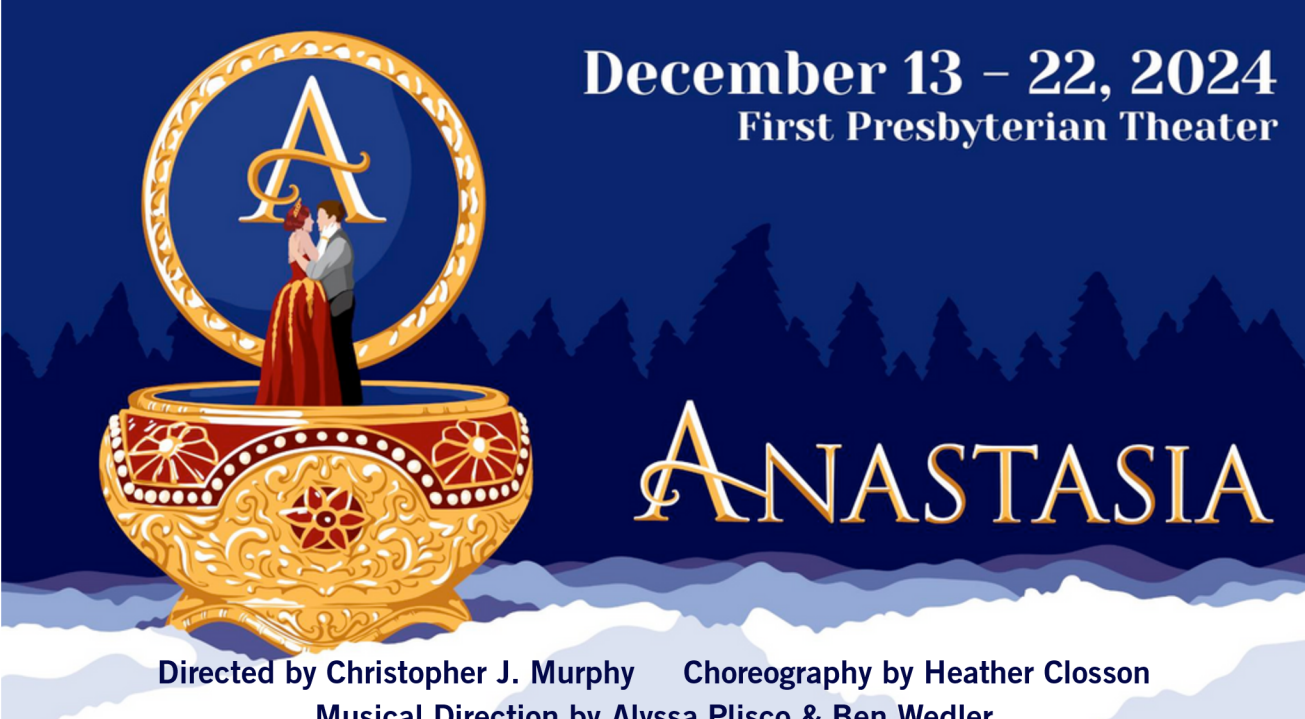


Fort Wayne  
**youtheatre**  
 **AUDITION PACKET**



**December 13 – 22, 2024**  
First Presbyterian Theater

**ANASTASIA**

Directed by Christopher J. Murphy    Choreography by Heather Closson  
Musical Direction by Alyssa Plisco & Ben Wedler

**OPEN AUDITIONS: Sept. 30 & Oct. 1 (4-7PM)**

**CALL-BACK: Oct. 2, 2024 (4:30- 6:30PM)**

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**Open Audition Spots by Reservation Only.**  
**Sign up at [FortWayneYoutheatre.org/auditions](https://FortWayneYoutheatre.org/auditions)**



## AUDITION NOTICE: DATES & TIMES



### OPEN AUDITIONS: Monday, Sept. 30 & Tuesday, Oct. 1, 2024

- EVERYONE must SIGN UP online for a one hour (4-5PM / 5-6PM / 6-7PM) audition spot one of these days.
- Fill out & bring an audition form and ACCURATELY COMPLETED conflict sheet. Paper copies will be available at auditions if you need to fill it out there.
- Arrive at least 5-10 minutes prior to your audition time (more if you need to fill out the audition form there).
- Location: Auer Center for Arts & Culture, 300 East Main Street. (Enter the Main Lobby entrance & look for Youththeatre audition check-in.)

### *Everyone should be prepared to...*

- Sing ONE of the Pre-Selected Audition Songs. Sheet music is available in the Audition Packet and tracks to rehearse with are available at [FortWayneYouththeatre.org/auditions](http://FortWayneYouththeatre.org/auditions). Songs may, but do not NEED to be memorized.
- Perform ONE of the Pre-Selected Audition Sides in this packet. This may, but does not NEED to be memorized.
- Learn a brief Dance Audition. Please wear clothes/shoes you can move freely in.

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### CALL-BACK: Wednesday, Oct. 2, 2024

- 4:30- 6:30PM
- Location: Auer Center for Arts & Culture, 300 East Main Street. (Enter the Main Lobby entrance & look for Youththeatre audition check-in.)
- Actors needed at Call-Backs will be notified via call or text Monday or Tuesday following Open Auditions.
- Call-Back Sides & Songs are in the Audition Packet.
- Some may be asked to dance & should wear clothes/shoes they can move freely in.

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**CAST LIST AVAILABLE:** Monday, Oct. 7 on Youththeatre's FB & Instagram.

**REHEARSALS:** Mondays- Fridays, Oct. 21-Dec. 6 (4:30- 6:30/7:00PM). Note: No Rehearsal Thanksgiving Thurs. & Fri.

**TECH SUNDAY:** Sunday, Dec. 8 (Noon- 5:00PM)

**TECH WEEK:** Monday, Dec. 9-Thursdays, Dec. 13 (4:30- 8:00PM)

**NOTE ABOUT REHEARSALS:** Not all actors will be called for all dates & times. Schedules will be made after casting. No rehearsal 11/27, 11/28 or 11/29 for Thanksgiving. All Cast & Crew are required at all Tech Rehearsals & Performances.

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### MAINSTAGE PERFORMANCES:

**Public Performances @ FPT:** Dec. 13 (7PM), 14 (3PM), 15 (3PM), 20 (7PM), 21 (3PM), 22 (3PM)

**School Performance @ FPT:** Oct. 16 (10AM)

**Sensory Friendly Performance @ FPT:** Dec. 19 (7PMPM / - 6:30PM Touch Tour)

**Sponsor Performance @ FPT:** Dec. 21 (Noon)

### ADDITIONAL PERFORMANCES:

**Breakfast with Santa Event:** Dec. 21 (10AM) Note: Only a few select/available cast are needed.

**Embassy Breakfast with Santa Events:** Nov. 29 & 30 (10-10:30AM) Note: Only a few select/available cast are needed.

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### ABOUT THE SHOW:

Her past is a mystery. Her future is an adventure. Inspired by the beloved film, Anastasia transports us from the twilight of the Russian Empire to the euphoria of Paris in the 1920s as a brave young woman sets out to discover if she's the legendary Russian Princess. Pursued by a ruthless Soviet officer determined to silence her, Anya enlists the aid of a dashing conman and a lovable ex-aristocrat. Together, they embark on an epic adventure to help her find home, love, and family. Featuring favorites from the hit animated film, "Journey to the Past" and "Once Upon a December," Anastasia is a spectacular musical about discovering who you are and defining who you're meant to be.



## AUDITION NOTICE: CHARACTERS



Fort Wayne Youththeatre seeks approx. 35 performers ages 9 - Seniors in High School for the following roles. We encourage performers of all races and ethnicities, genders and abilities to audition. Reading skills required.

- **YOUNG ANASTASIA** – Female. A precocious but lovable young princess.
- **THE DOWAGER EMPRESS** – Female. True royalty, and she knows it. Anastasia's paternal grandmother, she is a regal older woman stricken with grief at losing her family.
- **TSAR NICHOLAS II** – Male. The “King” of Russia. Not quite as serious as his mother, The Dowager Empress, especially with his young daughter Anastasia who fills him with joy and love.
- **TSARINA ALEXANDRA FYODORONVA** – Female. The “Queen” of Russia. The Tsar's wife and Anastasia's loving but strict mother.
- **ANYA** – Female. Her bravery, tenacity and perseverance make her the hero of the story, even though she's also the princess. An innate likeability and natural sense of comedic timing are both helpful for this street-smart lost princess. This role requires your strongest singer and actor, as Anya has multiple solos and must portray a large emotional range throughout the show.
- **GLEB VAGANOV** – Male. The strait-laced Soviet officer with a softer side who is tasked with locating Anya. Though Gleb is the “bad guy” of the story, in his mind, he's the hero – he truly believes in the Soviet cause and is doing his best to be a good soldier.
- **DMITRY** – Male. A street urchin turned con artist. Though his career choices aren't necessarily honest, Dmitry has a heart of gold and ultimately chooses what's best for Anya, despite what he might want for himself.
- **VLAD POPOV** – Male. A charming, jovial, intelligent character who should be played by an actor with great comic timing. Vlad serves as friend to Dmitry, the trio's “in” with Lily, and as the buffer between Dmitry and Anya's budding romance.
- **COUNT or COUNTESS IPOLITOV** – A great featured acting and singing role who sings lead on the stirring “Stay, I Pray You.”
- **COUNT LEOPOLD** – Male. A displaced Russian royal living in Paris.
- **LILY** – Female. The life of the party! She is the Dowager Empress's lady-in-waiting, and former royalty herself. She loves everything 1920s Paris has to offer. She and Vlad rekindle an old romance in Act II.
- **LUDA, GALINA, ALEXEI, SASHA, NIKOLA, MIRA, MIKHAIL and the MARKETEERS** – These roles require featured lines and solos.
- **The RUSSIAN COURT**, including the PHOTOGRAPHER, Anastasia's THREE SISTERS, her BROTHER, and other members of the COURT – appear throughout the show as figments of Anya's lost memories.
- **ADDITIONAL ENSEMBLE OF FEATURED ROLES, DANCERS, PARISIANS, RUSSIANS, ETC.**



## Remember...

Don't think of an audition as a competition. Think of it as a chance to do something you love to do- perform! For however long you're up there, that role is yours. Make the most of it. Be creative. **HAVE FUN!**

The Directors are all rooting for you to succeed!

### General Audition Tips...

- **BE PREPARED.**

Directors are impressed by actors who care.  
Know the show. Read the script. Listen to the music.

- **BE ON TIME.**

- **ALWAYS PAY ATTENTION.**

Listen quietly to others. It is polite...PLUS you learn from what they do.

- **REMEMBER, YOU ARE AUDITIONING ON-STAGE & OFF.**

The directors are always watching.

- **DON'T APOLOGIZE OR MAKE EXCUSES.**

Director's can tell when you're sick. Just do the best you can.

- **GIVE IT 150%.**

Do your absolute best, then...

- **LET IT GO.**

Whatever happens happens. IT'S ONLY A PLAY!!!

### Reading Audition Tips...

- **BE SEEN!**

Don't hide behind your script.  
Hold it about chest level so we can see your face.

- **BE HEARD!!**

Project your voice so directors can hear & understand you.

- **BE CONFIDENT (even if it's fake)**

Plant your feet. Use your face, your hands, your whole body to communicate.

- **LISTEN TO YOUR FELLOW ACTORS!!!**

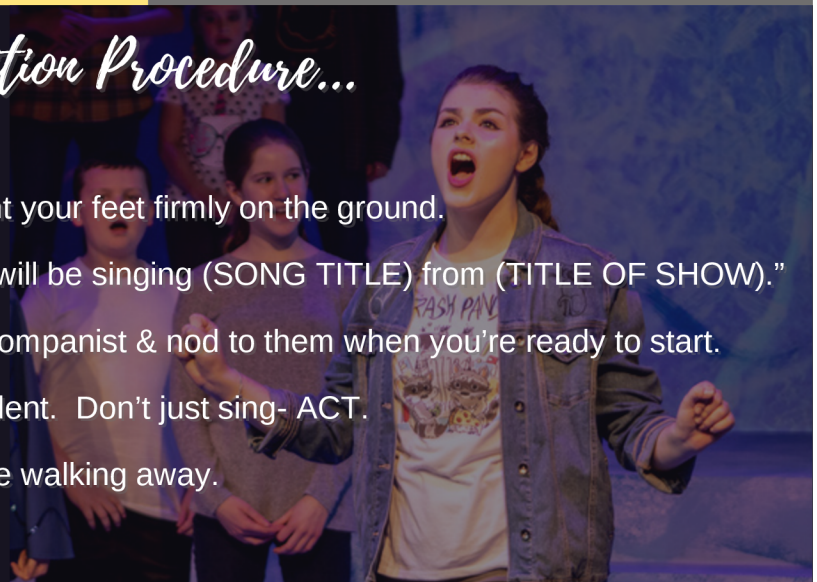
Pay attention & react to what they do.

- **DON'T JUST READ, ACT!!!!**

Directors know you can read.  
Show them you can ACT!

### Youth Theatre Musical Vocal Audition Procedure...

- Enter
- Go to your spot in front of the Directors & plant your feet firmly on the ground.
- Say "Hello, my name is (YOUR NAME) and I will be singing (SONG TITLE) from (TITLE OF SHOW)."
- Make eye contact with the Music Director/Accompanist & nod to them when you're ready to start.
- Sing your song. Be loud. Be clear. Be confident. Don't just sing- ACT.
- When finished singing, say "Thank you" before walking away.
- Exit.



# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: LAND OF YESTERDAY- Page 1

Those Auditioning for: Lily, Ensemble & All but Anya, Dmitri, Young Anastasia & Dowager, Countess Ipolotov

**Start**

86 **LILY:** [88] Keep tempo up (Tempo primo, not presto)

The night's young and Rus-sians are mad, so...

*lunga*

*sfz* *p*

(The DANCERS begin to get up off the floor, roused by the unstoppable LILY.)

90 **Slowly, impishly** **ALL:** *p*

let's live in the land of yes - ter-day. Live in the grand im - per - i - al hey-day.

Em C7 B7

94 *mp* *molto accel.*

Let's live in the land of yes - ter-day Rus - sia!\_\_\_ Hush - a!\_\_\_

Em C7 B7 *molto accel.* *f* *p*

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: LAND OF YESTERDAY- Page 2

Those Auditioning for: Lily, Ensemble & All but Anya, Dmitri, Young Anastasia & Dowager, Countess Ipolotov

Tempo Primo

98 **LILY:**

Let's brush off the days of old— and let's hold the world at

Em B/D# Em/D A/C  
*accel.*

101 **Brightly**

bay!

*mp*  
 C7

104 **ALL:** **LILY & LEOPOLD:** **ALL:**

Yes, here's to— Rus - sial— Here's to—

*f* Em/B C/E Em/B

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: LAND OF YESTERDAY- Page 3

Those Auditioning for: Lily, Ensemble & All but Anya, Dmitri, Young Anastasia & Dowager, Countess Ipolotov

108

Rus - sia! Here's to Rus - sia!

C7 Em/B

111

LILY:  
Land Of Yes - ter -

ALL:  
Land Of Yes - ter -

F#7 *poco a poco cresc.* F#7 C7 B7

115

day! Ooh

day!

**Stop**

ff Em C7

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: ONCE UPON A DECEMBER- Page 1

Those auditioning for: Young Anastasia, Dowager Empress, Countess Ipolotov

*Anastasia The Musical: Youth Edition*

### Prologue: Once Upon A December

2

CUE:

THE DOWAGER EMPRESS: Sssh, our little secret.

(THE DOWAGER EMPRESS gives YOUNG ANASTASIA  
a small music box and shows her how to open and wind it.)

Misterioso ♩ = 138

(THE DOWAGER EMPRESS:) Our lullaby.

(THE DOWAGER EMPRESS:) When you play it, think of an old woman who loves you very, very much.

**Start**

(THE DOWAGER EMPRESS:)



## AUDITION NOTICE: AUDITION SONGS

### OPEN AUDITION SONG: ONCE UPON A DECEMBER- Page 2

Those auditioning for: Young Anastasia, Dowager Empress, Countess Ipolotov

13

glow - ing dim as an em - ber,

This system contains measures 13 through 16. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A slur covers the piano accompaniment across all four measures.

17

things my heart used to know,

This system contains measures 17 through 20. It continues the vocal line and piano accompaniment from the previous system. The piano accompaniment remains consistent with eighth-note patterns.

21

things it yearns to re - mem - ber...

Rit.

rit.

This system contains measures 21 through 24. It concludes the vocal line and piano accompaniment. The piano part includes a 'rit.' (ritardando) marking in the final measure. The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: ONCE UPON A DECEMBER- Page 3

Those auditioning for: Young Anastasia, Dowager Empress, Countess Ipolotov

25 *mp*

And a song some - one sings

*mp* *poco rit.*

30 **A tempo** **Poco rit.**

once up - on a De - cem

*mp* *poco rit.*

34 **Poco mosso** *(The TSARINA ALEXANDRA FYODOROVNA and the TSAR NICHOLAS II enter.)* **Stop**

ber.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: JOURNEY TO THE PAST- Page 1

Those auditioning for: Anya

**Start ANYA**

103 A tempo

One step\_ at\_ a 'time, one hope, then\_ an - oth - er,

107

who knows where\_ this road may go?\_

111

Back to\_ who\_ I was. On to\_ find\_ my fu - ture.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: JOURNEY TO THE PAST- Page 2

Those auditioning for: Anya

115

Things my heart still needs to know. Yes,

*mf*

*pp.*

Detailed description: This system contains measures 115 through 118. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed at the end of the system.

119

let this be a sign! Let this road be mine!

Detailed description: This system contains measures 119 through 122. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with a similar pattern to the previous system.

123

Let it lead me to my past, and

Detailed description: This system contains measures 123 through 126. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords.

127

bring me home at

*Poco rall.*

*poco rall.*

Detailed description: This system contains measures 127 through 130. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords. A dynamic marking of *poco rall.* is placed above the piano part in the final measure.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: JOURNEY TO THE PAST- Page 3

Those auditioning for: Anya

**A tempo**

131 (ANYA:)

last!

SOPRANOS &  
ALTOS:

Ah

BARITONES:

Ah

*ff*

**Poco rall.**

135

div.

Ah

*poco rall.*

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: IN A CROWD OF THOUSANDS- Page 1

Those Auditioning for: Dmitry

*Anastasia The Musical: Youth Edition*

### In A Crowd Of Thousands

25

CUE:

ANYA: Do you really think I might be her?

DMITRY: I want to believe you're the little girl  
I saw once many years ago.

ANYA: I don't understand.

Freely

Moderato, with excitement

DMITRY:

It was June. I was ten. I still

*p* *mp*

This system contains the first four measures of the song. It features a vocal line for Dmitry and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and moves to mezzo-piano (*mp*) in the second measure. The vocal line starts with a rest in the first measure, then enters in the second measure with the lyrics 'It was June. I was ten. I still'.

think of that day now and then. A par - ade — and a girl.

This system contains measures 5 through 8. The vocal line continues with the lyrics 'think of that day now and then. A par - ade — and a girl.' The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

and a crowd of thou - sands... She sat straight as a queen. On-ly.

This system contains measures 9 through 12. The vocal line continues with the lyrics 'and a crowd of thou - sands... She sat straight as a queen. On-ly.' The piano accompaniment continues with the same rhythmic pattern.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: IN A CROWD OF THOUSANDS- Page 2

Those auditioning for: Dmitry

13

eight, but so proud and se-re-ne. How they cheered! — How I stared...

Detailed description: This system contains measures 13 through 16. The vocal line starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. Measure 13 begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 14 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 15 features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 16 has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Più mosso

17

in that crowd of thou-sands! Then I start-ed to run and to call out her name as the

Detailed description: This system contains measures 17 through 20. The tempo marking 'Più mosso' is placed above the staff. The vocal line continues with a treble clef and two flats. Measure 17 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 18 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 19 features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 20 has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with a steady eighth-note bass line and chords.

21

crowd on the road went wild! I reached out with my hand, and looked up and then she

Detailed description: This system contains measures 21 through 24. The vocal line continues with a treble clef and two flats. Measure 21 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 22 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 23 features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 24 has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with a steady eighth-note bass line and chords.

Rall. A tempo

25

smiled... The par - ade trav-eled on. With the

Detailed description: This system contains measures 25 through 28. The tempo markings 'Rall.' and 'A tempo' are placed above the staff. The vocal line continues with a treble clef and two flats. Measure 25 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 26 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 27 features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 28 has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment includes a 'rall.' marking and an 'f expansive' marking. The page number '124' is visible at the bottom.

# AUDITION NOTICE: AUDITION SONGS

## OPEN AUDITION SONG: IN A CROWD OF THOUSANDS- Page 3

Those auditioning for: Dmitri

29

sun in my eyes, she was gone. But if I were still ten

33

in that crowd of thou - sands I'd find her a -

ANYA: You're making  
me feel I was there, too.

DMITRY: Maybe you were.  
Make it part of your story.

37

**STOP**

Poco rit.

ANYA:

gain. A par -

subito p

poco rit.





## AUDITION NOTICE: AUDITION SIDES

### OPEN AUDITION SIDES

Everyone should be prepared to perform one of the following short monologues at their audition.

**Note:** Memorization is great, but not required.

#### Helpful Pronunciations:

Tsar (King of Russia) = Zar (like car with a "Z")

Neva (River) = Neeva (like the name Eva with an "N" before it)

Dmitry (A name) = Deh-mee-tree

Romanov (Last name of the Russian Royal family) = Roman-off

Bolshevik (Russian revolutionaries)= Bowl-shuh-vick

- **THE DOWAGER EMPRESS:** Do you know what it means to lose everything, young woman-my son, his children. Everything I loved and held dear with all my heart, all lost and gone in one terrible moment; and for what? The good of Russia? (She shakes her head and pauses.) I'll ask you one last time, be very careful what you answer. Who are you?!
- **ANYA:** What truth will you tell her, Dmitry? That I was a pawn in a scheme of yours? That you made me think I might be someone I never was or ever could be? ...I was desperate when I met you, Dmitry, but I wasn't dishonest. I hate you for that. No wonder you were dismissed from court. Men like you deserve every bad hand life deals you. I admired the way you were proud of who you were, Dmitry, despite your circumstances. And you taught me to be the same! And the whole time you were tricking me. (ANYA picks up a book.) Russian history. Save it for your next Anastasia!
- **GLEB:** We hear you, comrades! The revolution hears you! Yes, our way is long, the journey hard. The chains of the Romanovs were heavy. But we have broken them! Together we will forge a new Russia. A fair and compassionate Russia that will be the envy of all the world. That is the promise we have made. The Tsar's St. Petersburg is now the people's Leningrad!
- **DMITRY:** My father used to bring me here. He'd put me on his shoulders so I could have a better view. He'd say- "Bet you can see all the way to Finland from up there, Dima!" ...That's what he called me. There isn't a day I don't miss him.
- **VLAD POPOV:** It's a special train. Aristocrats and intellectuals. Everyone the Bolsheviks want to be rid of. It's a long trip. You have plenty of time to practice. In Paris, your first challenge will be the Dowager Empress's lady-in-waiting, the Countess Lily. No one has access to her majesty without her. Ah, my darling Lily- beautiful, voluptuous...married; everything I look for in a woman. I hope she's happy to see me. (to himself, with a smile.) Be honest, Vlad Popov, how could she not be?!
- **COUNT LEOPOLD:** Anastasia is a pathetic figment of the Dowager Empress's imagination! Eventually, I will be recognized as the sole beneficiary of the Tsar's estate!
- **LILY:** Thank God for The Neva Club. St. Petersburg on the sand. Only a fool would go back to the real thing. My husband was very sorry he did. Ten families were living in our ballroom alone. There were chickens in the wine cellar! It's not the Russia he remembers. Ah...Remember the great poet...Oh, I can't remember which one. We have so many. It doesn't matter. They all say the same thing- Past Glories, Present Grievs!
- **MARFA:** (clearly a horrible actress) I am the Grand Duchess Anastasia Romanov! It's me, Grandmamma! Your precious Anastasia! They shot me but I lived and I came all the way to Paris to tell you I'm alive.

## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 1:

#### Little Anastasia, Dowager Empress, Tsar, Tsarina

**LITTLE ANASTASIA:** Why must you go Nana?

**DOWAGER EMPRESS:** It's time to go, I've stayed too long here.

**LITTLE ANASTASIA:** Take me to Paris with you!

**DOWAGER EMPRESS:** You'll visit me with your sisters and little brother. There's a bridge there named for your grandfather, did you know that? The Pont Alexandre. He never saw it. We'll walk on it together. And we'll go to the ballet every night!

**LITTLE ANASTASIA:** Take me with you now.

**DOWAGER EMPRESS:** I already have, my darling Anastasia. Wherever I go, you'll always be with me. You're my favorite. Strong, not afraid of anything.

**LITTLE ANASTASIA:** Like you.

**DOWAGER EMPRESS:** Shh! Our little secret. Here is a music box for you. When you play it, think of an old woman who loves you very very much.

**TSARINA ALEXANDRA:** Have you said your prayers, my precious Anastasia?

**LITTLE ANASTASIA:** Yes, Mamma.

**TSARINA ALEXANDRA:** For your father, the Tsar, your sisters and brother, for Russia herself?

**LITTLE ANASTASIA:** Yes, Mamma.

**TSARINA ALEXANDRA:** What's this?

**DOWAGER EMPRESS:** A music box. So the child will remember me.

**TSARINA ALEXANDRA:** Better prayers than music boxes in these difficult times.

**TSAR NICHOLAS II:** It's the last ball of the winter season, Mamma. All Petersburg will be there.

**DOWAGER EMPRESS:** We've been through this.

**TSAR NICHOLAS II:** She's right, Nicky.

**TSAR NICHOLAS II:** Very well. (to Anastasia) The Tsar requests the first dance of the evening, mademoiselle.

**LITTLE ANASTASIA:** I am the Grand Duchess Anastasia Nikolaevna Romanov.



## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 2:

**Anya, Vlad, Dmitry**

**DMITRY:** What do you do?

**ANYA:** I washed dishes. Before that, I worked in the hospital in Perm.

**DMITRY:** That's a long way from here.

**ANYA:** I know. I walked it.

**DMITRY** (shocked) You walked here all the way from Perm? Who are you running from?

**ANYA:** I'm running to someone. I don't know who they are. But they're waiting for me in Paris.

**DMITRY:** You don't need papers. There's a canal out there. Jump in and start swimming. You'll be in Paris before you know it! She's crazy!

**ANYA:** I'm not crazy. Why are you so unkind?

**VLAD:** We were hoping you'd be someone else.

**ANYA:** Who?

**VLAD:** Someone who may not even exist.

**ANYA:** I've been in this room before. There was a play. Everyone was beautifully dressed. Afterwards, we danced. There was champagne. I stole a sip!

**VLAD:** Where are your manners, Dmitry? Get her some water. And a piece of that cheese too.

**DMITRY:** (clearly upset) This isn't a soup kitchen, Vlad. (VLAD points, and DMITRY goes offstage left to fetch the food.)

**ANYA:** You seem to be a gentleman. Even if your friend is not.

**VLAD:** A gentleman? (He laughs.) I haven't heard that word in a long time. (He smiles.) Life has not been easy for my young friend.

**ANYA:** Life has not been easy for anyone. (DMITRY appears with the water and gives it to ANYA.) Thank you.

**VLAD:** (to DMITRY) Don't be too quick about this one.

**DMITRY:** Her? Have you gone crazy too?

**VLAD:** (to ANYA) I'm Vlad. (He makes a grand gesture of bowing to her.) What's your name, dear? (In My Dreams begins.)

**ANYA:** I don't know.

**VLAD:** You don't know?

**ANYA:** They gave me a name at the hospital. Anya. They told me I had amnesia. ) There was nothing they could do about it.

**VLAD:** Tell us what you do remember.



## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 3:

#### Vlad & Lily

**LILY:** (Seeing him, surprised- maybe annoyed?) Oh! Vlad Popov!

**VLAD:** Aha!

**LILY:** I thought the Bolsheviks put you in front of a firing squad!

**VLAD:** They did. When they gave the order to fire, no one could pull the trigger.

**LILY:** I can't imagine why not.

**VLAD:** I still melt hearts, ma chere. Just as you still melt mine.

**VLAD:** I crossed a continent for this moment.

**LILY:** Still up to your old tricks? (She crosses to exit but VLAD stops her.)

**VLAD:** Admit you're happy to see me.

**LILY:** I'm glad you're not dead, but that's as far as I'm prepared to go. (She makes a scene of walking away from him. "Seductively".) (in a voice) What are you doing in Paris?

**VLAD:** Didn't you get my letter?

**LILY:** I did; and I promptly tore it up.

**VLAD:** You've grown hard, my darling Lily.

**LILY:** No harder than need be.

**VLAD:** My precious Lily.

**LILY:** I'm not the woman you remember, Vlad.

**VLAD:** No. You're even lovelier than I remember. (He takes her arm and kisses it after each word.) My hot-blooded. Sensual. Passionate- (She stops him.)

**LILY:** That was then. When the world was beautiful!

**VLAD:** We'll make it beautiful again! In Paris! The city of lovers!

**LILY:** If only we could.

**VLAD:** Ever since that first day in court when I saw you, I knew I was beneath you.

**LILY:** You're right, darling. You were.

## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 4:

#### Dowager Empress & Anya

**DOWAGER EMPRESS:** I shall be brief. Who are you?

**ANYA:** I didn't think you'd be so cruel.

**DOWAGER EMPRESS:** I'm old and impatient. Kindness has become a luxury.

**ANYA:** My Nana was the most loving woman imaginable.

**DOWAGER EMPRESS:** That was before they murdered everyone she loved. I'm trying to see the resemblance, I don't trust my eyes. (ANYA begins to smile.)

**ANYA:** You should wear spectacles. (She stops, realizing.) I'm sorry. (She turns away.)

**DOWAGER EMPRESS:** Name the three-

**ANYA:** (cutting her off) Why don't you want me to be her?

**DOWAGER EMPRESS:** I have found solace in my bitterness. It doesn't disappoint me. You Anastasias disappoint always do.

**ANYA:** If you give me a chance, maybe I won't.

**DOWAGER EMPRESS:** You all cry at some point. Do you rehearse? Tears will get you nowhere.

**ANYA:** Why did you come here?

**DOWAGER EMPRESS:** Your young man told me you were not part of his scheme. He thinks you very well might be my granddaughter. He says you've come to believe it yourself.

**ANYA:** I believe it with all my heart. But I can't be her unless you recognize me.

**DOWAGER EMPRESS:** You can't be anyone unless you first recognize yourself. I'll ask you one last time, be very careful what you answer. Who are you?!

**ANYA:** I don't know anymore. Who are you?

**DOWAGER EMPRESS:** An old woman, who remembers everything the way it should have been and nothing the way it was. I am unreliable; I am a historian of the heart. (She stops.) I want this fearful journey to be over!

**ANYA:** Do you remember the last time you saw Anastasia?

**DOWAGER EMPRESS:** (distracted) I didn't know it was the last time! We never do. We never know which goodbye is the last.

## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 5:

#### Gelb & Anya

**GLEB:** It's a remarkable city, our Leningrad. All those people down there, coming and going, creating a future for themselves. I stand at this window for hours admiring them. And wondering why a few bad apples are getting up to mischief instead. I can see all the way to the old Yusupov Palace. Funny business going on there. Counterrevolutionary behavior, some might say!

**ANYA:** Why was I brought here?

**GLEB:** I thought you could tell me, comrade! (He turns and sees her.) You? The frightened little street sweeper! I almost- (He stops. He dismisses the two COMMUNIST OFFICERS watching.) I had almost stopped looking for you on the Nevsky Prospekt. Anya. Am I right?

**ANYA:** Yes.

**GLEB:** I am deputy commissioner Gleb Vaganov. (He puts out a hand for her to shake. She doesn't.) It's the uniform and the office that give the bad impression. I'm really not so bad. (ANYA smiles.) See? I have a sense of humor. (He laughs. She finally shakes his hand.) You're shivering again. A friendly cup of tea will warm us both up.

**ANYA:** What is the charge?

**GLEB:** There is no charge. Why should there be? You have a job, food on the table, your own place in the new order of things.

**ANYA:** I'm very thankful.

**GLEB:** Which is why I'm warning you to leave your land of make believe before it's too late.

**ANYA:** I don't understand.

**GLEB:** If you really were who you're pretending to be, they'd kill you. Without hesitation.

**ANYA:** Everyone imagines being someone else, I'm no different. It's an innocent enough fantasy.

**GLEB:** No, Anya. It is a dangerous one.

**ANYA:** Thank you for your warning, comrade.

**GLEB:** It's Gleb. Please.

**ANYA:** Gleb.

**GLEB:** (He puts his finger under her chin, warningly.) Your eyes. A man could look right into them.

**ANYA:** I'm late for work.

**GLEB:** As your new friend, be careful Anya. As Deputy Commissioner Gleb Vaganov, be very careful.



## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 6:

#### Dmitry & Anya

**DMITRY:** My father used to bring me here. He put me on his shoulders so I could get a better view. (in a voice) "Bet you can see all the way to Finland from up there, Dima!"

**ANYA:** Dima?

**DMITRY:** That's what he called me. There isn't a day I don't miss him.

**ANYA:** So neither of us has a family.

**DMITRY:** You don't know that yet. The answer is in Paris.

**ANYA:** How soon do you think we can go?

**DMITRY:** We're not even close, Anya.

**ANYA:** What are you saying?

**DMITRY:** I thought I could get us out before they closed the borders for good.

**ANYA:** You were the only hope I had.

**DMITRY:** There must be someone who can help you, I'm sorry. (He tries to hand her her money back.)

**ANYA:** I don't want your money.

**DMITRY:** It's your money.

**ANYA:** It's our money. I trusted you.

**DMITRY:** I said I'm sorry.

**ANYA:** I didn't trust you enough. (a beat.) Now you close your eyes.

**DMITRY:** What for?

**ANYA:** You're the stubbornest person I've ever met. Almost as stubborn as me. Put your hand out. (He does. ANYA grabs something from her coat pocket. A diamond. She gives it to DMITRY.) Alright, open. (He is shocked.)

**DMITRY:** It's a diamond!

**ANYA:** The nurse in the hospital found it sewn in my underclothes.

**DMITRY:** You've had it all this time without telling me? Why?!

**ANYA:** It's the only thing I have! Without it, I have nothing!

**DMITRY:** How do you know I won't take it now and you'll never see me again?

**ANYA:** I don't think you will!

## AUDITION NOTICE: AUDITION SIDES

### CALL-BACK AUDITION SIDE 7:

Marfa, Dmitry & Vlad

**MARFA:** (clearly a horrible actress- auditioning for the “role” of Anastasia in Dmitry’s scheme) I am the Grand Duchess Anastasia Romanov!

**DMITRY:** Try it this time without the gum in your mouth.

**MARFA:** It’s not gum. It’s tobacco.

**DMITRY:** (to VLAD) This the last one, Vlad?

**VLAD:** Who were you expecting? Sarah Bernhardt?

**MARFA:**(acting again) It’s me, Grandmamma! Your precious Anastasia! They shot me but I lived and I came all the way to Paris to tell you I’m alive. (By the end of this spiel, MARFA stops acting and kneels facing DMITRY, who is sitting in a chair stage left. To VLAD) I’m not really an actress.

**VLAD:** (sarcastic) Nooo! (as in no, really?)

**DMITRY:** (pushing all three women out) Thank you. We’ll let you know.

**MARFA:** What you’re doing is against the law! If you weren’t so handsome, Dmitry, I would report you.

**DMITRY:** Out! Out!

**VLAD:** Well. You tried, my friend. Anastasias don’t grow on trees.