

Acting Edition

Me and My Girl

This sample is an excerpt of a
Concord Theatricals title.

Samples of Concord Theatricals titles
are for perusal and cannot be used for
performance or downloaded, printed,
and distributed in any way.

This sample may not reflect the version
of the play currently in print.

|| SAMUEL FRENCH ||

Copyright © 2013, 2014, 2017 by Dave Malloy
Foreward Copyright © 2014, 2017 by Rachel Chavkin
All Rights Reserved
Second Edition

NATASHA, PIERRE & THE GREAT COMET OF 1812 is fully protected under the copyright laws of the United States of America, the British Commonwealth, including Canada, and all member countries of the Berne Convention for the Protection of Literary and Artistic Works, the Universal Copyright Convention, and/or the World Trade Organization conforming to the Agreement on Trade Related Aspects of Intellectual Property Rights. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television, online/digital production, and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-70283-9

www.concordtheatricals.com

www.concordtheatricals.co.uk

FOR PRODUCTION INQUIRIES

UNITED STATES AND CANADA
info@concordtheatricals.com
1-866-979-0447

UNITED KINGDOM AND EUROPE
licensing@concordtheatricals.co.uk
020-7054-7298

Each title is subject to availability from Concord Theatricals Corp., depending upon country of performance. Please be aware that *NATASHA, PIERRE & THE GREAT COMET OF 1812* may not be licensed by Concord Theatricals Corp. in your territory. Professional and amateur producers should contact the nearest Concord Theatricals Corp. office or licensing partner to verify availability.

CAUTION: Professional and amateur producers are hereby warned that *NATASHA, PIERRE & THE GREAT COMET OF 1812* is subject to a licensing fee. The purchase, renting, lending or use of this book does not constitute a license to perform this title(s), which license must be obtained from Concord Theatricals Corp. prior to any performance. Performance of this title(s) without a license is a violation of federal law and may subject the producer and/or presenter of such performances to civil penalties. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title(s) is presented for charity or gain and whether or not admission is charged. Professional/Stock licensing fees are quoted upon application to Concord Theatricals Corp.

This work is published by Samuel French, an imprint of Concord Theatricals Corp.

No one shall make any changes in this title(s) for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, scanned, uploaded, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, digital, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall share this title(s), or any part of this title(s), through any social media or file hosting websites.

For all inquiries regarding motion picture, television, online/digital and other media rights, please contact Concord Theatricals Corp.

MUSIC AND THIRD-PARTY MATERIALS USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music and/or other copyrighted third-party materials (e.g. artworks, logos) in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original music and materials that the licensee owns and controls. Licensees are solely responsible and liable for clearances of all third-party copyrighted materials, including without limitation music, and shall indemnify the copyright owners of the play(s) and their licensing agent, Concord Theatricals Corp., against any costs, expenses, losses and liabilities arising from the use of such copyrighted third-party materials by licensees. For music, please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

NATASHA, PIERRE & THE GREAT COMET OF 1812 was commissioned, developed, and first produced by Ars Nova (Jason Eagan, Artistic Director; Jeremy Blocker, Managing Director) in New York City. Opening night was October 16, 2012. The performance was directed by Rachel Chavkin, with sets by Mimi Lien, costumes by Paloma Young, lights by Bradley King, sound by Matthew Hubbs, and orchestrations and music direction by Dave Malloy. The Production Stage Manager was Trisha Henson. The cast was as follows:

NATASHA.....Phillipa Soo
PIERRE Dave Malloy
ANATOLE..... Lucas Steele
SONYA Brittain Ashford
MARYA D......Amelia Workman
HÉLÈNE.....Amber Gray
DOLOKHOV Nick Choksi
MARY / MAIDSERVANT / OPERA SINGER Gelsey Bell
ANDREY / BOLKONSKY Blake DeLong
BALAGA / SERVANT / OPERA SINGER Paul Pinto

NATASHA, PIERRE & THE GREAT COMET OF 1812 re-opened in New York City Off Broadway at Kazino, a custom-built tent located first in the Meatpacking District and then in Times Square, on May 16, 2013. The production had the same director, designers, and cast, except for the following changes: music direction by Or Matias, choreography by Sam Pinkleton, Grace McLean as **MARYA D.**, Ian Lassiter as **DOLOKHOV**, and Nicholas Belton, Catherine Brookman, Luke Holloway, Azudi Onyejekwe, Mariand Torres, and Lauren Zakrin as **ENSEMBLE**. The Production Stage Manager was Karyn Meek.

NATASHA, PIERRE & THE GREAT COMET OF 1812 opened at A.R.T. in Cambridge, Massachusetts on December 6, 2015. The production was directed by Rachel Chavkin, with choreography by Sam Pinkleton, scenic design by Mimi Lien, costume design by Paloma Young, lighting design by Bradley King, sound design by Matt Hubbs, music direction by Or Matias, and orchestrations by Dave Malloy. The Production Stage Manager was Karyn Meek. The cast was as follows:

NATASHA.....Denée Benton
PIERRE Scott Stangland
ANATOLE..... Lucas Steele
SONYA Brittain Ashford
MARYA D...... Grace McLean

HÉLÈNE.....Lilli Cooper
DOLOKHOV Nick Choksi
MARY / MAIDSERVANT / OPERA SINGER.....Gelsey Bell
ANDREY / BOLKONSKY Nicholas Belton
BALAGA / SERVANT / OPERA SINGER..... Paul Pinto
ENSEMBLE.....Sumayya Ali,
 Courtney Bassett, Josh Canfield, Ken Clark, Erica Dorfner, Daniel
 Emond, Lulu Fall, Ashley Pérez Flanagan, Nick Gaswirth, Azudi
 Onyejekwe, Pearl Rhein, Heath Saunders, Katrina Yaukey, Lauren
 Zakrin

NATASHA, PIERRE & THE GREAT COMET OF 1812 opened on Broadway at the Imperial Theatre in New York City on November 14, 2016. The production was directed by Rachel Chavkin, with choreography by Sam Pinkleton, scenic design by Mimi Lien, costume design by Paloma Young, lighting design by Bradley King, sound design by Nicholas Pope, music direction by Or Matias, and orchestrations by Dave Malloy. The Production Stage Manager was Karyn Meek. The cast was as follows:

NATASHA.....Denée Benton
PIERRE Josh Groban
ANATOLE..... Lucas Steele
SONYA Brittain Ashford
MARYA D...... Grace McLean
HÉLÈNE.....Amber Gray
DOLOKHOV Nick Choksi
MARY / MAIDSERVANT / OPERA SINGER.....Gelsey Bell
ANDREY / BOLKONSKY Nicholas Belton
BALAGA / SERVANT / OPERA SINGER..... Paul Pinto
PIERRE (STANDBY)..... Scott Stangland
ENSEMBLE.....Sumayya Ali, Courtney Bassett, Josh Canfield,
 Ken Clark, Erica Dorfner, Lulu Fall, Ashley Pérez Flanagan, Paloma
 Garcia-Lee, Nick Gaswirth, Alex Gibson, Billy Joe Kiessling, Mary
 Spencer Knapp, Reed Luplau, Brandt Martinez, Andrew Mayer,
 Azudi Onyejekwe, Pearl Rhein, Heath Saunders, Ani Taj, Cathryn
 Wake, Katrina Yaukey, Lauren Zakrin

NOTE ON THE TRANSLATION

The primary source for the libretto is Aylmer and Louise Maude's 1922 translation; several other translations were also consulted, including those by Anthony Briggs, Richard Pevear & Larissa Volokhonsky, and Constance Garnett.

CHARACTERS

There's a war going on out there somewhere, and **ANDREY** isn't here.

NATASHA is young; she loves Andrey with all her heart.

SONYA is good; Natasha's cousin and closest friend.

MARYA D. is old-school; a grande dame of Moscow. Natasha's godmother, strict yet kind.

ANATOLE is hot; he spends his money on women and wine.

HÉLÈNE is a slut; Anatole's sister, married to Pierre.

DOLOKHOV is fierce (but not too important); Anatole's friend, a crazy good shot.

OLD PRINCE BOLKONSKY is crazy, and **MARY** is plain; Andrey's family – totally messed up.

BALAGA is just for fun.

And what about **PIERRE**? Dear, bewildered, awkward **PIERRE**?

ENSEMBLE / VARIOUS OTHERS (2f, 2m+)

TIME & SETTING

Various locations in 19th-century Russia. The original production used immersive staging to create a 19th-century Russian dinner club/21st-century New York nightclub atmosphere.

PRODUCTION NOTES

In the original Broadway production, actors played many of the instruments, including Pierre on piano, Dolokhov and Andrey on guitar, and Anatole on violin for “The Abduction.” While actor-musicians are encouraged, they are not mandatory; please do whatever best suits your performers and production!

BOLKONSKY and **ANDREY** should be played by the same actor. **BALAGA** also plays all **SERVANTS** and an **OPERA SINGER**. **MARY** also plays the **MAIDSERVANT** and an **OPERA SINGER**.

SYNOPSIS

PROLOGUE

Moscow, 1812, just before Napoleon's invasion of Russia and the burning of the city. As the story begins ("Prologue") we meet "Pierre," a wealthy aristocrat having an existential crisis, living a slothful life of wine, philosophy, and inaction.

PART I

Meanwhile, the young, newly engaged Natasha Rostova and her cousin Sonya arrive in "Moscow" to stay the winter with Marya D., Natasha's godmother, while Natasha waits for her fiancé, Andrey, to return from the war. Marya D. tells Natasha that she must visit her future in-laws, the demented, miserly old Prince Bolkonsky and his spinster daughter, Mary ("The Private and Intimate Life of the House"), to win their affection and secure the marriage, which is critical to the Rostovs' status and fortune. However, Natasha's visit ends in disaster ("Natasha & Bolkonskys"), and she leaves missing Andrey more than ever ("No One Else").

PART II

The next night, Natasha is introduced to decadent Moscow society at "The Opera"; there she meets Anatole, a young officer and notorious rogue ("Natasha & Anatole"); their interaction leaves Natasha feeling confused.

PART III

Anatole, his friend Dolokhov, and Pierre go out drinking; they are met by Hélène, (Pierre's wife and Anatole's sister), who taunts Pierre. Anatole declares his intention to have Natasha, although he is already married. Pierre finds his wife's familiarity with Dolokhov offensive and challenges him to a duel, almost getting himself killed ("The Duel"). Afterward, Pierre reflects on his life ("Dust and Ashes"). Natasha and her family go to church ("Sunday Morning"); later, Hélène arrives and invites Natasha to the ball that night ("Charming"), where Anatole seduces Natasha ("The Ball").

INTERMISSION

PART IV

Natasha and Anatole make plans to elope, and Natasha breaks off her engagement with Andrey ("Letters"). Sonya finds out about the plan and realizes it will mean Natasha's ruin ("Sonya & Natasha"); she determines to stop her at any cost ("Sonya Alone"). That evening Anatole and Dolokhov plan for the elopement ("Preparations") and call on their trusted troika driver, "Balaga," to take them to Natasha's house. However, "The Abduction" is thwarted at the last moment by Marya D.

PART V

After scolding a grief-stricken Natasha ("In My House"), Marya D. sends out "A Call to Pierre," asking him to help handle the crisis. Pierre kicks Anatole out of Moscow ("Find Anatole" / "Pierre & Anatole"); Natasha poisons herself ("Natasha Very Ill"); Andrey returns. Pierre explains the scandal to him and asks him to be compassionate, but Andrey is unable to forgive ("Pierre & Andrey"). Finally, Pierre visits Natasha ("Pierre & Natasha"). After their meeting, Pierre experiences a moment of enlightenment while seeing "The Great Comet of 1812" in the night sky.

SCENIC BREAKDOWN

PROLOGUE

1. Prologue (Company)
2. Pierre (Aria and Chorus: Pierre, Company)

PART I

Chapter 1

3. Moscow (Trio: Marya D., Natasha, Sonya)

Chapter 2

4. The Private and Intimate Life of the House (Duet: Bolkonsky, Mary)
5. Natasha & Bolkonskys (Trio: Natasha, Mary, Bolkonsky)
6. No One Else (Aria: Natasha)

PART II

Chapter 3

7. The Opera (Company)
8. Natasha & Anatole (Duet: Natasha, Anatole)

PART III

Chapter 4

9. The Duel (Quartet and Chorus: Pierre, Anatole, Dolokhov, Hélène, Company)
10. Dust and Ashes (Aria: Pierre, with Chorus)

Chapter 5

11. Sunday Morning (Trio: Natasha, Sonya, Marya D.)
12. Charming (Aria: Hélène, with Natasha)

Chapter 6

13. The Ball (Duet: Natasha, Anatole)

PART IV

Chapter 7

14. Letters (Company)

Chapter 8

15. Sonya & Natasha (Duet: Sonya, Natasha)
16. Sonya Alone (Aria: Sonya)

Chapter 9

17. Preparations (Duet: Dolokhov, Anatole, with Pierre)
18. Balaga (Trio and Chorus: Balaga, Anatole, Dolokhov, Company)
19. The Abduction (Company)

PART V

Chapter 10

- 20. In My House (Trio: Marya D., Natasha, Sonya)
- 21. A Call to Pierre (Duet: Pierre, Marya D., with Chorus)

Chapter 11

- 22. Find Anatole (Aria: Pierre, with Natasha, Anatole, Hélène, Chorus)
- 23. Pierre & Anatole (Duet: Pierre, Anatole)

Chapter 12

- 24. Natasha Very Ill (Aria: Sonya)
- 25. Pierre & Andrey (Duet: Pierre, Andrey)

Chapter 13

- 26. Pierre & Natasha (Duet: Pierre, Natasha)
- 27. The Great Comet of 1812 (Aria and Chorus: Pierre, Company)

FOREWORD

“Have you read *War and Peace*?” Dave and I were strolling across the grass while in residence upstate on our first gig together. We were still getting to know each other and discussing dream projects. He described his experience reading the novel with a former girlfriend; a long-distance activity to keep them united while he was working on a cruise ship. We talked about the scope of the novel, the humor and bitterness with which it depicts this decadent society, the depravity and spiritual regeneration of its characters. Dave strongly identified with Pierre, the supernaturally large, painfully awkward but beloved illegitimate son of the wealthiest man in Russia. Pierre’s story is interwoven with the story of Natasha Rostova, and at the center of the novel the two come crashing together when she almost elopes with Anatole Kuragin. In helping to save the reputation and spirits of this young woman, Pierre saves himself.

When you first meet Natasha in the novel, she is a precocious thirteen-year-old dragging a boy into a corner for a stolen kiss. You’re immediately drawn to her, as are so many of the men in the book, including Pierre and his tragic best friend, Andrey. She’s headstrong and joy-filled and selfish and philosophical. And in creating the production and character, first with Phillipa Soo and then Denée Benton, it became clear that the audience needed to shift constantly between wanting to throttle her and sweep her up in their arms. Pierre is no less complicated; he is an alcoholic and a mystic, and pathetic and graceful. Both are compelling characters not for their nobility, but for their improbability as moral forces. As these two broken souls find each other at the end of this seventy-page sliver, there’s a celestial event: the appearance of the comet of 1812 (which actually appeared in 1811 but Tolstoy renamed for narrative effect). Almost immediately after the events depicted in this piece, Napoleon will invade and Moscow will be burned to the ground. Many of the characters won’t live much longer. Like the novel, *Natasha, Pierre & The Great Comet of 1812* is about small humans at sea in the vast confusion of history; their pettiness, their mistakes, and their redemption.

Dave has an uncanny ability to see songs where the rest of us see a sentence. He read these pages and he saw an opera. He read a short chapter about a drunken troika driver named Balaga, and saw a number that would unite audience and performers in a shaking, stomping celebration just before the downfall of our heroine. I likely should say he “heard” all this, but one of my favorite things about Dave as a collaborator is that he writes for performance. At the start of our work, alongside discussing the novel, he told the creative team and I about this magical night he’d experienced while traveling in Russia. He’d found a packed underground cafe, and amidst the crush of tables topped with vodka and dumplings, a string trio madly played while the audience

rocked out with handmade shakers. He sat next to the viola, and this close-up musical experience got him thinking about distributing the orchestra all around the room so that each audience member would have a unique aural experience.

Our production, from *Ars Nova* to the Imperial Theatre, grew up from the seeds of this anecdote. The design team and I wrestled with what we needed to tell Tolstoy's story as imagined by Dave. It was clear that we required a fusion of period and contemporary elements, because it's an old story told with new music. Tolstoy mocks opera, along with many other aristocratic affectations. Dave both captures Tolstoy's skepticism and embraces the form, fusing it with the populist modern American musical. His love for the Dirty Projectors and electronica and Joni Mitchell and Russian drinking songs all found their way into the score. This musical eclecticism necessitated that our production make space for the modern world, particularly during "The Duel," in which the theater turned into a full-blown, strobe-lit, nauseous nightclub. But we also couldn't entirely live in the present. It was vital that the audience release into the 19th-century melodrama, in order to empathize with the central characters. Mimi Lien, our scenic designer, did image research of nightclubs around the world. She and Bradley King, our lighting designer, together developed the look of our chandeliers, inspired in part by research into comets, and in part by the starburst chandeliers at the Metropolitan Opera (which felt satisfying to reference). Paloma Young, our costume designer, sketched dress after jean jacket after dress, as we found a balance between period and "folk-punk." Our sound designer, Nick Pope, and his team sat in nearly every seat during tech as they crafted the individual mix each audience member would hear, paralleling Dave's experience with that viola in Moscow.

In his libretto, Dave preserved Tolstoy's iconic narrative voice. The characters sometimes describe each other in endearing or acidic ways, and occasionally they describe themselves as emotions become particularly heightened or unhinged. This narration allowed us to tell joyful, bold-faced lies to the audience again and again in staging. Perhaps my favorite instance of this was the top of the final song, when Pierre sings, "And I get in to my sleigh," but the performer simply climbs the stairs. Because of the narration, the staging was freed to capture the emotional truth of an event, such as a wild troika ride or Natasha becoming intoxicated by Anatole's attention at the opera, vs. needing to literally represent the story.

Comet was a singular experience for most of us; dozens of us made our Broadway debuts with the show, and it was all the more special because that was never the intention when we began development at the tiny-but-mighty *Ars Nova* in 2011. There's too many memories to list, and too many people to thank individually, from the original cast and band

members to the incredible crew at the Imperial Theatre on our closing in September 2017. But I do want to acknowledge our producers, particularly Jason Eagan and Jeremy Blocker and everyone at Ars Nova; Diane Paulus and Diane Borger and everyone at A.R.T.; and Howard and Janet Kagan, who never stopped believing it could and should be experienced in a larger space by more humans.

When I think of the show, I think of the final number. It's one of the few bits of staging that remained basically the same from Ars Nova to Broadway. Pierre sings quietly in a nearly darkened space, barely lit by a single glowing light bulb and wondering where to go. As he wanders on, the choir sings in hushed tones, and the glow quietly spreads to the next bulb and the next, each becoming a glittering star. The light then spreads to the chandeliers, which become dim clusters in the Moscow sky. The ensemble is spread throughout the darkness. Whenever I watched the show, at some point during this song, I would close my eyes. I'd listen to the company and picture myself also wandering, lost and found all at once. And then I would open my eyes as Pierre sees the comet for the first time. The creative team and I talked endlessly about how to "do" the comet, and decided that the simplest gesture was the best: a single bulb on a chandelier that maybe the audience hadn't really considered till now. It felt like this matched the performance event Dave wrote; a whole room united around a single light bulb, and a whole community united around these two fragile humans. During the final violent swell of Dave's score, the light also spreads on this chandelier. It becomes blinding (evoking the atomic history of the Met chandeliers), lighting the entire room, including the audience and the ensemble, all of whom are staring at this symbol of death or new life. And then, as the music finds its quiet last harmony, the chandelier fades back to a single bulb, which then goes black with the wave of the music director's hands.

– Rachel Chavkin

*To Eliza:
my Natasha, my Sonya,
my Andrey, my Anatole,
and my Comet.*

PROLOGUE

1. "PROLOGUE"

*(An accordion plays as **ANDREY** finishes putting on his uniform. He gives a last goodbye to **NATASHA** and then leaves.)*

PIERRE.

THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE
THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE

ALL.

THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE
THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE

CONDUCTOR. *Raz dva tri!*

ALL.

AND THIS IS ALL IN YOUR PROGRAM
YOU ARE AT THE OPERA
GONNA HAVE TO STUDY UP A LITTLE BIT
IF YOU WANNA KEEP WITH THE PLOT
CUZ IT'S A COMPLICATED RUSSIAN NOVEL
EVERYONE'S GOT NINE DIFFERENT NAMES
SO LOOK IT UP IN YOUR PROGRAM
WE'D APPRECIATE IT, THANKS A LOT

DA DA DA

DA DA DA

DA DA DA

NATASHA!

NATASHA.

NATASHA IS YOUNG

SHE LOVES ANDREY WITH ALL HER HEART

ALL.

SHE LOVES ANDREY WITH ALL HER HEART

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

SONYA.

SONYA IS GOOD

NATASHA'S COUSIN AND CLOSEST FRIEND

ALL.

NATASHA'S COUSIN AND CLOSEST FRIEND

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

MARYA D.

MARYA IS OLD-SCHOOL, A GRANDE DAME OF MOSCOW

NATASHA'S GODMOTHER, STRICT YET KIND

ALL.

NATASHA'S GODMOTHER, STRICT YET KIND

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

AND THIS IS ALL IN YOUR PROGRAM

YOU ARE AT THE OPERA

GONNA HAVE TO STUDY UP A LITTLE BIT

IF YOU WANNA KEEP WITH THE PLOT

CUZ IT'S A COMPLICATED RUSSIAN NOVEL

EVERYONE'S GOT NINE DIFFERENT NAMES

SO LOOK IT UP IN YOUR PROGRAM

WE'D APPRECIATE IT, THANKS A LOT

DA DA DA

DA DA DA

DA DA DA

ANATOLE!

ANATOLE.

ANATOLE IS HOT

HE SPENDS HIS MONEY ON WOMEN AND WINE

ALL.

HE SPENDS HIS MONEY ON WOMEN AND WINE

ANATOLE IS HOT

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

HÉLÈNE.

HÉLÈNE IS A SLUT

ANATOLE'S SISTER, MARRIED TO PIERRE

ALL.

ANATOLE'S SISTER, MARRIED TO PIERRE

HÉLÈNE IS A SLUT

ANATOLE IS HOT

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

DOLOKHOV.

DOLOKHOV IS FIERCE, BUT NOT TOO IMPORTANT

ANATOLE'S FRIEND, A CRAZY GOOD SHOT

ALL.

ANATOLE'S FRIEND, A CRAZY GOOD SHOT

DOLOKHOV IS FIERCE

HÉLÈNE IS A SLUT

ANATOLE IS HOT

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

CHANDELIERS AND CAVIAR

THE WAR CAN'T TOUCH US HERE

MINOR CHARACTERS!

BOLKONSKY.

OLD PRINCE BOLKONSKY IS CRAZY

MARY.

AND MARY IS PLAIN

MARY & BOLKONSKY.

ANDREY'S FAMILY, TOTALLY MESSED UP

BALAGA.

AND BALAGA'S JUST FOR FUN!

ALL.

BALAGA'S JUST FOR FUN!

BALAGA IS FUN

BOLKONSKY IS CRAZY

MARY IS PLAIN

DOLOKHOV IS FIERCE

HÉLÈNE IS A SLUT

ANATOLE IS HOT

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

AND WHAT ABOUT PIERRE?

DEAR, BEWILDERED AND AWKWARD PIERRE?

WHAT ABOUT PIERRE?

RICH, UNHAPPILY MARRIED PIERRE?

WHAT ABOUT PIERRE?

WHAT ABOUT PIERRE?

WHAT ABOUT PIERRE?

2. "PIERRE"

PIERRE.

IT'S DAWNED ON ME SUDDENLY
AND FOR NO OBVIOUS REASON
THAT I CAN'T GO ON
LIVING AS I AM

THE ZEST OF LIFE HAS VANISHED
ONLY THE SKELETON REMAINS
UNEXPECTEDLY VILE
I USED TO BE BETTER

CHORUS.

AH...

OH PIERRE! OUR MERRY FEASTING CRANK
OUR MOST DEAR, MOST KIND, MOST SMART
AND ECCENTRIC
A WARM-HEARTED RUSSIAN OF THE OLD SCHOOL
HIS PURSE IS ALWAYS EMPTY
CUZ IT'S OPEN TO ALL
OH PIERRE
JUST ONE OF A HUNDRED SAD OLD MEN
LIVING OUT THEIR FINAL DAYS IN MOSCOW

PIERRE.

I DRINK TOO MUCH
RIGHT NOW, MY FRIEND FIGHTS AND BLEEDS
AND I SIT AT HOME AND READ
HOURS AT A TIME
HOURS AT MY SCREEN
ANYTHING, ANYTHING
ABANDONED TO DISTRACTION
IN ORDER TO FORGET
WE WASTE OUR LIVES
DROWNING IN WINE

I NEVER THOUGHT THAT I'D
END UP LIKE THIS
I USED TO BE BETTER

AND THE WOMEN THEY ALL PITY ME

CUZ I'M MARRIED
BUT NOT IN LOVE
FROZEN AT THE CENTER

WOMEN.

IL EST CHARMANT; IL N'A PAS DE SEXE
HE IS CHARMING; HE HAS NO SEX

CHORUS.

OH PIERRE! OUR MERRY FEASTING CRANK
OUR MOST DEAR, MOST KIND, MOST SMART
AND ECCENTRIC
A WARM-HEARTED RUSSIAN OF THE OLD SCHOOL
HIS PURSE IS ALWAYS EMPTY
CUZ IT'S OPEN TO ALL
OH PIERRE
JUST ONE OF A HUNDRED SAD OLD MEN
LIVING OUT THEIR FINAL DAYS IN MOSCOW

PIERRE.

THERE'S A RINGING IN MY HEAD
THERE'S A SICKNESS IN THE WORLD
AND EVERYONE KNOWS
BUT PRETENDS THAT THEY DON'T SEE
"OH, I'LL SORT IT OUT LATER"
BUT LATER NEVER COMES

PIERRE & MEN.

AND HOW MANY MEN BEFORE
GOOD RUSSIAN MEN
BELIEVING IN GOODNESS AND TRUTH

PIERRE.

ENTERED THAT DOOR
WITH ALL THEIR TEETH AND HAIR
AND LEFT IT TOOTHLESS AND BALD
YOU EMPTY AND STUPID
CONTENTED FELLOWS
SATISFIED WITH YOUR PLACE
I'M DIFFERENT FROM YOU
I'M DIFFERENT FROM YOU
I STILL WANT TO DO SOMETHING

OR DO YOU STRUGGLE TOO?

I PITY YOU, I PITY ME, I PITY YOU

I PITY YOU, I PITY ME, I PITY YOU

CHORUS.

AH...

PART I

Chapter 1

3. "MOSCOW"

PIERRE. *Raz dva tri!*

(**NATASHA** and **SONYA** arrive on sleighs.)

NATASHA.

MARYA DMITRYEVNA AKHROSIMOVA

MARYA D.

COUNTESS NATALYA ILYINICHNA ROSTOVA

NATASHA.

YOU MUST CALL ME NATASHA

SONYA.

MARYA DMITRYEVNA AKHROSIMOVA

MARYA D.

SOFIA ALEXANDROVNA ROSTOVA

SONYA.

YOU MUST CALL ME SONYA

MARYA D.

WELCOME

WELCOME TO MOSCOW

WHERE FADED AND FADING PRINCESSES LIVE

I'LL TAKE YOU WHERE YOU MUST GO

PET YOU A BIT

AND I'LL SCOLD YOU A BIT

MY GODDAUGHTER, MY FAVORITE, NATASHA

I WILL TOUCH YOU ON THE CHEEK

NATASHA & SONYA.

MY COUSIN AND I
ARE SO PLEASED TO BE WITH YOU
WHILE WE WAIT ON OUR FIANCÉS
FIGHTING IN THE WAR

MARYA D.

BRING IN THEIR THINGS!
WHAT ARE YOU DAWDLING FOR?
GET THE SAMOVAR READY!
YOU'RE HALF FROZEN, I'M SURE!
BRING SOME RUM FOR THE TEA!
SONYUSHKA BONJOUR
AND NATASHA MY DARLING
YOU'VE GROWN PLUMPER AND PRETTIER

NATASHA.

MY CHEEKS ARE GLOWING FROM THE COLD

SONYA.

SHE SAID
GAZING AT MARYA WITH KIND, GLITTERING EYES

MARYA D.

WELCOME
WELCOME TO MOSCOW
SCRUFFY AND COZY
LIKE AN OLD DRESSING GOWN

SONYA.

COUNTESS NATALYA

NATASHA.

SOFIA ALEXANDROVNA

SONYA.

HOW BEAUTIFUL YOU LOOKED IN THE SNOW

NATASHA.

COUSIN DEAR I LOVE YOU
TRUST NO ONE BUT YOU
BUT I CAN'T BEAR THIS WAITING
I CRY AND I CRY
ANDREY WHERE ARE YOU?
I WANT HIM NOW, AT ONCE

TO EMBRACE HIM AND CLING TO HIM
NO ONE CAN UNDERSTAND

I LOVE HIM
I KNOW HIM
HE LOVES ME ONLY
HE'LL COME HOME ONE DAY
AND TAKE ME AWAY
I WANT NOTHING MORE
I WANT NOTHING MORE
HMMM...

MARYA D.

FIRST THING TOMORROW TO MADAME CHAMBORD'S
DRESSES, DRESSES, WE'LL BUY WHAT WE CAN AFFORD
THEN DINNER AND A GAME OF BOSTON
THEN YOU'LL READ TO ME WHILE I KNIT!
HOW WONDERFUL TO HAVE YOU HERE
INSTEAD OF THESE GOSSIPS AND CRYBABIES

NATASHA & SONYA.

YOU'LL TAKE US WHERE WE MUST GO
PET US A BIT
AND SCOLD US A BIT

SONYA.

HER GODDAUGHTER, HER FAVORITE, NATASHA
SHE WILL TOUCH YOU ON THE CHEEK

(SONYA leaves.)

MARYA D.

WELL, NOW WE'LL TALK
I CONGRATULATE YOU AND ANDREY
YOU'VE HOOKED A FINE FELLOW!
ONE OF THE FINEST MATCHES IN ALL OF RUSSIA
I AM GLAD AND RELIEVED
HE'LL BE THE FAMILY'S SAVING GRACE

NATASHA.

I BLUSH HAPPILY

MARYA D.

BUT HIS FATHER, PRINCE BOLKONSKY,
MUCH DISLIKES HIS SON'S MARRYING

THE OLD FELLOW'S CROTCHETY!
OF COURSE PRINCE ANDREY'S NOT A CHILD
BUT IT'S NOT NICE TO ENTER A FAMILY
AGAINST A FATHER'S WILL
ONE WANTS TO DO IT PEACEFULLY AND LOVINGLY
BUT YOU'RE A CLEVER GIRL
JUST BE KIND TO ANDREY'S SISTER
AND WHEN THE SISTER LOVES YOU
SO WILL THE FATHER
AND ALL WILL BE WELL

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.concordtheatricals.com

www.concordtheatricals.co.uk

To be the first to know about new books, licensing releases, and anything theater-related, follow us on our social media channels.

@ConcordShows and **@ConcordUKShows** on Facebook, Twitter and Instagram.

concord
theatricals