

ANASTASIA

THE MUSICAL
YOUTH EDITION

Prologue: 1906. A Small Bedroom in a Royal Palace

[TRACK 1: OPENING FANFARE AND OPENING SCENE / VOCAL
BOOK PG. 02]

(Members of the RUSSIAN COURT enter in anticipation of the entrance of THE TSAR and FAMILY.)

(Underscored by the RUSSIAN COURT's singing, THE TSAR and TSARINA enter followed by their FOUR DAUGHTERS and only SON.)

(The COURT bows grandly to THE TSAR and FAMILY.)

RUSSIAN COURT.

AH AH AH AH

HM

(A PHOTOGRAPHER steps forward; THE TSAR and FAMILY pose. The camera flashes, capturing the last image of THE TSAR and FAMILY.)

(On the opposite side of the stage, a little girl, YOUNG ANASTASIA, is being put to bed by her grandmother, THE DOWAGER EMPRESS MARIA FYODOROVNA.)

YOUNG ANASTASIA. Why must you go, Nana?

THE DOWAGER EMPRESS. I've stayed too long here.

YOUNG ANASTASIA. Take me to Paris with you.

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

YOUNG ANASTASIA. Like you.

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.)

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THE SHOW

[TRACK 2: PROLOGUE: ONCE UPON A DECEMBER / VOCAL BOOK
PG. 04]

THE DOWAGER EMPRESS. Our lullaby. When you play it, think of an old woman who loves you very, very much.

FAR AWAY,
LONG AGO,
GLOWING DIM AS AN EMBER,
THINGS MY HEART USED TO KNOW,
THINGS IT YEARNs TO REMEMBER...

THE DOWAGER EMPRESS & YOUNG ANASTASIA.

AND A SONG SOMEONE SINGS
ONCE UPON A DECEMBER.

(**THE TSARINA ALEXANDRA FYODOROVNA** and **THE TSAR NICHOLAS II** enter.)

THE TSARINA. Have you said your prayers, my precious Anastasia?

YOUNG ANASTASIA. Yes, Mama.

THE TSARINA. What's this?

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

(*There is no love lost between THE DOWAGER EMPRESS and THE TSARINA.*)

THE TSAR. It's the last ball of the season, Mama.

THE DOWAGER EMPRESS. We've been through this. (*To YOUNG ANASTASIA.*)
Remember, Anastasia: Paris.

(**THE DOWAGER EMPRESS** exits.)

YOUNG ANASTASIA. Nana! Nana!

(**THE TSAR** knows how to comfort his youngest daughter. She adores him.)

THE TSAR. The Tsar requests the first dance of the evening,
Mademoiselle...?

[TRACK 3: THE LAST DANCE OF THE ROMANOV / VOCAL BOOK
PG. 07]

YOUNG ANASTASIA. *(Finishes his sentence proudly, as she's been taught.)*
I am the Grand Duchess Anastasia.

(THE TSAR bows; they dance together sweetly.)

RUSSIAN COURT.

DAH! DYAH DA DAH!
DYAH DA
DAH DAH DAH DYAH DAH DAH
LYAHDA DYAH DAT DAH!
DYAH DAT DAH!
DAH DAH DAH DAH DAH

(The time changes - this may be indicated by a projected date of 1917, flickering lights as they dance, or however you discover.)

(YOUNG ANASTASIA is replaced by 17-year-old ANASTASIA - the transition should feel magical. Suddenly the action shifts to a royal ball. The room is crowded with elegantly dressed men and women, dancing.)

RUSSIAN COURT.

DAH! DYAH DA DAH!
DYAH DA
DAH DAH DAH DYAH DAH DAH
LYAH-DA DYAH DAT DAH!
DYAH DAT DAH!
DAH DAH DAH DAH DAH

(There is an explosion, and the DANCERS flee. THE TSAR and TASRINA gather their FOUR DAUGHTERS and SON and flee as well. ANASTASIA runs back to retrieve her beloved music box but loses it in the chaos. She is separated from her family and disappears.)

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RUSSIAN COURT.

AH! AH!

AH AH AH AH

*(There is an enormous explosion and flash of light indicating
THE TSAR and FAMILY have been killed.)*

*(Only the music box remains onstage, highlighted in a
spotlight.)*

*(THE DOWAGER EMPRESS enters reading a telegram. She is
accompanied by LILY, a lady-in-waiting).*

THE DOWAGER EMPRESS. All of them? All of them!

(LILY helps her off.)

Scene 1: The Nevsky Prospekt in St. Petersburg

[TRACK 4: A RUMOR IN ST. PETERSBURG / VOCAL BOOK PG. 11]

RUSSIAN PEOPLE.

THE NEVA FLOWS

A NEW WIND BLOWS,

AND SOON IT WILL BE SPRING...

GLEB. We hear you, comrades, the Revolution hears you. Together we will forge a new Russia that will be the envy of all the world. The Tsar's St. Petersburg is now the people's Leningrad.

DMITRY. They can call it Leningrad but it will always be Petersburg. New name, same empty stomachs.

THEY TELL US TIMES ARE BETTER.

WELL, I SAY THEY'RE NOT!

CAN'T COOK AN EMPTY PROMISE

IN AN EMPTY POT!

"A BRIGHTER DAY IS DAWNING.

IT'S ALMOST AT HAND!"

THE SKIES ARE GRAY, THE WALLS HAVE EARS
AND HE WHO ARGUES DISAPPEARS!

DMITRY & ENSEMBLE.

HAIL OUR BRAVE NEW LAND!
ST. PETERSBURG IS BOOMING!
A CITY ON THE RISE!

LUDA.

IT'S REALLY VERY FRIENDLY

GALINA.

IF YOU DON'T MIND SPIES!

LUDA. Shh!

ALEXEI.

WE STAND BEHIND OUR LEADERS

MIKHAIL.

AND STAND IN LINE FOR BREAD!

ALL.

WE'RE GOOD AND LOYAL COMRADES
AND OUR FAV'RITE COLOR'S RED!

DMITRY.

NOW EV'RYONE IS EQUAL.
PROFESSORS PUSH THE BROOMS.

DMITRY & ENSEMBLE.

TWO DOZEN TOTAL STRANGERS
LIVE IN TWO SMALL ROOMS.
YOU HOLD A REVOLUTION
AND HERE'S THE PRICE YOU PAY!
THANK GOODNESS FOR THE GOSSIP!
(Spoken in rhythm:) SPASIBO ZA SLUKHI!
THANK GOODNESS FOR THE GOSSIP
THAT GETS US THROUGH THE DAY!
HEY!
HAVE YOU HEARD?

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THE SHOW

THERE'S A RUMOR IN
ST. PETERSBURG!
HAVE YOU HEARD
WHAT THEY'RE SAYING ON THE STREET?!

ALEXEI.

ALTHOUGH THE TSAR DID NOT SURVIVE,
ONE DAUGHTER MAY BE STILL ALIVE!

ALL.

THE PRINCESS ANASTASIA!

ALEXEI.

BUT PLEASE DO NOT REPEAT!

ALL.

IT'S A RUMOR,
A LEGEND,
A MYSTERY!
SOMETHING WHISPERED IN AN ALLEYWAY
OR THROUGH A CRACK!
IT'S A RUMOR
THAT'S PART OF OUR HISTORY!

LUDA.

THEY SAY HER ROYAL GRANDMAMA
WILL PAY A ROYAL SUM

ALL.

TO SOMEONE WHO CAN BRING THE PRINCESS BACK!

(VLAD POPOV enters.)

VLAD. Dmitry! They've closed another border. We should have gotten out
of Russia while we could.

DMITRY. Vlad, I've been thinking about the Princess Anastasia!

VLAD. Not you, too, Dmitry.

DMITRY.

IT'S THE RUMOR,
THE LEGEND,
THE MYSTERY!
IT'S THE PRINCESS ANASTASIA WHO WILL HELP US FLY!
YOU AND I, FRIEND,
WILL GO DOWN
IN HISTORY!

VLAD.

WE'LL FIND A GIRL TO PLAY THE PART
AND TEACH HER WHAT TO SAY,

DMITRY & VLAD.

DRESS HER UP AND TAKE HER TO "PAREE"!

VLAD.

IMAGINE THE REWARD
HER DEAR OLD GRANDMAMA WOULD PAY!

DMITRY & VLAD.

WHO ELSE COULD PULL IT OFF BUT YOU AND ME!

(DMITRY and VLAD rush off. A truck drives by and backfires very loudly. A street sweeper, ANYA, cries out and holds her hands in front of her face, palms out, as if to protect herself.)

ANYA. No!!

GLEB. It was a truck backfiring, comrade, that is all it was. You're shaking.
There's a tea shop steps from here. Let me –

ANYA. *(Separating from GLEB.)* Thank you.

GLEB. What's your hurry?

ANYA. I can't lose this job. They're not easy to come by. But thank you.

GLEB. I'm here every day.

(ANYA exits. GLEB looks after her, clearly smitten.)

THE SHOW

*(MARKETEERS enter, selling their various wares to passersby.
No one is buying.)*

SASHA.

A RUBLE FOR THIS PAINTING!
IT'S ROMANOV, I SWEAR!

NIKOLA.

COUNT YUSAPOV'S PAJAMAS!
COMRADE, BUY THE PAIR!

MIRA.

I FOUND THIS IN A PALACE
INITIALED WITH AN "A" -
IT COULD BE ANASTASIA'S!

MARKETEERS.

NOW WHAT WILL SOMEONE PAY?

(DMITRY and VLAD enter.)

DMITRY. We need something of hers to show the old lady.

(To MIRA, a marketeer.) How much is that music box?

MIRA. Ah, the music box! It's genuine Romanov. I could never part with it.

DMITRY. Two cans of beans, comrade?

MIRA. Done!

(They shake on it. DMITRY returns to VLAD with the music box.)

DMITRY. Do you believe in fairy tales, Vlad?

VLAD. Once upon a time I did.

DMITRY. We're going to create a fairy tale the whole world will believe.

NOW, IT'S RISKY,
BUT NOT MORE THAN USUAL.
WE'LL NEED PAPERS,
WE'LL NEED TICKETS,
WE'LL NEED NERVES OF STEEL!

VLAD.

YES, IT'S RISKY -
A LOT MORE THAN USUAL!

DMITRY.

WE'LL TRY TO CROSS THE BORDER
WITH OUR PRINCESS AND OUR PLOT!

VLAD.

HOPEFULLY DISASTER WON'T ENSUE!

DMITRY.

WITH LUCK IT ALL GOES SMOOTHLY

VLAD.

AND WITH LUCK, WE WON'T BE SHOT!

DMITRY & VLAD.

WHO ELSE COULD PULL IT OFF BUT ME AND YOU!

DMITRY.

WE'LL BE RICH!

VLAD.

WE'LL BE RICH!

DMITRY.

WE'LL BE OUT!

VLAD.

WE'LL BE OUT!

DMITRY & VLAD.

AND ST. PETERSBURG WILL
HAVE SOME MORE TO TALK ABOUT!

GROUP 1.

I HEARD IT FROM A PERSON
I HEARD IT FROM A PERSON,
WHO ASSURED ME IT WAS
ABSOLUTELY TRUE!

GROUP 2.

I HEARD IT FROM A PERSON,
A PERSON
WHO ASSURED ME IT WAS
ABSOLUTELY TRUE!

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THE SHOW

ALL.

SHH!
HAVE YOU HEARD?
THERE'S A RUMOR IN ST. PETERSBURG!
HAVE YOU HEARD
COMRADE, WHAT DO YOU SUPPOSE?

VLAD.

A FASCINATING MYSTERY!

VLAD & DMITRY.

THE BIGGEST CON IN HISTORY!

ALL.

THE PRINCESS ANASTASIA,
ALIVE OR DEAD...
WHO KNOWS?

DMITRY & VLAD. Shhh!

(The CROWD hurries home as dark approaches.)

[TRACK 5: UNDERSCORE AFTER "A RUMOR IN ST. PETERSBURG"]

Scene 2: The Private Theatre of an Abandoned Palace

(VLAD and DMITRY are "auditioning" women for their "Anastasia." There are three candidates: DUNYA, MARFA, and PAULINA. DMITRY is running the audition, and his impatience and disappointment are palpable.)

MARFA. *(Overacting like crazy!)* It's me, Grandmama, your precious Anastasia. I've come all the way to Paris to tell you I'm alive. *(A beat, breaking character.)* I'm not an actress.

VLAD. *(Deeply sarcastic.)* No!

DMITRY. Thank you, ladies –

PAULINA. But –

VLAD. We'll let you know –

DUNYA. What you're doing is against the law.

DMITRY. Out! Out!

(They leave.)

VLAD. Well, you tried, my friend. Anastasias don't grow on trees.

(DMITRY is trying to open the music box.)

DMITRY. I'm not giving up.

VLAD. Stop fiddling with that before you break it.

DMITRY. I can't get it open.

VLAD. That's because it's a fake.

(There is a knock.)

DMITRY. I knew it, those women ratted on us!

VLAD. At least they'll feed us in jail.

(VLAD and DMITRY try to hide as ANYA enters.)

ANYA. 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'm a hard worker. You'll get your money.

DMITRY. What do you do?

ANYA. I'm a street sweeper. In Odessa, I washed dishes. Before that, I worked at the hospital in Perm.

DMITRY. They're a long way from here.

THE SHOW

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.

VLAD. What's your name, dear?

[TRACK 6: IN MY DREAMS / VOCAL BOOK PG. 24]

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.

ANYA.

THEY SAID I WAS FOUND
BY THE SIDE OF A ROAD.
THERE WERE TRACKS ALL AROUND,
IT HAD RECENTLY SNOWED.
IN THE DARKNESS AND COLD
WITH THE WIND IN THE TREES,
A GIRL WITH NO NAME
AND NO MEM'RIES BUT THESE:

RAIN AGAINST A WINDOW.
SHEETS UPON A BED.
TERRIFYING NURSES
WHISP'RING OVERHEAD.
"CALL THE CHILD ANYA."
"GIVE THE CHILD A HAT."
I DON'T KNOW A THING BEFORE THAT...

TRAVELING THE BACK ROADS.
SLEEPING IN THE WOOD.

TAKING WHAT I NEEDED,
WORKING WHEN I COULD,
KEEPING UP MY COURAGE,
FOOLISH AS IT SEEMS,
AT NIGHT, ALL ALONE,
IN MY DREAMS...

IN MY DREAMS
SHADOWS CALL.
THERE'S A LIGHT AT THE END OF A HALL.
THEN MY DREAMS
FADE AWAY
BUT I KNOW IT ALL WILL COME BACK
ONE DAY.

*(THE TSAR, THE TSARINA, their CHILDREN, and the DANCERS
enter, singing as ghostly voices.)*

GHOSTS.

AH AH

ANYA.

I DREAM OF A CITY
BEYOND ALL COMPARE.
IS IT PARIS?
PARIS!
A BEAUTIFUL RIVER,
A BRIDGE BY A SQUARE
AND I HEAR A VOICE WHISPER
I'LL MEET YOU RIGHT THERE
IN PARIS.

GHOSTS.

AH AH

ANYA.

PARIS...

GHOSTS.

AH AH

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THE SHOW

ANYA.

IN MY DREAMS

IT'S ALL REAL

AND MY HEART HAS SO MUCH TO REVEAL.

AND MY DREAMS

SEEM TO SAY...

DON'T BE AFRAID TO GO ON.

DON'T GIVE UP HOPE, COME WHAT MAY.

I KNOW IT ALL WILL COME BACK ONE DAY!

GHOSTS.

AH

AH

AH

AH

AH

AH

[TRACK 7: AFTER "IN MY DREAMS" (UNDERScore)]

DMITRY. Maybe we can help you after all, Anya. It so happens we're going to Paris ourselves.

Scene 3: A Drab Government Office

[TRACK 8: THE RUMORS NEVER END / VOCAL BOOK PG. 32]

(The scene takes place in a drab government office. The workers wear similarly drab office wear. They are sort of working but doing a lot more gossiping. Clearly, their superior is out of the room.)

WORKER GROUP 1.

ANOTHER RUMOR ON THE STREET.

WORKER GROUP 2.

ANOTHER RUMOR TO ATTEND.

WORKER GROUP 1.

FILL OUT A NEW REPORT.

WORKER GROUPS 1 & 2.

THE RUMORS NEVER END.

WORKER GROUP 2.

ANOTHER SCHEME, ANOTHER LIE.

GOVERNMENT WORKER.

ANOTHER SPY BETRAYS A FRIEND.

WORKER GROUPS 1 & 2.

FILL OUT A NEW REPORT.

THE RUMORS NEVER END.

(GLEB enters the room, trailed by MARFA, DUNYA, and PAULINA. At the sight of him, everyone goes silent and makes a great show of going back to work.)

GLEB. Anything concerning the Romanovs, even the most preposterous rumor, we take very seriously.

DUNYA. *(To the other two.)* I told you.

PAULINA. *(To GLEB.)* She's about as much a Romanov as I am.

MARFA. She's a street sweeper. She was sleeping under a bridge until she took up with them.

PAULINA. Her name is Anya.

GLEB. Thank you.

DUNYA. Aren't you going to arrest them?

GLEB. You've done your duty. And I've done mine, listening to your gossip.

MARFA. It's not gossip. It's the truth.

GLEB. Off with you!

ANOTHER RUMOR ON THE STREET.

ANOTHER GIRL TO APPREHEND.

ONE MORE PRETENDER

WHO'LL NO LONGER PLAY PRETEND.

FILL OUT A NEW REPORT.

THE RUMORS NEVER END.

WORKERS.

FILL OUT A NEW REPORT.

GLEB & WORKERS.

THE RUMORS NEVER END...

THE RUMORS NEVER END...

THE SHOW

Scene 4: The Yusopov Palace, Various Rooms

(The process of transforming ANYA into Anastasia has begun. VLAD is the teacher, ANYA is the student, and DMITRY is the occasionally impatient observer.)

DMITRY. Are you ready to become the Grand Duchess Anastasia?

ANYA. I'm ready to find out who I am but I'm not going to lie to do it.

DMITRY. If The Dowager Empress recognizes you as her granddaughter, Vlad and I will get a small reward for our efforts and we'll all live happily ever after.

ANYA. And if she calls me an impostor?

DMITRY. It will just be an honest mistake. Either way, it gets you to Paris and us out of Russia. Everybody wins.

ANYA. How do you become the person you've forgotten you ever were?

VLAD. Take a deep breath...

[TRACK 9: LEARN TO DO IT / VOCAL BOOK PG. 36]

VLAD. ...close your eyes and imagine another time, another world.
YOU WERE BORN
IN A PALACE BY THE SEA.

DMITRY.
A PALACE BY THE SEA.

ANYA.
COULD IT BE?

VLAD.
YES, IT'S SO.
YOU RODE HORSEBACK
WHEN YOU WERE ONLY THREE.

ANYA.
HORSEBACK RIDING? ME?

(ANYA turns to leave, but DMITRY boldly blocks her way.)

DMITRY.

HORSE'S NAME?

VLAD.

ROMEO!

YOU THREW TANTRUMS
AND TERRORIZED THE COOK!
HOW THE PALACE SHOOK!

DMITRY.

CHARMING CHILD!

VLAD.

WROTE THE BOOK!
BUT YOU'D BEHAVE
WHEN YOUR FATHER GAVE THAT LOOK!

DMITRY.

IMAGINE HOW IT WAS.
YOUR LONG-FORGOTTEN PAST!

DMITRY & VLAD.

WE'VE LOTS AND LOTS TO TEACH YOU
AND THE TIME IS GOING FAST!

VLAD. Let's see you walk. Head up. Regal-bearing.

NOW, SHOULDERS BACK AND STAND UP TALL
AND DO NOT WALK, BUT TRY TO FLOAT.

ANYA.

I FEEL A LITTLE FOOLISH.
AM I FLOATING?

DMITRY.

LIKE A SINKING BOAT!

VLAD.

YOU GIVE A BOW.

THE SHOW

ANYA.

WHAT HAPPENS NOW?

VLAD.

YOUR HAND RECEIVES A KISS!

DMITRY & VLAD.

MOST OF ALL REMEMBER THIS:

VLAD.

IF I CAN LEARN TO DO IT,
YOU CAN LEARN TO DO IT.

DMITRY.

SOMETHING IN YOU KNOWS IT –

DMITRY & VLAD.

THERE'S NOTHING TO IT!

VLAD.

FOLLOW IN MY FOOTSTEPS,
SHOE BY SHOE!

DMITRY & VLAD.

YOU CAN LEARN TO DO IT, TOO!

(ANYA executes a flawless and very deep curtsy.)

DMITRY. Where did you learn that?

VLAD. She's a natural! Be seated, young lady.

(ANYA sits at a table set with formal dinnerware.)

DMITRY.

NOW, ELBOWS IN AND SIT UP STRAIGHT
AND DO NOT SLURP THE STROGANOFF.

ANYA.

I NEVER CARED FOR STROGANOFF.

VLAD.

SHE SAID THAT LIKE A ROMANOV!

DMITRY.

THE SAMOVAR!

VLAD.

THE CAVIAR!

ANYA.

DESSERT

And then, goodnight?

DMITRY & VLAD.

NOT UNTIL YOU GET THIS RIGHT!

VLAD.

IF I CAN LEARN TO DO IT,
YOU CAN LEARN TO DO IT!
PULL YOURSELF TOGETHER

DMITRY.

IF HE CAN LEARN TO DO IT,
YOU CAN LEARN TO DO IT!

DMITRY & VLAD.

AND YOU'LL PULL THROUGH IT!

VLAD.

TELL YOURSELF IT'S EASY

DMITRY & VLAD.

AND IT'S TRUE!
YOU CAN LEARN TO DO IT TOO!

VLAD. Who is your great-grandmother?

ANYA. Queen Victoria.

VLAD. Great-great-grandmother?

ANYA. Princess Victoria.

VLAD. Your best friend is...

ANYA. My little brother, Alexei.

DMITRY. Wrong! Your best friend is –

ANYA. I know who my best friend is!

THE SHOW

DMITRY. What a temper.

ANYA. I don't like being contradicted.

DMITRY. That makes two of us!

VLAD. Continuing on...

ANYA.

IF YOU CAN LEARN TO DO IT,
I CAN LEARN TO DO IT!

VLAD.

SAW YOU AND I KNEW IT!

ANYA.

I'M GLAD YOU KNEW IT!
SUDDENLY I FEEL LIKE
THERE'S A CHANCE...

VLAD.

NOT UNTIL YOU LEARN TO DANCE!

(VLAD supervises as DMITRY and ANYA dance – at first awkwardly, and then better and better...)

WE HAVE ONLY JUST BEGUN!

DMITRY & VLAD.

IF YOU CAN LEARN TO DO IT,
HE CAN LEARN TO DO IT!
PULL YOURSELF TOGETHER

ANYA.

IF I CAN LEARN TO DO IT,
YOU CAN LEARN TO DO IT!

DMITRY, VLAD & ANYA.

AND WE'LL PULL THROUGH IT!

VLAD.

TELL YOURSELF IT'S EASY,

DMITRY, VLAD & ANYA.

AND IT'S TRUE!

DMITRY & VLAD.

YOU CAN LEARN TO DO IT!

ANYA.

NOTHING TO IT!

DMITRY, VLAD & ANYA.

YOU CAN LEARN TO DO IT, TOO!!

[TRACK 10: TRANSITION TO OFFICE]

Scene 5: A Drab Government Office

(GLEB stands, looking down at the city below. He cuts a formidable figure with only his back for his visitor to ponder.)

(ANYA enters.)

ANYA. Why was I brought here?

GLEB. I thought you could tell me, comrade. *(Turns to her.)* You, the frightened little street sweeper! Anya? Am I right?

ANYA. Yes.

GLEB. I am Deputy Commissioner Gleb Vaganov.

ANYA. What's 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 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. It's an innocent enough fantasy.

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GLEB. No, Anya, a dangerous one. The Romanovs are gone, every last one of them. My father was one of their guards. When he was told to fire, he obeyed orders. Could I have pulled the trigger if I'd been told?

ANYA. I don't want to hear this.

GLEB. (*To ANYA.*) As your new friend, be careful, Anya. As Deputy Commissioner Gleb Vaganov, be very careful. A revolution is a simple thing.

[TRACK 11: TRANSITION TO PARK]

Scene 6: A Park on the Banks of the Neva, At Night

(*DMITRY leads ANYA towards a grand view of the river.*)

DMITRY. 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!"

ANYA. Dima.

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

ANYA. Who raised you then?

[TRACK 12: MY PETERSBURG / VOCAL BOOK PG. 48]

DMITRY. No one, I raised myself.

I GREW UP ON THE SLY,
IN THE GUTTERS AND THE STREETS
OF PETERSBURG.
JUST A KID ON THE FLY
GETTING GOOD AT GETTING BY
IN PETERSBURG!
I'VE BARTERED FOR A BLANKET,
STOLEN FOR MY BREAD.
LEARNED TO TAKE MY CHANCES
AND USE MY HEAD.

A RUSSIAN RAT IS CLEVER,
CLEVER OR HE ENDS UP DEAD!

BOILS DOWN TO:
THERE ARE SOME
WHO SURVIVE,
SOME WHO DON'T.
SOME GIVE UP.
SOME GIVE IN.
ME, I WON'T!
BLACK AND BLUE -
WELCOME TO
MY PETERSBURG.

WE CAN DO WHAT WE'RE TOLD,
WE CAN GO WHERE WE'RE LED.
BUT I LEARNED FROM MY FATHER
TO SEE WHAT'S AHEAD.
NOTHING HERE TO HOLD ME.
NO ONE THAT I OWE.
FUNNY HOW A BOY CAN GROW.
FUNNY HOW A CITY
TELLS YOU WHEN IT'S TIME TO GO!
BOILS DOWN TO:
THERE ARE SOME
WHO HAVE WALLS
YET TO CLIMB!

DMITRY & ANYA.

YOU AND I, ON THE FLY, JUST IN TIME!

DMITRY.

WELCOME TO
MY PETERSBURG!

ANYA. So neither of us has a family.

THE SHOW

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

(He reaches into his satchel.)

Close your eyes.

ANYA. Why?

DMITRY. Just do it. Put your hand out.

(She closes her eyes and puts her hand out.)

Open. You've worked hard. You've earned it.

ANYA. What is it?

(It's the music box from the Prologue.)

DMITRY. A music box.

ANYA. It's beautiful.

DMITRY. It's broken. I can't even open it.

(ANYA easily opens and winds it, and it begins to play.)

**[TRACK 13: ONCE UPON A DECEMBER (ENSEMBLE) / VOCAL BOOK
PG. 52]**

DMITRY. How did you do that? Anya?

(But ANYA is transported into another world, another time.)

ANYA.

DANCING BEARS,
PAINTED WINGS,
THINGS I ALMOST REMEMBER.
AND A SONG SOMEONE SINGS,
ONCE UPON A DECEMBER.
SOMEONE HOLDS ME SAFE AND WARM.
HORSES PRANCE THROUGH A SILVER STORM.
FIGURES DANCING GRACEFULLY ACROSS MY MEMORY...

(THE TSAR and FAMILY, along with the DANCERS, reprise the long-ago royal ball. ANYA dances with them as DMITRY watches, not understanding that she is dancing with her memories.)

ANYA & GHOSTS.

FAR AWAY,
LONG AGO,
GLOWING DIM AS AN EMBER,
THINGS MY HEART
USED TO KNOW,
THINGS IT YEARNS TO REMEMBER

ANYA.

AND A SONG
SOMEONE SINGS,
ONCE UPON A DECEMBER.

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. I'm sorry.

ANYA. I trusted you.

DMITRY. I said I was sorry!

ANYA. But I didn't trust you enough. Now close your eyes. Put your hand out.

(ANYA puts something in DMITRY's open palm.)

All right, open.

(DMITRY opens his eyes.)

DMITRY. It's a diamond.

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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. If you weren't a girl, I'd –

(He hugs ANYA tightly and kisses her on both cheeks. She's not accustomed to such spontaneous expressions of emotions, especially coming from such a roughneck as DMITRY.)

[TRACK 14: VLAD UNDERSCORE / TRANSITION TO TRAIN STATION]

(VLAD enters with great urgency.)

VLAD. Disaster! We've been raided. We're done for if we go back there.

(DMITRY shows VLAD the diamond.)

Mother of Moses!

ANYA. I didn't trust either of you with it.

VLAD. I don't blame you!

DMITRY. Vlad, I'm trusting you to get the exit papers.

VLAD. Done.

(VLAD rushes off.)

ANYA. Hurry, there's a train at midnight from the Finland Station!

DMITRY. I'll sell the diamond.

(ANYA starts to exit.)

Where are you going?

ANYA. They owe me a week's wages. Every ruble counts.

(ANYA rushes off.)

DMITRY. *(To ANYA.)* We're going to Paris on a train. I'm going to sleep in a hotel and take a bath in a real bathtub.

(They have all rushed off in opposite directions as we transition to:)

Scene 7: A Train Station in St. Petersburg

(It is teeming with people, the TRAIN STATION CROWD, anxious to leave Russia. There are all kinds: old, young, rich, poor, healthy, sick. The only thing they have in common is their desperation to leave. There are probably some nobility among them, but they are in disguise.)

(ANYA and DMITRY enter with their few belongings in a suitcase and some burlap bags.)

ANNOUNCER. Train for Budapest on Track Four. Paris via Budapest on Track Four.

(VLAD enters.)

VLAD. It's a special train. "Aristocrats and intellectuals" – everyone the Bolsheviks want to be rid of.

(COUNTESS IPOLITOV starts at the sight of ANYA. She quickly comes over to ANYA and kisses her hand. Just as quickly, COUNTESS IPOLITOV darts away and disappears into the crowd.)

COUNTESS IPOLITOV. God bless you.

VLAD. I recognize that woman. She's the Countess Ipolitov. She's not just an aristocrat but an intellectual as well. She's dead on both counts.

ANNOUNCER. Paris via Budapest on Track Four. All aboard!

VLAD. We should go.

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[TRACK 15: STAY, I PRAY YOU / VOCAL BOOK PG. 55]

(But no one moves. It is as if they are all frozen. They each realize – rich, poor, old, young, etc. – that this is probably the last time they will see their beloved St. Petersburg or ever be in Russia again.)

COUNTESS IPOLITOV.

HOW CAN I DESERT YOU?
HOW TO TELL YOU WHY?
COACHMAN, HOLD THE HORSES,
STAY, I PRAY YOU.
LET ME HAVE A MOMENT.
LET ME SAY GOODBYE

(The CROWD joins the singing with hums and ahs.)

COUNTESS IPOLITOV.

TO BRIDGE AND RIVER,
FOREST AND WATERFALL.
ORCHARD, SEA, AND SKY.
HARSH AND SWEET
AND BITTER TO LEAVE IT ALL.

CROWD.

HMM HMM
AH
AH

ALL.

I'LL BLESS MY HOMELAND TILL I DIE.

ANYA.

NEVER TO RETURN,

DMITRY.

FINALLY BREAKING FREE.

ANYA & DMITRY.

YOU ARE ALL I KNOW.
YOU HAVE RAISED ME.

VLAD.

HOW TO TURN AWAY?
HOW TO CLOSE THE DOOR?

ANYA, DMITRY & VLAD.

HOW TO GO WHERE I
HAVE NEVER GONE BEFORE...

ALL.

HOW CAN I DESERT YOU?
HOW TO TELL YOU WHY?
COACHMAN, HOLD THE HORSES,
STAY, I PRAY YOU.
LET ME HAVE A MOMENT.
LET ME SAY GOODBYE

(People begin to board the train.)

HARSH AND SWEET
AND BITTER TO LEAVE IT ALL.
I'LL BLESS MY HOMELAND TILL I DIE.

ANYA, DMITRY & VLAD.

I'LL BLESS MY HOMELAND...

(VLAD boards the train.)

ANYA & DMITRY.

I'LL BLESS MY HOMELAND...

(DMITRY boards the train.)

ANYA.

I'LL BLESS MY HOMELAND TILL I DIE.

Scene 8: Inside the Train

[TRACK 16: WE'LL GO FROM THERE]

(ANYA, DMITRY, and VLAD jounce along on a train.)

VLAD. 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, Lily,

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the Countess Malevsky-Malevitch. No one has access to Her Majesty without her. I hope Lily's happy to see me.

(Two POLICE enter and approach ANYA, VLAD, and DMITRY.)

POLICEMAN 1. Papers. Papers.

VLAD. Good evening, gentlemen. Is there a problem?

POLICEMAN 1. We're looking for someone who is illegally leaving the country.

VLAD. Didn't have the right papers, eh?

POLICEMAN 2. She had the right papers; she had the wrong name. Countess Ipolitov.

(The POLICE continue checking papers until the train lurches to a stop. Actors should physically indicate this sudden stop.)

ANYA. Why is the train stopping?

VLAD. I'll go see what happened.

(VLAD hurries off.)

DMITRY. We're almost out of Russia. Once we cross the border, we're safe.

ANYA. Not if I am really her!

[TRACK 17: JUMP!]

(VLAD returns.)

VLAD. Three officers just came aboard with orders to arrest two men and a young woman.

DMITRY. That could be anyone.

VLAD. I don't think so.

(VLAD holds up a wanted poster. The three of them are on it!)

DMITRY. What are we going to do?

ANYA. *(Taking command of the situation.)* We're getting off.

VLAD. The train is moving again.

VLAD, DMITRY & ANYA. Jump!!!

Scene 9: Gleb's Office in St. Petersburg / Various Places on the Road

[TRACK 18: TRAVELING SEQUENCE / STILL / VOCAL BOOK PG. 62]

(GLEB and his STAFF are with their SUPERIORS downplaying the fact that they lost Anya.)

GORLINSKY. The train crossed the Russian border and they weren't on it?

GLEB & WORKERS.

A TEMPORARY SETBACK.
WE'LL FIND THEM, NEVER FEAR.
THEY THINK THEY CAN ELUDE US
BUT THEY'LL END UP HERE.
A RAGGED LITTLE UPSTART
ENGAGING IN A CRIME!

(On the opposite side of the stage, lightning reveals our trio hiking across Latvia/Lithuania. It's pouring with rain.)

ALL.

THE PRINCESS ANASTASIA
IS RUNNING OUT OF TIME!

VLAD. *(He's the only one exhausted.)* Anya can't go any further; she's exhausted.

DMITRY. The Polish border is only ten more kilometers. We'll be safe there.

VLAD. Wait for me!

(They exit.)

GORLINSKY. Follow her to Paris. If she's not Anastasia, bring her back.

GLEB. And if she is Anastasia?

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GORLINSKY. Finish the job for your father, like a good son.

ALL.

THE PRINCESS ANASTASIA
IS RUNNING OUT OF TIME.

Scene 10: A Hill Overlooking Paris

(VLAD runs on, followed by ANYA and DMITRY.)

VLAD. We're here! *La belle France.* Are you ready to be astonished?

[TRACK 19: JOURNEY TO THE PAST / VOCAL BOOK PG. 64]

(VLAD runs offstage.)

DMITRY. We made it!

ANYA. Even when I was mad at you, I never doubted we would. Thank you, Dmitry.

DMITRY. *(Deflecting.)* Thank Vlad.

VLAD. *(From offstage.)* I can see the Eiffel Tower. It's true, it's really there.

DMITRY. *(Dashing offstage.)* Anya, come see! Anya!

ANYA.

HEART, DON'T FAIL ME NOW.
COURAGE, DON'T DESERT ME!
DON'T TURN BACK NOW THAT WE'RE HERE.
PEOPLE ALWAYS SAY
LIFE IS FULL OF CHOICES.
NO ONE EVER MENTIONS FEAR,
OR HOW THE WORLD CAN SEEM SO VAST
ON A JOURNEY TO THE PAST..

SOMEWHERE DOWN THIS ROAD
I KNOW SOMEONE'S WAITING.
YEARS OF DREAMS JUST CAN'T BE WRONG.

ARMS WILL OPEN WIDE,
I'LL BE SAFE AND WANTED,
FIN'LLY HOME WHERE I BELONG.
WELL, STARTING NOW, I'M LEARNING FAST,
ON THIS JOURNEY TO THE PAST...

HOME, LOVE, FAMILY.
THERE WAS ONCE A TIME
I MUST HAVE HAD THEM, TOO.
HOME, LOVE, FAMILY.
I WILL NEVER BE COMPLETE
UNTIL I FIND YOU!

ONE STEP AT A TIME,
ONE HOPE, THEN ANOTHER,
WHO KNOWS WHERE THIS ROAD MAY GO?
BACK TO WHO I WAS.
ON TO FIND MY FUTURE.
THINGS MY HEART STILL NEEDS TO KNOW.
YES, LET THIS BE A SIGN!
LET THIS ROAD BE MINE!
LET IT LEAD ME TO MY PAST,
AND BRING ME HOME
AT LAST!

ALL.

AHH!

(She turns and follows them.)

Scene 11: Paris

[TRACK 20: PARIS HOLDS THE KEY (TO YOUR HEART) / VOCAL
BOOK PG. 71]

*(ANYA, VLAD, and DMITRY have arrived in Paris. It is a
sunny spring day. Nothing could be further from the winter*

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gloom of St. Petersburg when we first met ANYA, DMITRY, and VLAD.)

(The PEOPLE OF PARIS are well dressed, cheerful, and confident that theirs is the best of all possible worlds.)

(Note: Paris is pronounced "PAR-EE" throughout the song.)

VLAD.

VOILA, MES AMIS! HERE'S PARIS!
NOW THAT WE'RE HERE, FOLLOW ME!
BEGIN WITH THE VIEW
AS YOU STROLL DOWN "LA RUE"

VLAD & PEOPLE OF PARIS.

AND SOON ALL PARIS
WILL BE SINGING TO YOU!
OOH, OOH, AH, AH!
PARIS HOLDS THE KEY TO YOUR HEART!
AND ALL OF PARIS PLAYS A PART!
PARIS TURNED A PAGE
TO THE NEW MODERN AGE!
AND WE'LL DO IT TOO, IF WE'RE SMART!
THE FRENCH HAVE IT DOWN TO AN ART!

EVERYONE'S A WRITER! PAINTER! POET!
EVERYTHING IS AVANT GARDE OR CHIC!
WE'LL BE IN THE KNOW BEFORE WE KNOW IT!
WHEN YOU'RE IN THE KNOW, IT'S...
OH, IT'S *MAGNIFIQUE*
TO FIND IN PARIS WHAT YOU SEEK...

DMITRY.

PARIS HOLDS THE KEY TO HER FATE.
WE WON'T HAVE MUCH LONGER TO WAIT.
AND THEN, COME WHAT MAY
WE WILL EACH GO OUR WAY!

ALL.

AH
PARIS HOLDS THE KEY TO YOUR HEART!
THE PLEASURES OF LIFE À LA CARTE!
COME DANCE THROUGH THE NIGHT
AND FORGET ALL YOUR WOES!
THE CITY OF LIGHT!
HOW IT GLITTERS AND GLOWS!
AND ONE NEVER KNOWS WHAT WILL START!
PARIS HOLDS THE KEY
TO YOUR...
HEART!

(The PEOPLE OF PARIS stroll off, leaving ANYA, DMITRY, and VLAD alone.)

Scene 12: The Alexander Bridge

[TRACK 21: PARIS HOLDS THE KEY (REPRISE) / VOCAL BOOK PG. 78]

DMITRY. I don't know about anyone else but it's been a long day. I'll be at the hotel...taking a bath!

(DMITRY exits.)

VLAD. Don't use up all the hot water! *(To ANYA.)* I've never seen him so happy. I'm going to try to find Lily. I'll start at the Neva Club.

(He goes. ANYA is alone with her thoughts.)

ANYA.

PARIS HOLD THE KEY TO MY HEART
AND ALL OF PARIS PLAYS A PART.
PARIS IS A GOOD PLACE TO START..

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Scene 13: The Parisian Townhouse of The Dowager Empress

(LILY is firmly showing COUNT LEOPOLD to the door. He is a distant relative of The Dowager Empress.)

LILY. I'm sorry, Count Leopold.

LEOPOLD. The Dowager Empress knows I have important papers for her to sign.

LILY. Papers designating you the heir to the Romanov fortune. She will never sign them.

LEOPOLD. Anastasia is a pathetic figment of her imagination. Eventually, I will be recognized as the sole beneficiary of the Tsar's estate.

LILY. I'll tell Her Majesty you called.

(She has succeeded in getting him out the door and firmly closing it. She picks up the day's mail and begins sorting it.)

(THE DOWAGER EMPRESS enters.)

THE DOWAGER EMPRESS. Is he gone?

LILY. Your Imperial Majesty.

THE DOWAGER EMPRESS. He's like a dog with a bone, that one.

LILY. Only four letters today.

THE DOWAGER EMPRESS. I used to open each one with a beating heart. Could this be my precious Anastasia? Another day, another impostor.

LILY. I won't let you give up.

THE DOWAGER EMPRESS. Dearest Lily. I know I am a proud and difficult woman. I was Maria Romanov, Empress of All Russia. You can't possibly know what that means, Lily. No one can.

(LILY starts reading the letters to take THE DOWAGER EMPRESS's mind off her troubles.)

LILY. "Your Majesty, remember our happy summers by the sea in Livadia..."

THE DOWAGER EMPRESS. Livadia! They all do their homework.

LILY. “Strange and bizarre events have brought me to Buenos Aires. Bring me to Paris and I will convince you I am Anastasia.”

THE DOWAGER EMPRESS. (*Dismissive.*) She wants me to pay her passage. At least that little impostor from Cleveland paid her own way. What is Cleveland? I never heard of such a place. It sounds dreadful. Cleveland!

LILY. (*Reading a new letter.*) “Dearest Grandmama, if I may call you that –

THE DOWAGER EMPRESS. I was never “Grandmama.” I was “Nana.” I was only “Nana.” No more letters, no more interviews.

LILY. There will be other young women. What shall I tell them?

THE DOWAGER EMPRESS. Tell them they’re too late. The Grand Duchess Anastasia Romanov is dead, and The Dowager Empress is dead with her. Leave me.

LILY. Will you be all right this evening?

THE DOWAGER EMPRESS. (*To herself.*) My precious Anastasia.

LILY. (*To herself.*) She doesn’t hear me.

(*LILY exits.*)

[TRACK 22: BEFORE THE “LAND OF YESTERDAY”]

Scene 14: Inside the Neva Club

[TRACK 23: LAND OF YESTERDAY / VOCAL BOOK PG. 80]

(*Inside the Neva Club, a luxurious, almost decadent, hideaway for Russian aristocrats who have escaped their homeland and are trying to maintain their old ways and familiar culture in Paris. Paris has become their new – and they hope temporary – home. EXILED RUSSIANS in evening wear are arriving for dinner and dancing after a night at the theatre.*)

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EXILED RUSSIAN. Ah! The Neva Club, St. Petersburg on the Seine.

LILY. Only a fool would go back. It's not the Russia we remember.

ONCE, I HAD A PALACE.

HERE, MERELY A FLAT.

I FLED WITH SOME DIAMONDS

AND THAT WAS THAT.

ALL.

IT'S VERY TRAGIC!

LILY.

ONCE, LADIES-IN-WAITING

ALL BENDING A KNEE!

NOW, ONLY ONE LADY-IN-WAITING - ME!

OTHERS.

OHH

GROUP 1.

NO FANFARES

GROUP 2.

OR SEDAN CHAIRS

GROUP 1.

AND NO COACHES

GROUP 2.

AND WE SOLD OUR BROACHES.

LEOPOLD.

NO AFTERNOON CARD GAMES WITH THE TSAR!

LILY.

NO CAVIAR!

LILY & LEOPOLD.

BUT I SAY

WE'RE NOT DEAD NOW!

ALL.

WE'RE NOT DEAD NOW,
WE'RE IN FRANCE INSTEAD, NOW!

LILY.

LET US NOT BE SAD!
THE NIGHT'S YOUNG,
AND RUSSIANS ARE MAD!
SO...
LET'S LIVE IN THE LAND OF YESTERDAY,
LIVE IN THE GRAND IMPERIAL HEYDAY.
LET'S LIVE IN THE LAND OF YESTERDAY RUSSIA!

ALL.

HUSHA!

LILY & LEOPOLD.

LET'S PUT ON THE FANCY CLOTHES
AND LET'S WHILE OUR WOES AWAY.

ALL.

OHH

ALL.

IN RUSSIA, LAND OF YESTERDAY!

(LILY leads a dance. Her exuberance outpaces the others, who collapse in exhaustion.)

LILY.

THE NIGHT'S YOUNG
AND RUSSIANS ARE MAD, SO...

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

LET'S LIVE IN THE LAND OF YESTERDAY.

ALL.

LIVE IN THE GRAND IMPERIAL HEYDAY.
LET'S LIVE IN THE LAND OF YESTERDAY RUSSIA!
HUSHA!

THE SHOW

LILY.

LET'S BRUSH OFF THE DAYS OF OLD
AND LET'S HOLD THE WORLD AT BAY!

ALL.

YES, HERE'S TO

LILY & LEOPOLD.

RUSSIA!

ALL.

HERE'S TO RUSSIA!
HERE'S TO RUSSIA!
LAND OF YESTERDAY!
LAND OF YESTERDAY!
HEY!

(LILY finds herself back-to-back with VLAD. She turns, sees him, and screams with surprise.)

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 chère*, just as you still melt mine.

(VLAD devours her hand with kisses.)

LILY. Still up to your old tricks.

VLAD. Admit you're happy to see me.

LILY. *(Reluctantly.)* I'm glad you're not dead...

(LILY smiles.)

Kiss me again.

VLAD. Gladly.

(VLAD kisses LILY's hand, she giggles, he stops.)

There's a young woman I want you to meet and there'll be someone at the ballet who will want to meet her, too.

LILY. Who is that?

VLAD. The Dowager Empress.

(LILY tries to exit; VLAD blocks her.)

We're going to change history, Lily.

(GLEB appears from out of the shadows.)

GLEB. Lead the way, to Anya...

Scene 15: Anya's Hotel Room

(ANYA is sleeping fitfully.)

[TRACK 24: A NIGHTMARE / VOCAL BOOL PG. 87]

(THE TSAR and FAMILY appear in Anya's dream.)

THREE GHOSTLY CHILDREN.

AH AH AH

AH AH AH AH

GHOSTS.

ANYA! ANYA! ANYA!

(ANYA wakes, terrified by her nightmare.)

ANYA. Papa!

(DMITRY rushes in from the adjoining room.)

DMITRY. Anya!

ANYA. The voices keep coming back!

THE SHOW

DMITRY. That's all they are. Voices. You're having a nightmare.

ANYA. Who do you think I am, Dmitry?

DMITRY. If I were The Dowager Empress, I would want you to be Anastasia.

ANYA. You would?

DMITRY. I would want her to be a beautiful, strong, intelligent young woman.

ANYA. Is that what you think I am?

DMITRY. I do.

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.

[TRACK 25: IN A CROWD OF THOUSANDS / VOCAL BOOK PG. 88]

ANYA. I don't understand.

DMITRY.

IT WAS JUNE.
I WAS TEN.
I STILL THINK OF THAT DAY
NOW AND THEN.
A PARADE
AND A GIRL,
AND A CROWD OF THOUSANDS..

SHE SAT STRAIGHT
AS A QUEEN.
ONLY EIGHT, BUT SO PROUD
AND SERENE.
HOW THEY CHEERED!
HOW I STARED...
IN THAT CROWD OF THOUSANDS!
THEN I STARTED TO RUN
AND TO CALL OUR HER NAME

AS THE CROWD ON THE ROAD WENT WILD!
I REACHED OUT WITH MY HAND,
AND LOOKED UP..
AND THEN
SHE SMILED..

THE PARADE
TRAVELED ON.
WITH THE SUN IN MY EYES,
SHE WAS GONE.
BUT IF I WERE STILL TEN
IN THAT CROWD OF THOUSANDS
I'D FIND HER AGAIN.

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

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

ANYA.

A PARADE

DMITRY.

A PARADE

ANYA.

PASSING BY.

DMITRY.

PASSING BY.

ANYA.

IT WAS HOT.
NOT A CLOUD IN THE SKY.
THEN A BOY CAUGHT MY EYE

ANYA & DMITRY.

IN A CROWD OF THOUSANDS.

ANYA.

HE WAS THIN.
NOT TOO CLEAN.

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THERE WERE GUARDS,
BUT HE DODGED IN BETWEEN.
YES, HE MADE HIMSELF SEEN
IN THAT CROWD OF THOUSANDS!

THEN HE CALLED OUT MY NAME
AND HE STARTED TO RUN
THROUGH THE SUN AND THE HEAT AND CROWD,
AND I TRIED NOT TO SMILE,
BUT I SMILED...
AND THEN... HE BOWED!

DMITRY. (*Stunned.*) I didn't tell you that.

ANYA. You didn't have to. I remember.

ANYA & DMITRY.

THE PARADE TRAVELED ON,
WITH THE SUN IN MY EYES,
YOU WERE GONE.
BUT I KNEW EVEN THEN
IN A CROWD OF THOUSANDS
I'D FIND YOU
AGAIN.

(*DMITRY bows to ANYA.*)

DMITRY. Your Highness.

[TRACK 26: ARRIVING AT THE BALLET/MEANT TO BE]

Scene 16: Outside The Dowager Empress's Box at the Ballet

(*We hear the applause ringing from the auditorium proper.*
TWO GLAMOROUS COUPLES *cross the stage in ballgowns and*
tuxedos.)

(*LILY enters.*)

LILY. (*Responding to The Dowager Empress offstage.*) The finest champagne they have, of course, Your Majesty.

(VLAD enters.)

VLAD. Is she in a good mood?

LILY. She's never in a good mood. What have you talked me into.

VLAD. Wait till you see her.

(ANYA and DMITRY enter. LILY gasps at the sight of ANYA and spontaneously bows to her.)

LILY. Your Highness.

ANYA. (*Stopping LILY's bow.*) No, you mustn't.

VLAD. (*Stage whisper.*) That composure! We did a good job, Dmitry!

ANYA. (*Standing tall.*) I'm ready.

DMITRY. (*To LILY.*) You will announce the Grand Duchess Anastasia Romanov.

(LILY crosses toward the offstage box.)

LILY. (*Calling.*) You have a visitor, Your Majesty.

[TRACK 27: EVERYTHING TO WIN / VOCAL BOOK PG. 94]

(ANYA follows her. Both exit.)

VLAD. My nerves can't take this –

DMITRY.

WHAT ARE THEY SAYING?
WONDER HOW LONG THEY'LL BE?
WHY SHOULD I WORRY?
WORRYING'S NOT LIKE ME!
CON MAN AND PRINCESS
GET THEIR WISH AND
FAIRY TALE COMES TRUE!

THE SHOW

FUNNY, THE ONE SMALL PART
I NEVER KNEW..
WITH EVERYTHING TO WIN
THE ONLY THING I LOSE
IS...

(ANYA returns, devastated.)

What happened?

ANYA. She wouldn't even look at me. "Tell this impostor, Lily, I know her kind too well. She wants money and will break an old woman's heart to get it."

DMITRY. I'll tell her the truth.

ANYA. 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.

(ANYA exits. DMITRY hesitates whether to follow. LILY enters.)

LILY. *(To DMITRY.)* I'm sorry, young man.

(THE DOWAGER EMPRESS enters.)

THE DOWAGER EMPRESS. Is she gone?

DMITRY. 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.

THE DOWAGER EMPRESS. I will not stay for this.

(She turns to leave, but DMITRY boldly blocks her way.)

DMITRY. She only wants what is rightfully hers: your recognition and your loving embrace. Try to imagine her life since her parents, sisters, little brother were murdered.

THE DOWAGER EMPRESS. I do not need reminding of what happened to my family. I lost everything I loved that day.

DMITRY. So did she.

THE DOWAGER EMPRESS. Take me home, Lily.

**Scene 17: The Hotel Rooms that Anya, Dmitry, and Vlad
Have Been Sharing**

[TRACK 28: TRANSITION TO HOTEL ROOM]

(ANYA is throwing things into a suitcase. VLAD and DMITRY watch, shamefaced.)

ANYA. *(Angrily.)* It was my life you played with. Telling me I was someone else and letting me believe I was.

DMITRY. Where are you going?

ANYA. Anywhere that's far from you.

(LILY enters and whispers something to VLAD, who whispers something to DMITRY. The three of them step aside, bowing their heads as THE DOWAGER EMPRESS enters, unseen by ANYA who continues to pack.)

I admired the way you were proud of who you were, despite your circumstances. *(Grabbing a book.)* Russian history! Save it for your next Anastasia. *(Turns to throw the book, sees THE DOWAGER EMPRESS and curtsies.)* Your Majesty. Please, be seated.

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

ANYA. I believe I am the youngest daughter of –

THE DOWAGER EMPRESS. Spare me my family history! It's in every bookstore along the Seine.

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

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

ANYA. My Nana was the most loving woman imaginable. She smelled like oranges when she hugged me.

THE SHOW

THE DOWAGER EMPRESS. It's a common enough scent.

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

THE DOWAGER EMPRESS. Who was my favorite lady-in-waiting?

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

THE DOWAGER EMPRESS. It was a trick question. You're clever, I'll grant you that. I don't believe Anastasia exists.

ANYA. Then why did you come here?

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

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

THE DOWAGER EMPRESS. He believes you may very well 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.

THE DOWAGER EMPRESS. You can't be anyone unless you first recognize yourself.

ANYA. *(Bowing her head.)* I know. Do you remember the last time you saw Anastasia?

THE DOWAGER EMPRESS. *(Shaking her head no.)* I didn't know it was the last time.

ANYA. You were leaving for Paris. You gave her a music box. I believe this was it.

(She opens the music box.)

**[TRACK 29: ONCE UPON A DECEMBER (REPRISE) / VOCAL BOOK
PG. 96]**

(It is out of tune, and the mechanism is labored, but the music is potent. They listen to it together.)

ANYA.

FAR AWAY,
LONG AGO,
GLOWING DIM AS AN EMBER,

THE DOWAGER EMPRESS.

THINGS MY HEART USED TO KNOW...

THE DOWAGER EMPRESS & ANYA.

ONCE UPON A DECEMBER.

THE DOWAGER EMPRESS. Anastasia.

(She opens her arms to ANYA and embraces her. DMITRY watches their reunion and knows he has lost her. He exits sadly.)

ANYA. Orange blossoms.

Scene 18: A Private Reception Room at a Luxurious Hotel

[TRACK 30: THE PRESS CONFERENCE / VOCAL BOOK PG. 98]

(Preparations are underway for the introduction of Anastasia to the world press. REPORTERS are asking questions of LILY. VLAD is by her side.)

REPORTERS GROUP 1.

HAS SHE BEEN LIVING FAR OR NEAR?

REPORTERS GROUP 2.

WHAT KIND OF LETTER DID SHE SEND?

REPORTERS GROUP 1.

EXCUSE ME, OVER HERE!

ALL.

THE RUMORS NEVER END.

REPORTERS GROUP 1.

YOU'VE HAD IMPOSTORS, IS IT TRUE?

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REPORTERS GROUP 2.

WHAT SORT OF PROOF DO YOU INTEND?

REPORTERS GROUP 1.

EXCUSE ME, OVER HERE!

ALL.

THE RUMORS NEVER END!

(They exit.)

Scene 19: An Anteroom

(THE DOWAGER EMPRESS and ANYA enter. ANYA is wearing a bejeweled royal gown and a tiara. A REPORTER takes a formal photo of THE DOWAGER EMPRESS and ANYA, followed by another REPORTER taking their photo. This moment should remind us of the formal photo of the Tsar and family from the beginning of the show. ANYA is about to re-enter the same world of privilege.)

THE DOWAGER EMPRESS. *(To ANYA.)* The press is going to want to take a look at you and ask some questions –

Now where's your young man?

ANYA. He's not my young man.

THE DOWAGER EMPRESS. If it's not plain to you that he loves you –!

ANYA. He's not my young man, Nana!

THE DOWAGER EMPRESS. When he refused my reward for finding you, I thought, "Anastasia has found herself another kind of prince – one of character, not birth."

ANYA. Dmitry refused the reward?

THE DOWAGER EMPRESS. You are my granddaughter, the Princess Anastasia. The boy said that was his reward. You have made this the happiest day of my life. But make sure it will be yours as well.

[TRACK 31: EVERYTHING TO WIN (REPRISE) / VOCAL BOOK PG.
101]

THE DOWAGER EMPRESS. Make sure you choose what you really want – this life, or a life with him. You cannot have both. But we will always have each other, no matter what you decide.

(THE DOWAGER EMPRESS goes. ANYA ponders: will she give up Dmitry to be with her grandmother?)

ANYA.

I SHOULD BE GLAD
I'M WHERE I SHOULD BE,
BUT NOTHING IS WHAT IT WAS.
I DIDN'T KNOW
HE MATTERED TO ME, BUT
NOW I CAN SEE HE DOES...
CON MAN AND PRINCESS
GET THEIR WISH AND
FAIRY TALE COMES TRUE!
THE ONLY THING I LOSE
IS...

(ANYA has made her mind up. She will find Dmitry before he goes. As she turns to go, she is confronted by GLEB.)

Gleb!

GLEB. Paris is no place for a good and loyal Russian.

ANYA. We are both good and loyal Russians.

GLEB. I've come to take you home.

ANYA. My home is here now.

GLEB. Stop playing this game, Anya, I beg you.

ANYA. We both know it's not a game, Gleb.

GLEB. If you are Anastasia, do you think history wants you to have lived?

ANYA. Yes! Why don't you?

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[TRACK 32: STILL]

GLEB. The Romanovs were given everything and they gave back nothing – until the Russian people rose up and destroyed them.

ANYA. All but one. Finish it. I am my father's daughter.

GLEB. I am my father's son. Finish it I must.

(GLEB grabs her; they struggle.)

ANYA. Do it. Do it and I will be with my parents and my brother and sisters all over again.

GLEB. For the last time. Who are you?

ANYA. I am the Grand Duchess Anastasia Romanov.

(GLEB sets her free. GLEB pauses, realizing...)

GLEB. I can't. I believe you are Anastasia.

ANYA. What will you tell them?

GLEB. That I was not my father's son, after all. Long life, comrade.

(GLEB and ANYA shake hands. He goes.)

Scene 20: The Grand Ballroom at the Luxurious Hotel

[TRACK 33: FINALE / VOCAL BOOK PG. 103]

(The press conference is about to begin. LILY is anxious. THE DOWAGER EMPRESS is strangely serene.)

LILY. Why would she disappear? You've accepted her as the heir to the Romanov fortune. She'll live like a queen, even though people don't want queens anymore. Well, the English do, but they're crazy.

(VLAD enters carrying the music box.)

VLAD. Not a trace of her. The room was bare except for this.

(THE DOWAGER EMPRESS takes the music box from him. She knows Anya's decision now.)

THE DOWAGER EMPRESS. I think we have seen the last of that young woman, Lily.

LILY. Was she Anastasia?

(In her memory, THE DOWAGER EMPRESS is reminded of the last time she saw YOUNG ANASTASIA, who enters.)

THE DOWAGER EMPRESS. My favorite. Strong, not afraid of anything.

VLAD. It's time, Your Imperial Majesty. The press is waiting.

Scene 21: The Alexander Bridge

(ANYA runs on. There is no trace of DMITRY. What has she done for love?)

(DMITRY enters. He has his old, battered suitcase and has changed back into his old clothes. He looks very much like he did when we first met him.)

DMITRY. If you ever see me from a carriage again, don't wave, don't smile. I don't want to be in love with someone I can't have for the rest of my life. Goodbye, Your Majesty.

ANYA. I always dreamed I'd fall in love in Paris, with a handsome prince.

DMITRY. I'm not your prince, Anya.

ANYA. The Grand Duchess Anastasia would beg to disagree...

(She's wanted to call him this for a long time.)

...Dima.

(She takes the lead – they embrace and exit together.)

THE SHOW

Scene 22: The Hotel Ballroom / A Government Office

(THE DOWAGER EMPRESS enters the press conference carrying the music box. The REPORTERS quiet down.)

THE DOWAGER EMPRESS. As of today, there will be no more Anastasias.

(The REPORTERS react verbally.)

The reward for her safe return will be given to charity.

(The REPORTERS applaud.)

(Lights up on GLEB back in his full Chekist uniform.)

GLEB. There never was an Anastasia. She was a dream.

THE DOWAGER EMPRESS. A beautiful dream.

GLEB. A dream that only time will fade.

THE DOWAGER EMPRESS. So, no more talk of the Grand Duchess Anastasia Romanov.

GLEB. The new order has no need for fairy tales. The case is closed.

THE DOWAGER EMPRESS. Still...

(She looks at the music box she's holding and smiles, knowing the truth.)

(ANYA and DMITRY are revealed surrounded by the entire cast - all the figures from her past. They are the stuff of dreams. They belong to all of us.)

ALL.

FAR AWAY
LONG AGO,
GLOWING DIM AS AN EMBER.
THINGS MY HEART USED TO KNOW..
ONCE UPON A DECEMBER!

THE END

[TRACK 34: BOWS]

[TRACK 35: EXIT MUSIC]

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