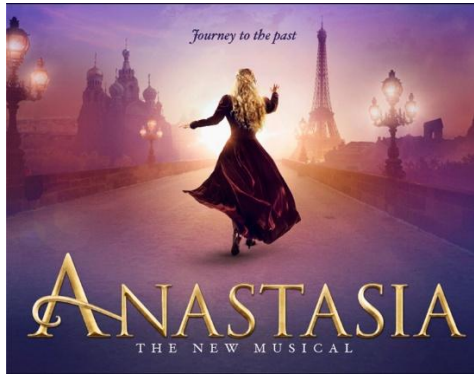




Paradise Community Theatre
‘Anastasia – the musical’
AUDITION PACKET

Anastasia: The Musical is a romantic, adventure-filled musical by Stephen Flaherty and Lynn Ahrens. Based on the 1997 animated film, it follows an amnesiac orphan named Anya who, alongside two con men, attempts to uncover the mystery of her past and discover if she is truly the missing Grand Duchess Anastasia, the last surviving heir to the Russian Empire. The musical differs from the 1997 animated movie by adopting a more mature, historically grounded approach that removes all supernatural elements (like Rasputin and Bartok) in favor of a deeper, character-driven story. The stage adaptation focuses on the political turmoil of the Russian Revolution, replacing the magical villain with a complex Bolshevik officer, adding over a dozen new songs, and modifying character backstories.

Who Can Audition: We are looking for individuals aged 15+ to audition - you must be age 15 by the week of the final performance date to qualify

Audition Dates: September 12 6:00 pm – 9:00 pm, September 13 1:00 pm – 3:00 pm with *Callbacks beginning at 3:30 pm

***CALLBACKS** are by invitation only. Please keep this date/time open! You will be notified at your initial audition if you are requested to attend a callback. A callback does not guarantee a role in the production. Additionally, not all cast members will receive a callback. It simply means the director needs to see you again to finalize their decision.

The Anastasia Cast announcement will be posted on the Paradise Center for the Arts website and at the front entrance of the Paradise.

Place: The Paradise Center for the Arts, Faribault MN – you will be required to fill out an Audition Registration Form when you arrive.

Audition Song and Monologue: requirements are listed on the next pages in this packet. All roles will be determined from these. There will be a required dance audition so wear good shoes to move in.

Headshot: Be prepared to have your headshot taken. We will only use these for auditions.

IMPORTANT DATES AND EXPECTATIONS

First Read-through/Introductions: September 28 6:30 pm PCA Rehearsal Room

Rehearsal Dates/Times: Mondays – Thursdays 6:30 pm – 9:30 pm with a **Friday** rehearsal on **Nov. 20** because of the short week of Thanksgiving – **a detailed rehearsal schedule will be available after the show is cast – Not all cast members will be called to all rehearsals**

Tech Week/Dress Rehearsals: Nov 30 - Dec 3, times to be determined, **NO CONFLICTS ALLOWED ON THESE OR PERFORMANCE DATES**

Performance Dates: December 4, 5, 10 & 11 at 7:30 pm; 6, 12 & 13 at 2:00 pm

CHARACTER DESCRIPTIONS - Ages quoted are character ages, not necessarily actor ages but actors must be able to play these ages believably

Anya age 27 - A woman who has no memory of her childhood. Has a strength and instinct that tells the world of the past she has forgotten. (Dance – strong mover)

Dmitry age 29 - Street wise young man who is the truest representation of the Russian people. Gets by on guile and will. (Dance – strong mover)

Gleb age 30+ - A Son of the Bolshevik revolution. His father was a fundamental part of the revolution, and he has to believe that those actions were for the better. But the reality is he is one of the few government workers engaged in trying to pull up his fellow man. (Dance – none)

Vlad Popov age 40+ - A lighthearted conman. Will scrape by anyway he can. In old Russia, he was a faux-Count and lived a High-Life one step ahead of being revealed. In new Russia, he is a low-life one step away from being revealed. (Dance – strong mover)

Lily age 30+ - The Dowager Empresses' Lady in Waiting, a former Countess, the only one she has allowed to stay. Lily is a lighthearted free spirit, but also genuinely cares for the Empress. She is one of few aristocrats who escaped Russia and could have made a new life in Paris, but she remained devoted. (Dance – Dancer)

The Dowager Empress age 71 - The last living member of the Romanov Family. A woman hardened by the demands of royalty, and further hardened by fate. She loved her family with all of her being. (Dance – none)

Ensemble – (Needed Strong Singers, Dance – Dancers, Good Movers – not everyone will be required to dance) The ensemble has a TON to do in this show and plays a vast array of featured characters, many with dialogue and vocal solos. There is also opportunity for those with ballet training to be featured in the Ballet Scene. Please note ballet experience on the registration form.

AUDITION SONGS – Please choose a song from the list below. Anyone interested in auditioning for Anya be prepared to sing both songs. Those only interested in the Ensemble may choose any song they are comfortable with. Music can be found on the following pages

In My Dreams (mm 106-122) – Anya

Journey to the Past (mm 107-141) - Anya

My Petersburg (mm 30-81) – Dimitri

Stay I Pray You (mm 2-15) - Vlad

Still (mm 72-101) – Gleb

Close the Door (mm 1-55) - Dowager Empress

The Land of Yesterday (mm pick up to 58-102) – Lily

MONOLOGUES

Please choose one of the following monologues to prepare for auditions, even if you only desire an ensemble role. Select a monologue that closest fits the role you are interested in. When you audition, your monologue should be prepared and polished but does not need to be memorized. Show how you interpret the character.

Anya (to Dimitry) 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!

Dimitry (to Anastasia) My father used to bring me here. He put me on his shoulders so I could get 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. (realizes he's being too sentimental) Anyhow that's in the past. Are you ready to become the Grand Duchess Anastasia Nikolaevna Romanov? It won't be a lie. We're going to help you remember the truth. If the Dowager Empress recognizes you as her granddaughter, Vlad and I will get a small reward for our efforts and we will all live happily ever after. Either way, it gets you to Paris and it gets us out of Russia. Everybody wins.

Vlad Popov (to Lily) I still melt hearts, ma chere. Just as you still melt mine. I crossed the continent for this moment. Admit you are happy to see me, my precious Lily. I wrote you. What, you tore up my letter? You've grown hard, my darling Lilly. But you are even lovelier than I remember. My hot-blooded, sensual, passionate mistress. 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!

Gleb We hear you, comrades! The revolution hears you! Yes, our way is long, the journey hard. The chains of the Romanovs were heavy. 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 St. Petersburg is now the people's Leningrad!

Dowager Empress (to Lily) 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. And the Dowager Empress is dead with her. Leave me. (later conversation)

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! (Laughs) It's not the Russia he remembered. What is it our great poet said? Past glories, present griefs! (later, to the Dowager Empress) She'll turn up. Why would she disappear in the first place? 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.

IN MY DREAMS

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ANASTASIA (Vocal Book)

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11/15/2025
No. 5 - In My Dreams

(ANYA:)

95 hear a voice whis - per I'll meet you right there in

Ah... Ah...

99 Par - is.

Ah Ah...

poco a poco rit. (coming out of vision, intimate, urgent, growing stronger)

103 Par - is... You don't

107 Colla Voce

108 know what it's like not to know who you are! To have

111 lived in the shad - ows, and trav - eled this far. I've seen

A Tempo

115 flash - es of fire, Heard the ech - o of screams. But I

poco rall. molto rall.

119 still have this faith in the truth of my dreams... In my

JOURNEY TO THE PAST

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ANASTASIA (Vocal Book)

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11/15/2025
No. 14 - Journey to the Past

81 past... 82 83 84 4 85-88

Musical staff 81-88. The staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note F#4, and then a whole note E4. The lyrics "past..." are written below the staff. The staff ends with a double bar line and the number 4, indicating a repeat sign.

89 Home, love, fam - 'ly. There was

Musical staff 89-92. The staff continues the melody from the previous staff. The lyrics "Home, love, fam - 'ly. There was" are written below the staff.

93 once a time I must have had them, too

Musical staff 93-96. The staff continues the melody. The lyrics "once a time I must have had them, too" are written below the staff.

97 Home, love, fam - 'ly... I will

Musical staff 97-100. The staff continues the melody. The lyrics "Home, love, fam - 'ly... I will" are written below the staff.

101 nev - er be com - plete un - til I find you! 102 103 104 105 106 *poco rall.*

Musical staff 101-106. The staff continues the melody. The lyrics "nev - er be com - plete un - til I find you!" are written below the staff. The staff ends with a double bar line and the tempo marking *poco rall.*

107 **A Tempo** 108 One step at a time, 109 one hope, then an - oth - er,

Musical staff 107-110. The staff begins with a treble clef and a key signature of one flat (Bb). The tempo marking **A Tempo** is written above the staff. The lyrics "One step at a time, one hope, then an - oth - er," are written below the staff.

111 Who knows where this road may go? 112 113 114

Musical staff 111-114. The staff continues the melody. The lyrics "Who knows where this road may go?" are written below the staff.

115 116 Back to who I was. 117 On to find my fu - ture. 118

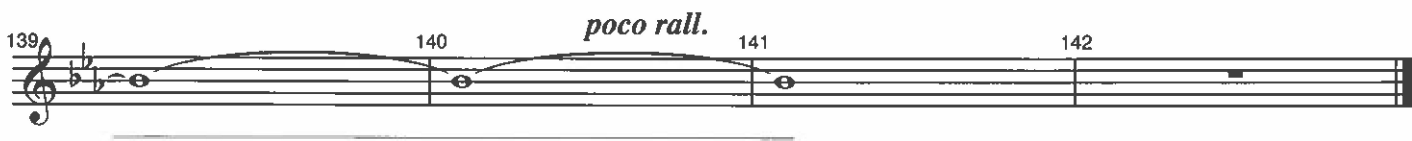
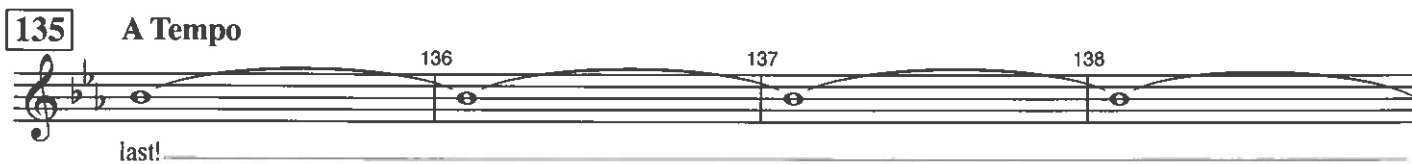
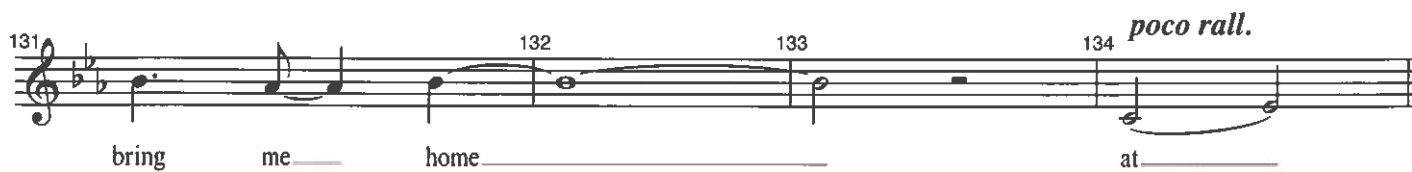
Musical staff 115-118. The staff continues the melody. The lyrics "Back to who I was. On to find my fu - ture." are written below the staff.

119 Things my heart still needs to know. Yes,

Musical staff 119-122. The staff continues the melody. The lyrics "Things my heart still needs to know. Yes," are written below the staff.

123 let this be a sign! 124 Let this road be mine! 125 126

Musical staff 123-126. The staff continues the melody. The lyrics "let this be a sign! Let this road be mine!" are written below the staff.



End of Act One

MY·PETERSBURG

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11/15/2025
No. 9 - My Petersburg

25 26 27 28 (THEY start to move.) 2 28-29

DMITRY: Come, Anya!

my Pet - ers - burg.

30 31 32

DMITRY:

Stand - ing here, you can see from the spires to the piers of

33 34 35 * pronounced "Key"

Pe - ters - burg! I'd be down on that quay* sel - ling

36 37 38

stol - en sou - ve - nirs of Pe - ters - burg! The

39 40 41

pal - a - ces a - bove and al - ley - ways be - low. Fun - ny when a cit - y is

42 43 44

all you know How ev - en when you hate it, some - thing in you loves it

45 46 47

so! That's where I learned my stuff in some rough

48 49 50

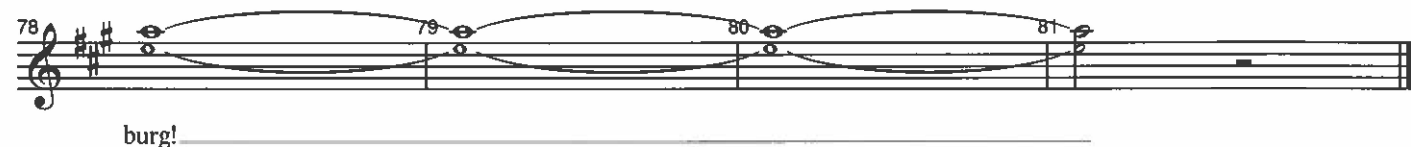
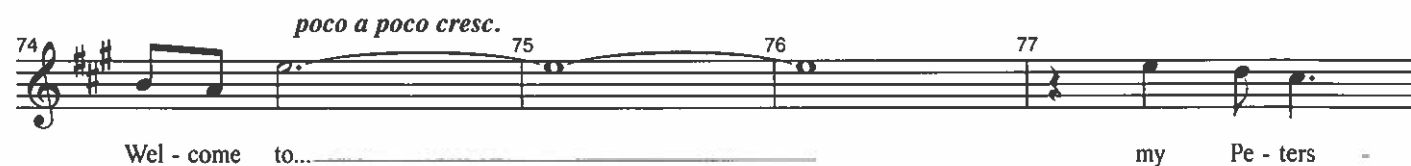
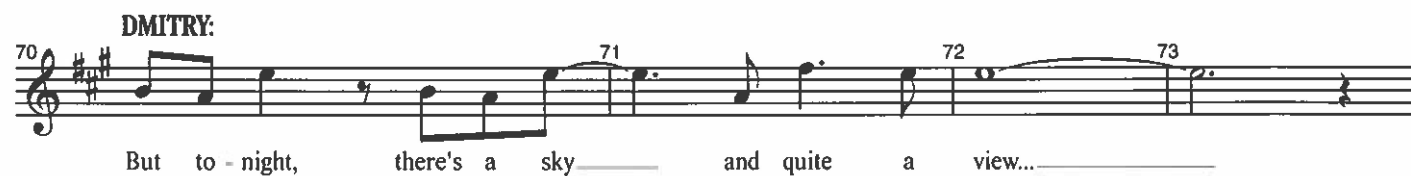
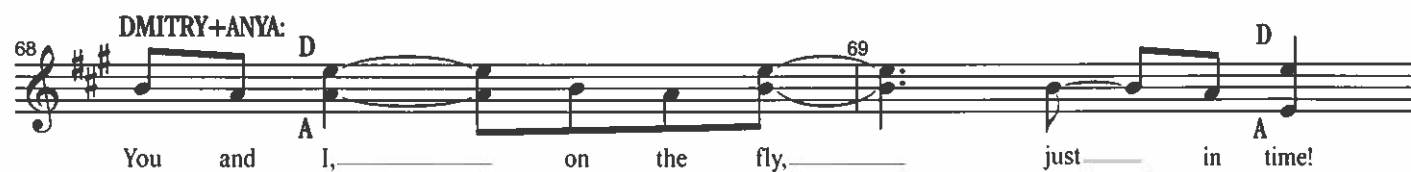
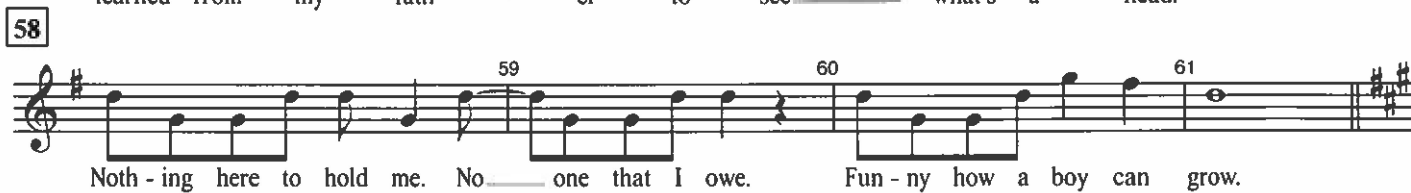
com - pa - ny! There's the boy grow - ing up who was me.

51 52 53

All I've been, all I'll be... We can

54 55

do what we're told, we can go where we're led. But I



Stay, I Pray You

(Count Ipolitov, Anya, Dmitry, Vlad & Ensemble)

11

Cue: ANNOUNCER:

Train for Budapest on track 4.

Paris via Budapest on Track 4. All aboard!

VLAD: We should go. [MUSIC GO]

Moderato, somber

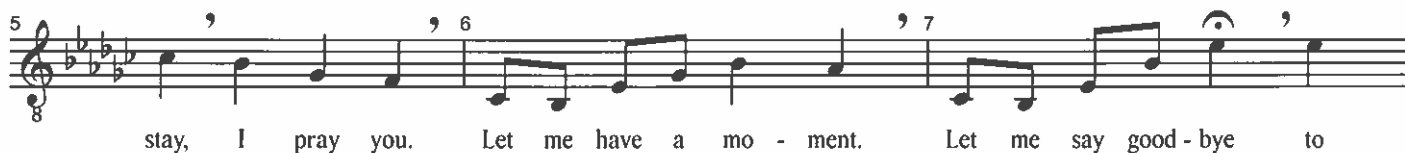
Passionately, melancholic

COUNT IPOLITOV:

(Nobody moves.)

espr.

a capella



mp WOMEN:

Hmm

Hmm

Hmm

mp MEN:

Hmm

Hmm

Hmm

Hmm (Hmm)



Ah

Ah

I'll bless my home - land till I

Ah

Ah

I'll bless my home - land till I

Still

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11/15/2021
No. 13 - Traveling Sequence / Still

rall.

56 she be - lieve her fic - tion? 57 It's hard to know. 58 Is it

A Tempo

59 in - no - cence or guile 60 or noth - ing but a child - ish act of will? 61

62 She does - n't know she needs you. 63 She will - ful - ly mis - leads you, but

64

65 still... 66 Still... 67 A son be - comes a man at his

poco rit.

69 fa - ther's knee. If my fath - er asked ques - tions well, where would we be? 70 71 72 She's

A Tempo

73 noth - ing but a child. 74 A waif who needs pro - tec - tion. 75 I feel a strange con - nec - tion I

76 can't al - low. 77 She says it's all a game. 78 She trem - bles like a flow - er but

rall.

80 in her, there's a pow - er. 81 I see that now... 82 I am

A Tempo

83 noth - ing but a man 84 with noth - ing but his or - ders to ful - fill. 85

86 87 88

— "I'm in - no - cent," she cries. But then you see her eyes, and

89 90 90A

some - thing in them tells you that she ab - so - lute - ly lies! Un -

91 92 93 94

p poco a poco cresc. *rall.*

til your heart re - plies: _____ But

95 96 97 98

Tempo Primo, Defiant

still! _____ Still! _____

99 100 101 102

Dictated *rall.* *f*

Still! _____

103 104

Dark, dramatico *rall.*

107 108 109 110

A Tempo, moderato, magical *rit.* *p* **VLAD: La belle France.**

Close the Door

(Dowager Empress)

Cue: LILY:

I'll light the lamps.

Will you be all right this evening? [MUSIC GO]

THE DOWAGER EMPRESS: My precious Anastasia.

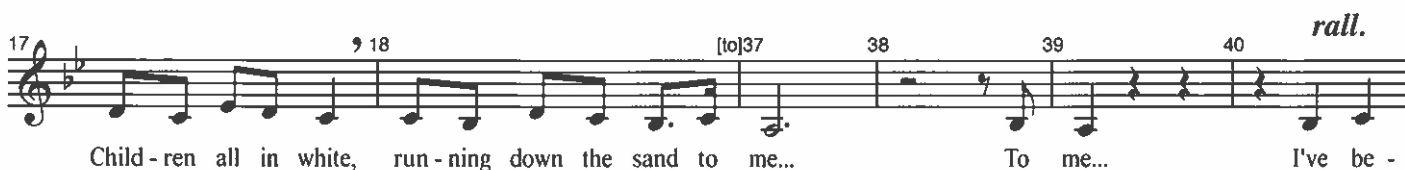
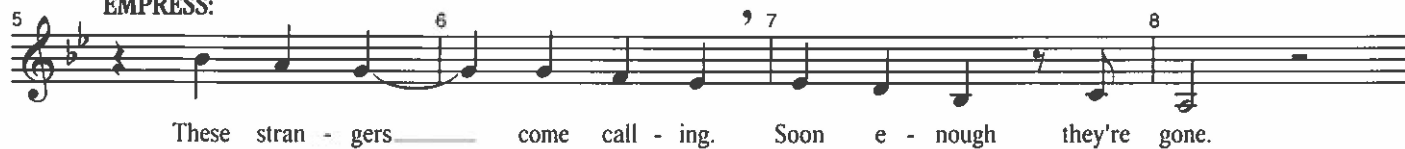
LILY: She doesn't hear me.

Moderato, poco rubato

4

1-4

DOWAGER
EMPRESS:



The Land of Yesterday

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No. 18 - Land Of Yesterday

LILY: 36 37 38 39

Once, lad - ies - in - wait - ing, all bend - ing a knee!

p OTHERS: (at pitch)

Ooh

ARISTOCRATS MEN: 40 41 42 43

Now, on - ly one lad - y - in - wait - ing - me! No

44 Jazzy **ARISTOCRATS WOMEN:** 45 **ARISTOCRATS MEN:** 46 **ARISTOCRATS WOMEN:** 47 *unis.*

fan - fares — Or se - dan chairs And no coach - es And we sold our broach - es!

LEOPOLD: 48 49 50 **LILY:** 51

No af - ter - noon card games with the tsar! No cav - i - ar! But

52 **ALL (except LILY):** (gloomy) 53 54 55 *unis.*

I say — we're not dead now! We're not dead now, — we're in France in - stead, now!

LILY: (takes command) 56 57 58 59

Let us not — be sad! — The night's young, and Rus - sians are mad! So...

60 61 62 63

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

64 (LILY:) 65 66 67

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

pp OTHERS:
Hush - a!

68 LILY: 69 70 71

Let's put on our fan - cy clothes and let's while our woes a - way in

OTHERS:
Ooh Ooh In

72 73 74 75

Rus - sia, Land Of Yes - ter - day.

Rus - sia, Land Of Yes - ter - day.

76 LILY: 77 78 79

In dire cir - cum - stan - ces, why wal - low in re - gret?

80 81 82 83

We're out of sec - ond chan - ces. Why are we here, ex - cept to for - get?

84 85 86 87

We know the world is fick - le. Life is a leak - y sieve!

88 89 90 91

Pass me a glass and give me a bow and drink to the "Coun - tess No - bod - y" now!

92 (LILY:) 93 94 95

Why should I care as long — as I dare to live? —

ARISTOCRATS:

In the Land Of Yes - ter -

96 97 98

Let's run up the bill as if — we're still roy - al - ty at

day!

99 LILY +ALL: 100 101 *rall.*

play in Rus - sia, — Land Of Yes - ter -

Lily's T Lift

102 **Tempo di Russian Steppes** ♩ = 118 (LILY and THE OTHERS dance.) 3

day!

103-105

106 12 134 **Briskly with abandonment** approx. ♩ = 130

106-117

143 8 8

135-142 143-150

151 (By the end, ALL but the inexhaustible LILY fall to the floor. She continues to dance and drink until she notices they've collapsed. She rouses them in her own way.)

6 155 > 156 LILY:

151-156 The