

Valley Troubadours

ANASTASIA AUDITION PACKET

ANASTASIA DESCRIPTION

This dazzling show transports its audience from the twilight of the Russian Empire to the euphoria of Paris in the 1920s, as a brave young woman sets out to discover the mystery of her past. Pursued by a ruthless Soviet officer determined to silence her, Anya enlists the aid of a dashing con man and a lovable ex-aristocrat. Together, they embark on an epic adventure to help her find home, love and family. This is NOT the Anastasia CARTOON. This is the Broadway production.

Notes from the Production Team...

There is a lot that goes into a production. Please note the following information so you have the FULL picture before committing to Anastasia.

A Note About Double Casting (RED and GOLD)...

Because of the sheer amount of talent in our community. The LEADS (Anya, Dowress, Lily, and D'mitry, Vlad, Gleb) *may* be double cast. This means they will perform one weekend as the leads, and be in the opposite ensemble. All students are necessary for both weekends. Unfortunately, not everyone who auditions will be cast.

Crew

Crew will also be needed both weekends. Come crew positions could be utilities immediately (assistant director, prompter, admin, sound). Some crew will be called to rehearsal starting in mid-February. Tech position (lights, mics) are needed the weeks of the show.

A NOTE ABOUT MISSES...

If you have more than 3 planned absences, you will not be cast. Please don't audition. *We ask for your planned absences when you audition* so we can create a schedule that accommodates the majority of our cast and crew. Please be attentive to this as additional misses hinder our rehearsal. Half day misses should be included in your scheduled misses.

Important Dates

Registration for an Audition Slot - Registration is open from Nov. 17-26.

Auditions - Dec. 1 and 2

Please prepare for your one or two role options. Look at all roles, we may have you read for any potential roles we see fit. Plan to read for your first desired role, when you sign up for your audition slot. There is no guarantee we will need to see your second role.

All auditions will include a voicing, monologue, and song, and potential scenework.

Dec. 1, 12pm-7pm **AT FAITH LUTHERAN**

(Times may vary. Please watch for a pre-audition email.)

12-2 - Anya

1:30 - 3:00 - D'mitry and Vlad

2:30-4:00 - Lily

4:00-5:00 - Dowress and Gleb

5:00-7:00 - Ensemble

Dec 2, 3-7 **AT BELFRY HALL**

Call backs

Although historically we haven't needed call backs, please reserve this time. An email will go out the night of Dec. 1 to keep you informed. The cast list should be released sometime in the evening Dec. 2.

Performance Dates

Gold Cast

Friday, April 24, 7 pm

Saturday, April 25, 7 pm

Sunday, April 26, 2 pm

Red Cast

Thursday, April 30, 7 pm

Friday, May 1, 7pm

Saturday, May 2, 2 pm

Performances will be at Jane Berstrom Fine Arts Center at St. Mary's High School in Neenah.

Costs

Participating students will need to register for the class through Valley Troubadours. The cost for the semester is \$150 (not included in Family Cap)

While we make every effort to minimize additional costs to our students and families, actors may be asked to bring something from home or to purchase items that would be natural for them to keep after the show (make-up, shoes, base layer clothing, socks, tights, etc).

If participation in the show is cost-prohibitive, either in registration fees or “extras,” please reach out to us. The Troubadours Music Boosters may be able to help with costs.

Commitments

Each student will commit to learning their lines, attend rehearsals, not miss the maximum amount of misses, respect the process, etc.

Personal family commitment: Each family will volunteer for a personal commitment - dedicating time to the success of the show - this includes helping with a meal, volunteering in some way shape or form (see below).

Fundraising Commitment. Each family will commit to helping with fundraising by sending out at least 5 support letters (we will provide). This will be a once a year commitment, so if you already participated in our fall show, we thank you for your efforts.

Rehearsal Commitment

Before you audition, review the essential dates provided. You must be prepared to make arrangements with your family, school, employer, coach, or other extracurricular activity to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

If you have more than 3 planned absences, you will not be cast. Please don't audition.

Students will confirm known absences after accepting their role. Missing rehearsals without notice may result in cast members forfeiting their place in the production. Only illness or family emergency will be excused beyond your planned absences.

REHEARSALS

We will begin Full Rehearsal schedules Jan. 9. Depending on your part you could be called anywhere from 9am-9pm. We usually start slower, and build.

ALL CAST should expect to be called Fridays from 4:00-9:00. (Some rehearsals will end earlier initially, or may not require the full cast, but - BE PREPARED)

Lined GOLD cast or RED cast and dance ensembles may be called from 9:00 AM to 12:30. All cast members will be called at 9:45 for music rehearsal with Mrs. Lafrombois. Some lined cast members or small dance ensembles may be called from 12:30 to 3:30 as available.

We will be holding rehearsals Dec. 5 and 12. This will include all cast members, unless you are using an excused absence. We will be casting the vision, reading through the script, and going through some basic choreography.

APRIL and TECH WEEK

We will have MANDATORY practice Wed. April 1, Friday April 17, and Sat April 18. We will not practice on Friday, April 3, Good Friday. **No practices can be missed the week of the show, April 20-23 and April 27-29.**

Mon. April 20 - Move In, Tech Rehearsal

GOLD WEEK

Mon, April 20 - Tech and Dress til 10

Tue. April 21 - Tech and Dress til 10

Wed. April 22 - noon-5

Thur. April 23 - 4-10

Fri. April 24 - 7pm show, 5 pm call

Sat. April 25 - 7pm show, 5 pm call

Sunday, April 26, 2 pm, 12pm call

RED WEEK

Mon, April 20 - 4-10

Tue. April 21 - 4-10

Wed. April 22 - 4-10

Thursday, April 30 - 7 pm, 3 pm call

Friday, May 1 - 7pm,

Saturday, May 2 - 2 pm

We will be holding rehearsals Dec. 5 and 12. This will include all cast members, unless you are using an excused absence. We will be casting the vision, reading through the script, and going through some basic choreography.

Students registered for *any other* Valley Troubadours class on *Friday mornings* are eligible *only* for ensemble roles. Please audition accordingly.

Timeliness

Please arrive early for your audition. We are running a very tight schedule. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

Following Directions

Following directions is a very important skill in theater. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

Preparation

There is a lot of material in this packet! We know, because we made it! We are giving you the opportunity to prepare for your audition so that you can give us your strongest performance. We have provided plenty of resources, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

Respect

Please treat each other and the production team with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

Rehearsal Etiquette

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette). We will follow the Code of Conduct for Valley Troubadours.

Read Your Email

This is on you, and email is our primary mode of communication.

Attendance and Punctuality

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for

some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager or Directors know well in advance.***

Come Prepared

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

Rehearsal Process and Leaving and Entering the Rehearsal Space

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, causing distraction. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.

Do not leave Belfry Hall grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.

If you leave, you must be back on time for your scene.

Notes

What are "notes"? Directions from the directors are often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the

way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during “notes” session. NEVER give another actor or crew member notes or advice that undermines the director’s authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director’s decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and Be Supportive

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

“Putting yourself out there” is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other’s personal space, regardless of the other’s gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their “real” name, striking up casual conversation, or asking them questions about their “real” lives.

Respect Rehearsal Spaces

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Respect Each Other

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

Unsung Heroes

Whenever you have the chance, thank the unsung heroes of every production--the crew, the designers, the production assistant--these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process, Trust the Process, Trust the Process

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum – rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.

- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress. Valley troubadours players t-shirts are an excellent choice!

We reserve the right to recast characters for behavioral or attendance issues.

Thank you for reading the audition packet. Please complete the audition sign-up form at this link.

<https://forms.gle/QDWrJKgGFChY6dY7>

Thank you All!

~ Your Production Team

Heather Neumann

Schawn Starfeldt

Cathy LaFrombois

Carolyn Rosenau

Kelly Briski

CHARACTERS

A note about the roles...

Main Characters

- Carry the emotional and dramatic weight of the show.
- Lots of memorization — lines, songs, and blocking. Will be needed weekly.
- Drive the story forward through their choices and relationships.
- Examples: Anya, Dmitry, Gleb, Vlad, Dowager Empress, Countess Lily

Sub Characters

- Have featured speaking roles and appear in multiple scenes.
- May have short solos or small vocal features.
- Help support and connect the main storyline.
- Examples: Actresses, Officers, Ensemble characters with lines

Royal Ensemble

- Represent the elegant world of the Romanovs and Russian nobility.
- May have some lines and appear in several scenes.
- Involved in dancing and expressive acting, especially in ballroom or memory sequences.

Russian Ensemble

- Represent the everyday people of Russia — citizens, workers, revolutionaries, travelers.
- Appears in crowd scenes and musical numbers such as “Rumor in St. Petersburg” and “Stay, I Pray You.”
- Strong group energy and expressive storytelling through movement and character work.

Featured Dancers

- Prominently featured in major dance numbers:
 - “Paris Holds the Key (to Your Heart)”
 - “The Neva Club”
 - “The Countess and the Common Man”
- Require strong technique, stage presence, and the ability to dance in character.

CHARACTER DESCRIPTIONS

Anya/Grand Duchess Anastasia Nikolaevna Romanov

- Range: G3-F5, Belt to D5. Disney-esque Soprano or Mezzo
- Anya is brave, fiery, witty, and above all determined. With no memory of her life before age 17 and having lived through the horrors of the Russian Revolution, Anya jumps at the sound of gunshots and is distrustful of strangers, but there is steel hiding just beneath the surface. Anya is strong-willed and compassionate. Her mantra, “Home, love, family” is her goal. All she knows is her family is in Paris and she will find them however she can.

Dmitry Sudayev

- Range: A2-G4. “Baritenor”
- Dmitry is a scoundrel with a heart of gold. A street rat who grew into a conman, Dima does all he does to get out of poverty and is not above lying, cheating, and stealing to do so—that is until he meets Anya. What starts as just another scheme (albeit much bigger than anything he’s tried to pull off before) turns into the adventure of a lifetime that requires Dimitry to look inward and figure out how to put the one he loves before himself

Vladimir “Vlad” Popov

- Range: A2-F4. Comic Baritone
- Vlad is Dmitry’s partner in crime (literally) and surrogate father. Before the revolution he scammed his way through society pretending to be a Count. Vlad is dramatic, crafty, and a softie at heart. While he, like Dmitry, is not above lying, cheating, and stealing, he cares greatly for his loved ones and is generally affable, though he can be calculating when he needs to be.

Deputy Commissioner Gleb Vaganov

- Range: A2-Gb4. Baritone with a strong upper extension.
- Gleb is the villain of the show, though not a bad person. He fully believes in the Communist ideals he follows. Loyal, honest, and hard working, Gleb almost has the potential to be a hero (he's very much the hero of his own story). A deeply conflicted person, Gleb's infatuation (and borderline obsession) with Anya leads to his battle with the idea of doing one's duty vs. doing what is right.

Countess Lily Malevsky-Malevitch

- Range: G3-C5 (Briefly sings a B5 at the end of Land of Yesterday, but the rest of the role is very Mezzo) Jazzy Mezzo with an upper extension.
- Lily is the "lady in waiting" to the Dowager Empress. She has been by the Dowager's side since before the revolution. Lily is clever, dutiful, and above all fun (when not working for the Dowager). She deals with her exile from Russia with a sort of resigned dark humor...and a LOT of vodka. She and Vlad were once an item (unbeknownst to her oblivious husband) and rekindle their romance upon re-uniting.

Dowager Empress Maria Feodorovna Romanov

- Range: F3-Bb4. A regal Mezzo
- The Dowager Empress has lost everything she once held dear and must now put up with imposter upon imposter never allowing her to grieve in peace. She is icy, proud, and regal (not to mention intimidating) to all but her family. Though, she does have a very sharp wit. She is especially warm with Anastasia both when a child and after it's revealed that Anya really is the princess. She commands authority and attention the minute she enters a room.

Ensemble

The Ensemble has a TON to do in this show and plays a vast array of featured characters

Dowager Empress Maria Feodorovna: Age: 80, Mezzo-Soprano

Young Princess Anastasia: Age: 5, Soprano

The Romanov Family (will likely double as ensemble members)

Tsar Nicholas II Romanov: Age: late 40s - early 50s

Tsarina Alexandra: Age: 40s

Three Romanov Sisters – Olga (21), Tatiana (20), Maria (19)

Teen Anastasia: Age: 16 (strong dance background)

Little Alexei Romanov: Age 12-13

Also includes...

- **Citizens of St. Petersburg** (Gorlinsky, Count Ipolitov, Black Marketeers, Marfa, Paulina, Dunya, Comrades, Drunks, Policemen, Bolshevik Officers and Soldiers, Royal Servants, etc.)
- **Parisian Citizens** (Reporters, Neva Club Guests, Count Leopold, Sergei, Count Gregory, Countess Gregory, Ballet Dancers, Aristocrats, etc.)
- **Dancers with strong ballet skills** are preferred! At least one female ensemble role will double as **ballerina (dances en pointe)**.

ENSEMBLE: The ensemble plays a vast array of featured characters as well as Townspeople/Aristocrats

Marfa

Paulina

Sergei

Odette in *Swan Lake*

Tatiana Romanov

Dunya

Prince Siegfried in *Swan Lake*

Olga Romanov

Maria Romanov

Gorlinsky

Count Leopold

Von Rothbart in *Swan Lake*

Alexi Romanov

Count Gregory

Countess Gregory

Officers

Reporters

Romanov Royalty

Paris Dancers

MONOLOGUES

Anastasia

She wouldn't even look at me. "Tell this imposter, Lily, I know her kind too well. She wants money and will break an old woman's heart to get it." She said that I was a pawn in this scheme of yours. That you made me think I might be someone I never was, or ever could be? I was cold and hungry and desperate when I met you Dimitry, but I wasn't dishonest. I hate you for that. It was my life you played with, telling me I was someone else and letting me believe I was. No wonder you were dismissed at court. Men like you deserve every bad headline – you both do!

Anastasia

We are both good and loyal Russians. My home is here now. History wants me to live. Can't you see that? In me you see them, look at their faces in mine. Hear their screams, imagine their terror, see their blood. Finish it, if you must. I am my father's daughter.

Dowager Empress

Only four letters today? If only I could lose hope entirely. I used to open each one with a beating heart: Could this be my precious Anastasia? But after so many disappointments, I've come to dread the daily post. Another day, another imposter. They play me for a fool. Give me those (*snatches letters*). No more letters, no more interviews. Tell them they're too late! The Grand duchess Anastasia Romanov is dead. Leave me.

Dowager Empress

If only I could lose hope entirely. After so many disappointments, I've come to dread the daily post. Another day, another impostor. Dearest Lily, I know I am a proud and difficult woman. You are the only one I've allowed to see what's become of me. I was Maria Fyodorovna Romanov, Empress of All Russia. You can't possibly know what that means, Lily. No one can.

Gleb

We hear you, comrades! The revolution hears you! Yes, our way is long. The journey is hard. The chains of the Romanovs are heavy. For three long centuries they bound us. 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- fellow Russian to fellow Russian. The Tsar's Saint Petersburg is now the people's Leningrad!

Gleb

Paris is no place for a good and honest Russian. My father was one of them. When he was told to fire, he obeyed orders. I've come to take you home. Stop playing this game, Anya. Do you really think history wants you to have lived? The Romanovs were given everything and gave back nothing in return. The Russian people rose up and destroyed them... all but one. I am my father's son. Finish it, I must.

Dimitry

My father was an anarchist. He died in a labor camp for his convictions. My mother was already gone. I don't even remember her... My father used to bring me here. He'd put me on his shoulders so I could have a better view. "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.

Dimitry

Your Royal Majesty. Anya doesn't want your money. I take full responsibility for bringing her to Paris. But I believe with all my heart that she is the grand duchess Anastasia. She only wants what's rightfully hers: your recognition and your loving embrace! Anya survived for a reason: To heal what happened or perhaps Russia will be a wound that never heals!?

Countess Lily

Thank God for the Neva Club, Saint Petersburg on the Seine. Only a fool would go back. My husband was very sorry he did. Ten families were living in our Ball room alone. There were chickens in the wine cellar! It's not the Russia he remembered. What is it our great poet said? Past glories, present griefs!

Countess Lily

The Dowager is coming, but she's running very late! I'm certain that her majesty will set the record straight. But for royalty we are always willing to wait. I'm really not at liberty to gossip with the press! Her majesty is coming and til then you'll have to guess! We're nearly ready to begin! Now her majesty is elderly and doesn't suffer fools. She's ready to receive you, but you must obey the rules. No smoking and no joking and no handling the jewels! Members of the press this way!

Vlad

I still melt hearts, ma chère. Just as you still melt mine. I crossed the continent for this moment. Admit you are happy to see me, my precious Lily. You are even lovelier than I remember. Let's make the world beautiful again – in Paris, the city of lovers. We are going to change history, Lily! The Countess and the common man!

Vlad

La belle France. France looks nothing like Russia. It looks like France. Open your hearts and minds to all this. Learn something. I'm getting emotional. The last time I was in Paris I was a young man. My waist was like this. (Aside) Dmitry, you know she'll break your heart. If they accept her as Anastasia, you'll never see her again. (Returning) Are you ready to be astonished? I can see the Eiffel Tower. It's true, it's really there.

Ensemble - If you are desiring an ensemble role, please read one of the monologues above. For instance, if you want an officer role read for Gleb, but come to the Ensemble Audition Slot.. If you want the part of the royal family read for the Dowress, but come to the Ensemble Audition Slot, etc

SCENE WORK**Vlad, Dmitry, Anya****ANYA:** (*enters*) I'm looking for someone called Dmitry.**DMITRY:** I'm Dmitry. What do you want?**ANYA:** I need exit papers and I was told you're the only person who can help me.**DMITRY:** Exit papers are expensive.**ANYA:** I've saved a little money.**DMITRY:** The right papers cost a lot.**ANYA:** I'm a hard worker. You'll get your money.**DMITRY:** What do you do?**ANYA:** I'm a streetsweeper.**DMITRY:** A streetsweeper!**ANYA:** In Odessa, I washed dishes. Before that, I worked at the hospital in Perm.**DMITRY:** They're a long way from here.**ANYA:** I know. I walked it.**DMITRY:** You walked here all the way from Perm?**ANYA:** I had no choice.**DMITRY:** 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. (*to VLAD*) 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.**VLAD:** This was the private theatre in Count Yusupov's palace.**ANYA:** People were polite and kind.**DMITRY:** She's going to faint on us!**VLAD:** When did you eat last?**ANYA:** 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.**DMITRY:** This isn't a soup kitchen, Vlad.**ANYA:** (*to VLAD*) You seem to be a gentleman, even if your friend is not.**VLAD:** Gentleman! I haven't heard that word in a long time. Life hasn't been easy...**ANYA:** Life has not been easy for anyone.**VLAD:** (*to DMITRY*) Don't be too quick about this one.**DMITRY:** Her? Have you gone crazy, too?**VLAD:** I'm Vlad. What's your name, dear?**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.

Gleb, Anya

Officer: Sir, our little troublemaker has been found.

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 Yusupuv palace. Funny business going on there. Counter-revolutionary behavior some would say.

ANYA: Why was I brought here?

GLEB: I thought you could tell me, comrade. (He turns to her) You, the frightened little streetsweeper! I'd almost stopped looking for you on the Nevsky Prospekt, Anya? Am I right?

ANYA: Yes.

GLEB: I am Deputy Commissioner Gleb Vaganov. It's the uniform and the office that make the bad impression. I'm really not so bad. See? I have a sense of humor. 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, good 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 world 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 would kill you without hesitation.

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

GLEB: No, Anya, a dangerous one.

The Romanovs are gone, every last one of them. They no longer exist. My father was one of the guards.

ANYA: I don't want to hear this.

GLEB: When he was told to fire, he obeyed orders. Be very careful what a dream may bring.

ANYA: Thank you for the warning, comrade.

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

Lily, Vlad

LILY: Vlad Popov! I thought the Bolsheviks put you in front of a firing squad.

VLAD: They did, but 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. I crossed a continent for this moment.

LILY: Still up to your old tricks!

VLAD: Admit it, 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. What are you doing in Paris?

VLAD: Didn't you get my letter?

LILY: And I promptly tore it up.

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

LILY: No harder than I need be.

VLAD: My precious Lily.

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

VLAD: No, you're even lovelier than I remember.

LILY: I'm waiting for you to kiss me.

VLAD: Gladly, but first there's a young woman I want you to meet.

LILY: That's all?

VLAD: There'll be someone at the ballet on Monday who will want to meet her too. **LILY:** Who is that?

VLAD: The Dowager Empress. We're going to change history, Lily.

Anya, Dowager Empress

ANYA: *(Thinking she is talking to Dmitry and Vlad)* I admired the way you were proud of who you were, despite your circumstances. You taught me to be the same—and the whole time you were tricking me. *(EMPRESS has entered unnoticed by ANYA)* Russian history! Save it for your next Anastasia. *(She turns to throw the book at him and sees the EMPRESS)* Your Imperial Highness.

EMPRESS: I think history demands we play this game to the end.

ANYA: Please be seated.

EMPRESS: There's no need. I shall be brief. Who are you?

ANYA: I believe I am the youngest daughter of—

EMPRESS: Spare me my family history! It's in every bookstore along the Seine. Anyone can read it.

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

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

ANYA: My Nana was the most loving woman imaginable.

EMPRESS: That was before they murdered everyone she loved.

ANYA: Her bosom smelled like oranges when she hugged me.

EMPRESS: It's a common enough scent.

ANYA: Not hers. It came from Sicily, made especially for her, in a box of polished olivewood.

EMPRESS: Who was my favorite lady-in-waiting?

ANYA: You didn't have one. You kept dismissing them.

EMPRESS: It was a trick question. You're clever, I'll grant you that. I'm trying to see the resemblance. I don't trust my eyes.

ANYA: Why did you come here?

EMPRESS: Your young man told me you weren't part of his scheme.

ANYA: He's right, I wasn't.

EMPRESS: He believes that you very well may 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. **EMPRESS:** You can't be anyone unless you first recognize yourself.

ANYA: I know.

Dmitry, Anya

ANYA: How soon do you think we can go? They're canceling trains right and left. Here, I worked an extra shift this week. (*She hands him some rubles*) It's not much but every little bit helps.

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 hands her rubles 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 was sorry!

ANYA: But I didn't trust you enough. Now you close your eyes.

DMITRY: What for?

ANYA: You're the stubbornest person I ever met, almost as stubborn as me. (*DMITRY closes his eyes*) Put your hand out. (*ANYA puts something in DMITRY's open palm.*) All right, open.

DMITRY: It's a diamond.

ANYA: A nurse at the hospital found it sewn in my underclothes.

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

ANYA: Yes.

DMITRY: 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.

DMITRY: If you weren't a girl, I'd—