain's collection at the British Library. The script has been transcribed by a volunteer on the Great War Theatre project and we are grateful for the time and effort they have given to make this text available.

A NEW ORIGINAL PLAY

ENTITLED

“THE COSSACK”

BY

ALBERT HENGLER

SCENES

SCENE I	OFFICERS QUARTERS
SCENE II	A VILLAGE
SCENE III	AN OUTPOST
SCENE IV	OFFICERS QUARTERS
SCENE V	A RIDGE
SCENE VI	THE RIVER OF ICE

The action of the Play takes place somewhere in Russia in the year 1915.

CHARACTERS

Nicholas (a Cossack)

His Mother

His Young Brothers

The Colonel)

The Major) of the --th Regiment

First Officer)

Second Officer)

The Major's Wife

A Russian General

A German Officer

A Turkish Officer

A Village Priest

A Sergeant

The Village Scold

The Village Shopkeeper

A Scotchman

A Beggarman.

Officers, Peasants, Cossacks etc.

SCENE 1

OFFICERS' QUARTERS

A GROUP OF OFFICERS ARE TALKING TOGETHER UNDER THE PORCH OF THE HOUSE, OTHER OFFICERS ARRIVE IN SLEIGHS AND ON HORSEBACK. THE MAJOR AND HIS WIFE ARE SITTING ON THE BALCONY OF THE HOUSE TALKING. NICHOLAS ARRIVES ON HORSEBACK AND JOINS THE OFFICERS.

NICHOLAS: Has he arrived yet?

FIRST OFFICER: No, but he is expected to-night.

A COMMOTION OUTSIDE – TWO SOLDIERS DRAG ON THE BEGGARMAN.

FIRST OFFICER: Hulloa, who is this?

THE SOLDIERS SALUTE AND WHISPER TO THE OFFICER.

FIRST OFFICER: Oh! well, take him inside, we will see the Colonel about it.

THE OFFICERS AND NICHOLAS GO INTO THE HOUSE.

ANOTHER COMMOTION OUTSIDE – TWO SOLDIERS DRAG ON THE SCOTCHMAN.

SCOTCHMAN: Go easy, go easy – what are you doing with me.

2

THE SOLDIERS CANNOT UNDERSTAND HIM. THEY STAND AWAY FROM HIM ON EACH SIDE WITH THEIR GUNS POINTED AT HIM.

SCOTCHMAN: You put up those peashooters, I am not going to run away. Don't you know I have come to take dinner with the Colonel. Oh! The poor beggars can't understand a word I am talking about. Do you hear me, I have come to take dinner with the Colonel.

ONE SOLDIER SPEAKS TO HIM IN RUSSIAN.

SCOTCHMAN: Whisky, Oh yes, that's all right, where have you got any?

OFFICERS AND NICHOLAS COME OUT OF THE HOUSE. ONE OF THE SOLDIERS SPEAKS TO THE 1ST OFFICER.

FIRST OFFICER: What! Another spy?

SCOTCHMAN: I'm no spy. I am from the Cowcaddens.

SECOND OFFICER: He speaks English.

SCOTCHMAN: No, that's Scotch. I have come to dine with the Colonel. I knew him well when he was over in my country.

FIRST OFFICER: Well, the Colonel will be here directly and then you can speak to him. Meanwhile I suppose we must put you on parole.

SCOTCHMAN: Thanks.

HE GOES UP TO THE TWO SOLDIERS, TAKES 2 COINS OUT OF HIS POCKET.

SCOTCHMAN: I wonder if you will understand this language – there's a Bobsky. Go to Blazesky – it was not your fault.

3

NICHOLAS: You know you should always speak French, a lot of Russians understand French who don't understand English. If ever you are in trouble again, speak in French.

SCOTCHMAN: And how do you do that?

NICHOLAS: Well, first of all you say "Parle vous Francais.

SCOTCHMAN: Oh! Is that all, that's easy enough. "Parle vous Francais."

THE COLONEL COMES OUT OF THE HOUSE.

FIRST OFFICER: Colonel, here's a visitor.

SCOTCHMAN: (ASIDE) Oh Lor, how am I going to get out of this?

FIRST OFFICER: He says he knew you when you were over in their country.

SCOTCHMAN: How do you do?

COLONEL: I don't seem to remember your face – I don't think I ever saw you before.

SCOTCHMAN: Oh yes, don't you remember?

COLONEL: No, I'm sure I don't remember. I never was in England in my life, but anyway, since you are a Britisher, you are quite welcome.

SCOTCHMAN: Thanks. (ASIDE) I got out of that very well.

OFFICERS ARRIVE ON HORSEBACK.

OFFICER: Has he come yet?

SCOTCHMAN: (COMING FORWARD) Oh yes, I am here right enough.

THEY ALL LAUGH.

COLONEL: No, he has not arrived but I am expecting him every minute now.

4

A COSSACK RIDES IN ON HORSEBACK AND SALUTES.

THE GENERAL ARRIVES IN A TROIKA A THREE HORSE SLEIGH WITH A GUARD OF 4 OUTRIDERS. THEY ALL SALUTE AND THE GENERAL PASSES INTO THE HOUSE FOLLOWED BY THE COLONEL.

MAJOR: Why, it's ---

HIS WIFE: Hush.

THE COLONEL COMES OUT OF THE HOUSE WITH NICHOLAS.

COLONEL: Nicholas, I am entrusting you with a most important mission – dangerous no doubt, but I know that you are a man full of courage and resource in the face of danger. Have four men to accompany you, pick them out yourself, and be ready in half an hour. You will take two days' rations.

MAJOR'S WIFE: (ON THE BALCONY) That man must not get there. We must know what's in that message. Listen.

COLONEL: You take this letter to General -----at----- Deliver it into his hands only and until then don't let it leave your body but with your life. Your best road is through the village of-----.

NICHOLAS: Colonel, I am proud to do this service and very glad on another account. My dear Mother lives at ----- . Might I ask a great favour of your permission to take a short meal with her – say only ten minutes. It may be the last time I shall see her.

COLONEL: My boy, you can spend half an hour with her if you wish but don't delay longer than that. Save time now and be prepared to start earlier. As soon as possible. I will give you the letter when you are ready.

NICHOLAS SALUTES AND EXIT.

5

MAJOR'S WIFE: (ON THE BALCONY) You must stop that man. The General has put something most important in that note and you must get it. The Pasha would never forgive you letting anything like that escape you or him.

MAJOR: Yes, but how are we going to get it?

MAJOR'S WIFE: Write a note to Captain ----- at----- . Quick – here's a pencil. "Look out for 5 Cossacks at about noon tomorrow." (it will take them

all that time to get there.) "Important despatches to General ."
Here's an envelope. Quick.

MAJOR: Now you are a wonderful woman. How on earth is this going to
Captain-----?

MAJOR'S WIFE: You know Dimitri. He understands. He is here waiting for my signal.
He has been waiting for three days for something to do.

MAJOR: Supposing he is caught?

MAJOR'S WIFE: Dimitri is faithful, he will swallow that note rather than give it up.

MAJOR'S WIFE LAUGHS RATHER LOUD AND THE BEGGARMAN
COMES FROM BEHIND THE HOUSE. SHE TAKES THE LETTER
FROM THE MAJOR AND DROPS IT TO THE GROUND – THE
BEGGARMAN PICKS IT UP AND RUNS OFF.

A FILE OF SOLDIERS MARCH ON WITH A SERGEANT, AN
OFFICER COMES OUT OF THE HOUSE WITH THE SCOTCHMAN.

OFFICER: You are a funny fellow and quite good company, but I think you ought
to be fighting.

THE SCOTCHMAN LAUGHS.

SCOTCHMAN: Quite so, but I have not had a chance yet.

OFFICER: (JOKINGLY) Oh, we will give you a rifle and a uniform.

SCOTCHMAN: Good enough – where are they?

6

THEY GO INTO THE HOUSE AND SERGEANT AND SOLDIERS
MARCH OFF.

ALL THE OFFICERS COME OUT OF THE HOUSE LAUGHING.

FOUR COSSACKS RIDE ACROSS THEN NICHOLAS ON HIS
HORSE.

COLONEL: (SPEAKING TO NICHOLAS) Nicholas, the General salutes you and
wishes you all good luck.

THE GENERAL APPEARS IN THE DOORWAY, NICHOLAS
SALUTES AND RIDES OFF.

END OF SCENE 1.

7

SCENE II

A VILLAGE.

PEASANTS SINGING A HYMN. AFTER THE HYMN ONE OLD MAN STARTS CHOPPING WOOD, AN OLD WOMAN HELPING HIM, OTHERS PASS UP THROUGH THE VILLAGE WITH PONIES, BUNDLES ETC.

SHOPKEEPER: If it wasn't for my bad leg, I should go too. Wasn't I at Blebner. The devil take those Turks for breaking my hip. War is a fine thing.

MOTHER: I don't like War – I hate it – it belongs to the devil. They shan't take you (TO HER SON) my darling.

SHOPKEEPER: What is to be must be.

YOUNG BROTHER: Oh Mother, I should like to be a soldier and I am almost old enough.

MOTHER: No, no, you shall not go.

YOUNG BROTHER: Brother Nicholas is a soldier and he is only a little older than I am. Why cannot I go and be a soldier like Nicholas?

LITTLE BOY: Yes, and I want to be a soldier too.

MOTHER: You will go to bed if you talk like that.

LITTLE BOY: I'd rather be a soldier than go to bed.

MOTHER: You must wait till you grow up to be as big as Nicholas and then there won't be any fighting, praise God.

A MAN COMES RUNNING DOWN THE VILLAGE CRYING OUT

See, see, the Cossacks.

PRIEST: Are you sure they are Cossacks. Let us pray they are not the enemy.

8

SHOPKEEPER: (RUNS UP THE SLOPE) Yes, they are Cossacks right enough.

THE COSSACKS COME DOWN THE SLOPE – NICHOLAS LAST.

NICHOLAS DISMOUNTS FROM HIS HORSE.

NICHOLAS: Is that my Mother.

MOTHER: (SCREAMS AND TURNS ROUND AND RUSHES OVER TO NICHOLAS) Oh Nicholas my son, my son (THEY EMBRACE)

MOTHER: Oh Nicholas, my darling boy. How glad I am to see you safe.

NICHOLAS: That's all right Mother.

MOTHER: What are you doing here?

NICHOLAS: I have just come to see you for half an hour, and we are going to have some soup and we are going to have –

THE YOUNG BROTHER COMES OUT OF THE HOUSE

YOUNG BROTHER: Why, it's Nicholas, Oh Nicholas, I am glad to see you.

MOTHER: Nicholas, you have not come to take -----away.

NICHOLAS: No Mother, I didn't come for that, but he will have to go all the same.

YOUNG BROTHER: (REJOICING) That's it, Nicholas, that's it, Oh I am going to be a soldier, I am going to be a soldier.

MOTHER: What is to be must be.

THE PRIEST COMES FORWARD.

PRIEST: Nicholas, how is the fighting going?

9

NICHOLAS: Better and better, but why don't you fight Father?

PRIEST: What I, kill human beings, I destroy lives – what do you take me for?

NICHOLAS: You are not a coward.

PRIEST: I think not but when I hear the tales of horror that make my blood freeze and my heart groan, I feel a sinful desire to smash the heads of these wretches who butcher women and infants. I know the feeling is wrong, I ought to forgive them and pray for them, but the devil leaks out of me sometimes.

NICHOLAS: If you saw these little ones in any peril, would you fight?

PRIEST: The old devil is kicking in me. My blood beats hot. Get thee behind me Satan. Oh, if I could only see these deluded murderers to speak with them and prepare their erring souls before they are sent to ask for that mercy which they never showed to others. Nicholas, you want me to engage in a wicked deed. My cloth forbids violence. Here, give me a rifle. Don't trust pistols, the steel's the thing, the bayonet is more reliable and doesn't miss fire. Use the point of it. Lord forgive me, I am teaching the boy how to murder, but if ----- has to go, I must go and look after him.

SHOPKEEPER: (COMING OUT WITH A RIFLE IN HIS HAND) Go, of course he will go. (HE WALKS OVER TO YOUNGER BROTHER) Here, sonny, here is my rifle, it is as good as ever it was and you shall have it.

YOUNG BROTHER: Oh thanks, thanks, it is a good one. Did you speak Mother?

MOTHER: No, no.

SHOPKEEPER: Now, my son, remember this, always obey your officers, keep your rifle clean, don't waste your bullets.

MOTHER SIGHS.

YOUNG BROTHER: (TO MOTHER) You are sorry I am going?

MOTHER: It is God's will my son and the wish of our little Father. I must not complain.

10

YOUNG BROTHER: I will come back to you Mother, I will surely come back and perhaps I will bring you a medal.

MOTHER: Only return safe my son, I ask nothing of God but your life, nothing but that (SHE WEEPS)

NICHOLAS: Come, come Mother, this is no time for weeping. Everything will come out all right at the end. Let's have some fun.

COSSACKS DANCE.

AT THE END OF THE DANCE NICHOLAS SPEAKS.

NICHOLAS: Now, we must be off (HE EMBRACES HIS MOTHER) The Lord keep you my brave little Mother, I shall return one day.

SOME TURKISH SOLDIERS APPEAR AT EACH SIDE – A SHOUT FROM THE TURKISH OFFICER.

TURKISH OFFICER: Hold up your hands everybody.

EVERYBODY HOLDS UP.

TURKISH OFFICER: One of you has in his possession a letter. I must have that letter.

YOUNG BROTHER: (ASIDE TO THE PRIEST) Father, I have my gun. Mustn't I shoot that man?

PRIEST: No, my son.

YOUNG BROTHER: Why Father?

PRIEST: He would shoot you.

TURKISH OFFICER: I want that letter.

11

YOUNGER BROTHER RAISES HIS RIFLE AND SHOOTS. THE TURKISH OFFICER FALLS. EVERYBODY IS PARALYSED FOR THE MOMENT, THEN THE COSSACKS SEIZE THEIR ARMS AND THE YOUNGER BROTHER CRIES OUT "Now I am a soldier." THE COSSACKS ARE ALL SHOT DOWN EXCEPT NICHOLAS WHO LEAPS ON HIS HORSE AND ESCAPES UP THE SLOPE, TURKISH SOLDIERS FIRING AFTER HIM.

END OF SCENE II.

12

SCENE III

AN OUTPOST.

SENTRY BOX ON THE BANK OF THE RIVER. LARGE BLOCKS OF ICE ARE FLOATING ON THE WATER. SERGEANT & FOUR MEN MARCH ON. ONE OF THE MEN IS THE SCOTCHMAN.

SERGEANT: Halt. No. 4 three paces forward. Now then, I am going to leave you here on sentry duty.

SCOTCHMAN: What, all by myself?

SERGEANT: Yes, all by yourself. If anyone tries to pass you, challenge them. Let no-one pass without the password.

SCOTCHMAN: And what is the password?

SERGEANT WHISPERS TO HIM.

SERGEANT: Now look out for Turks or Germans. Don't shoot off your gun unless it is absolutely necessary. Right turn.

SCOTCHMAN: Sergeant.

SERGEANT: Halt – what is it now?

SCOTCHMAN: Let that little fellow at the back stay with me.

SERGEANT: NO.

SCOTCHMAN: Sergeant, just a minute.

SERGEANT GOES UP TO HIM.

13

SCOTCHMAN: I will give you five bobsky to leave the little fellow with me.

SERGEANT: NO. And I forgot to tell you that while you are looking for Turks or Germans, keep your eye open for Bears.

SCOTCHMAN: Bears.

SERGEANT: Yes, Bears. There's a lot of them round these parts. What's that in your pocket?

SCOTCHMAN: Oh, that. Oh that's extra ammunition.

SERGEANT: Well, we'll hope you won't be needing it.

SCOTCHMAN: Am hoping I will.

SERGEANT: QUICK MARCH.

SERGEANT AND SOLDIERS GO OFF.

SCOTCHMAN: Well, I don't half relish being all by myself in a big cold place like this. I almost wish I was back at home in Glasgow where there is no snow and it is nice and warm. Ah well, I think I will take a walk (HE WALKS UP AND DOWN) It's a bad draught and maybe I am better inside. (HE GOES INTO THE SENTRY BOX) I mind I was once in one of these things when I was working in the tram lines. Ah well, I think I will take a drink. Extra ammunition and the Sergeant swallowed it – that reminds me I will swallow another. You know they are teetotal in the Russian army and I am sure I don't know what I am going to do when this lot's gone. Ah well, you cannot have your cake and eat it and I suppose by the same rule, you cannot have your whisky and drink it, unless you are in Glasgow.

NOISE OUTSIDE.

What the devil's that? Perhaps it's a Turk. I really don't want to see any of those fellows, I am not anxious but I hope I will see them before they see me. Och, it was only a bird. I wonder how Jean is getting on without me. I can see her when I get back again, I can see her running down the path to meet me, I can see her arms outstretched, I can see the tears in her eyes, I

14

can hear her crying out "Sandy, Sandy, are ye back again, after all the long time and all the fighting. Oh Sandy, my darling Sandy, San ---

A BEAR LOOKS ROUND THE SENTRY BOX, HE TURNS AND SEES THE BEAR LOOKING AT HIM. HE WALKS ROUND THE SENTRY BOX, THE BEAR FOLLOWING HIM, HE GETS UP ON TOP OF THE SENTRY BOX, THE BEAR CATCHES HIM BY THE LEG AND TEARS PART OF HIS TROUSERS AWAY. THE BEAR THEN GOES AWAY SOME DISTANCE FROM THE BOX AND THE SCOTCHMAN THROWS THINGS AT HIM, HIS CAP, HIS WALLET, ALL THE TIME CALLING LOUDLY FOR HIS SERGEANT. HE TRIES TO SHOOT THE BEAR BUT THE GUN MISSES FIRE. THE BEAR GOES ROUND TO THE BACK OF THE SENTRY BOX AND GRABS THE RIFLE AND SNAPS IT IN TWO, THE BEAR THEN COMMENCES TO ROCK THE SENTRY BOX BACKWARDS AND FORWARDS. THE SCOTCHMAN SLIPS OFF FORWARD AND STANDS IN FRONT OF THE BOX AND THE BEAR PUSHES THE BOX OVER ON TOP OF HIM – THE BEAR WALKS ALL ROUND THE BOX AND THAN GOES OFF SOME DISTANCE. THE SCOTCHMAN TURNS THE BOX UP SIDEWAYS AND HURRIES OUT, TAKES A PIECE OF BACON FROM HIS WALLET AND DROPS IT THROUGH THE SIDE HOLE OF THE SENTRY BOX WHICH IS NOW LYING ON ITS SIDE – THE BEAR GOES UP AND INTO THE BOX FOR THE BACON, THE SCOTCHMAN BANGS THE BOX OVER ON TOP OF HIM AND JUMPS ON TOP OF IT AND DANCES A FLING. HE THEN SITS ON THE BOX PLAYING A TATTOO ON THE SIDE OF IT WITH HIS HEELS. THE BEAR GRABS THE SKIRT OF HIS COAT THROUGH THE HOLE AND TEARS IT OFF.

NICHOLAS RIDES UP TO THE BANK.

NICHOLAS: The ice has gone, how am I going to cross?

SCOTCHMAN: Hold up there and give the password. You look like a Russian soldier but there is no knowing these days who people are.

NICHOLAS: Why, it's Sandy.

SCOTCHMAN: Oh! And it's Mr. Nicholas and it's funny that you should come this way because the password is Nicholas.

15

NICHOLAS: Well I have got to get back to Headquarters tonight and I don't know how I am going to cross here.

SCOTCHMAN: Swim it.

NICHOLAS: Not in this weather if I can help it. I will trust to the horse's intelligence.

HE TAKES THE HORSE UP TO THE BANK AND THE HORSE JUMPS ACROSS THE ICE FROM BLOCK TO BLOCK TO THE OTHER SIDE, JUST AS A TURKISH SOLDIER COMES UP TO THE BANK.

SCOTCHMAN: (HOLDING UP THE BUTT END OF HIS RIFLE) Halt and give the password.

TURKISH SOLDIER LAUGHS, COMES FORWARD AND SANDY RUNS AWAY AND HIDES BEHIND THE BOX. THE TURKISH SOLDIER FOLLOWS HIM ROUND THE BOX WITH A PISTOL – AS HE COMES ROUND THE BOX, SANDY PULLS THE BOX UP AND THE BEAR COMES OUT AND GRABS THE TURK. THE BEAR AND THE TURK STRUGGLE TOGETHER WHILE SANDY DANCES A HIGHLAND FLING.

END OF SCENE III.

16

SCENE IV

OFFICERS' QUARTERS.

Group of Officers.

1st OFFICER: There's a rumour that we leave tonight.

2nd OFFICER: That's good – I'm about tired of waiting about here. It gets on one's nerves.

NICHOLAS GALLOPS IN.

1ST OFFICER: Hullo Nicholas, back already. You must have ridden pretty hard.

NICHOLAS: (TO THE SOLDIER WHO IS HOLDING HIS HORSE) Give her the best bed that ever a horse had and a good feed. (HE TURNS TO THE OFFICERS) Yes, I have come a long way and I have come in very little time. Where's the Colonel?

COLONEL WALKS OUT OF THE HOUSE.

COLONEL: Ah! Nicholas, you are back?

NICHOLAS: Yes Colonel, and here's the General's answer.

GIVES HIM THE LETTER AND THE COLONEL OPENS IT AND READS.

COLONEL: It is what we anticipated, we move forward tonight.

17

NICHOLAS: Colonel, I am very sorry to tell you that there is a traitor among us. I was stopped at the village of by a Turkish officer and a Company. He must have known my errand for he asked me pointblank for the letter I was carrying.

DURING THIS PIECE THE MAJOR'S WIFE IS ON THE BALCONY.

My four men I left behind me, three dead and one wounded and I don't expect him to recover, but before the fight was over, I can assure you we gave a good account of ourselves. I escaped myself with a slight wound.

COLONEL: Do you mean to say that you came away and left your Mother to the mercy of the Turks that were left alive.

NICHOLAS: I think Sir that I left her in safe hands. I don't think there was much left of those Turks after the villagers had finished with them, besides I had to consider my duty.

COLONEL: Is there anyone that you suspect of this treachery.

NICHOLAS: Well, of course Colonel, there is a German woman in the house.

COLONEL: You mean the Major's wife.

NICHOLAS: Yes, I think it would be as well if something were done in that direction. Where is the Major?

COLONEL: (TO ONE OF THE OFFICERS) Ask the Major to come and speak to me, will you? (THEN HE SPEAKS TO NICHOLAS) If your suspicions are true, it will not be the first man who has got into trouble through a German woman, but I hope you are mistaken.

OFFICER: (COMING OUT OF THE HOUSE) The Major is not in the house Sir and has not been seen since last night.

COLONEL: (TO NICHOLAS) that looks bad.

THE MAJOR'S WIFE HAS ALL THE TIME BEEN LISTENING ON THE BALCONY.

18

NICHOLAS: I should arrest that woman, Sir, at once. Under any circumstances she is of an enemy people.

THERE IS A REPORT OF A PISTOL AND THE WOMAN ON THE BALCONY FALLS DOWN.

TWO OFFICERS AND NICHOLAS RUN UPSTAIRS AND PICK THE WOMAN UP.

NICHOLAS: (SPEAKS FROM THE BALCONY) Colonel, as far as she's concerned, there is no need for any action, she is dead.

GENERAL BUSTLE AND COMMOTION, SLEIGHS, HORSES, SOLDIERS ALL CROSS, THE GENERAL'S TROIKA WITH HIS GUARD OF HONOUR LAST.

END OF SCENE IV.

19

SCENE V.

THE RIDGE.

A LONG SLOPE LEADING RIGHT UP TO THE BACK OF THE STAGE. TURKISH SOLDIERS RETREATING UP THE SLOPE FIRING. RUSSIAN SOLDIERS FOLLOWING ON, THE SCOTCHMAN, PRIEST AND YOUNGER BROTHER AMONGST THEM. THE SOLDIERS THROW THEMSELVES DOWN AT THE FOOT OF THE SLOPE FIRING UP IT. AT THE END OF THE FIRING.

SCOTCHMAN: That last bit was a bit hot wasn't it?

PRIEST: Terrible, I am afraid I have killed somebody. I fear I have sent some of them to their last account up there. (POINTING UP)

SCOTCHMAN: NO (POINTING DOWN) That's the way they'd go.

PRIEST: I will have to answer for this hereafter.

SCOTCHMAN: Oh! Be easy about it. Devil a question you will ever be asked about it. Look out, here they come again.

TURKS APPEAR AT THE TOP OF THE SLOPE FIRING – THE RUSSIANS RETURN THE FIRE AND CHARGE UP THE SLOPE – BEHIND THEM COME CAVALRY AND SLEIGHS WHO CHARGE UP THE SLOPE IN A BLINDING SNOWSTORM.

END OF SCENE V.

20

SCENE VI.

THE RIVER OF ICE.

OWING TO THE NOISE OF THE WATER, THERE IS NO DIALOGUE
IN THIS SCENE.

THE SCENE REPRESENTS A FROZEN WATERFALL. ON THE
CREST OF THE WATERFALL SOLDIERS ARE STRUGGLING.
AFTER A WHILE THE ICE FALLS DOWN AND THE SOLDIERS AND
HORSES ARE PRECIPITATED INTO THE WATER. AS THE ICE
FALLS, IT FORMS A STEEP SLOPE DOWN WHICH FALL MEN,
HORSES, BIG BLOCKS OF ICE AND SNOW – THE RELEASED
WATERS OF THE RIVER WASHING DOWN ALL BEFORE THEM.

CURTAIN.
