

"THE CHOCOLATE SOLDIER"

With Apologies to Mr. BERNARD SHAW for an unauthorised Parody on one of his Comedies

Written by
BERNARD SHAW and
JACOBSON

English Version by
STANISLAUS
STANISLAUS

Music
by
OSCAR
STRAUS



Full male Chorus ready
at back R.

Call. I Begun
Entire Male Chorus
Nadina
Aurlia
Masha

Nadina
entire
- goes
there
to W

" THE CHOCOLATE SOLDIER "



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ACT I



PLACE:- Nadina's sleeping apartment in Popoff's house, situated in a small town near the Dragoman Pass, Bulgaria.

TIME:- Late in November, 1885. Night.

SCENE:- As per scene plot. Set full stage; half octagon shape. To the L. in the rear French windows which open in and lead out on a balcony, the railing of which can be plainly seen through windows. The backing represents the tops of distant snow-clad mountains. Wooden shutters open out on balcony. Two steps lead to this window and heavy portiers hang at either side. Stained glass Oriel windows, about ten feet from stage are placed R.U. and R.I. L.U., a five foot door opens off stage; this door is supposed to lead to other parts of the house and has interior backing. Down L.I., a single door leads to Nadina's dressing room, also interior backing. Rugs on steps by windows and all over stage. Stage cloth to represent hardwood floor and Oriental rug. A richly draped bed is up R., facing diagonally down stage. At foot of this bed is a lounge with head roll up stage. R. of bed is a tabourette, on which is an electric reading lamp and a large framed photograph of Alexis Spiridoff, down R. is a lady's dressing table with its usual toilet articles and in front of table is a chair. Above door L.I. is an armchair. Below door L.U. is a set of drawers on which is an electric lamp. To the L. of windows rear is a table covered with books, etc. a sort of writing table, small chair in front of table. The furniture is French, but the counterpane and hangings of the bed, the window portieres, the rugs, the wall colorings and ornamental fabrics are Oriental and gorgeous. R. of the C. windows is an altar with a hanging globe, golden colored and electrically lit.

(Discovered, empty stage. Soldiers' chorus heard off stage, gradually growing nearer. The shutters are open. Through the window is seen the balcony, the mountain tops bathed in the moonlight. As soon as curtain is well up, NADINA ENTERS from her dressing room L.I. quickly, goes C. listens anxiously to SOLDIERS singing, then goes to window at back, looks out. She wears a night robe and slippers, over night



*Nadina
enters L.I.E
goes C. -
then turns up
to window*

* Nadina comes down steps
says "mother" then no again.

Lights

Nadina... Alexis! My hero!! (looking towards photograph.)

robe she wears a handsome dressing gown, which reveals her night robe, until she fastens the girdle, which she does as soon as she has reached C. on her first entrance.)

No. 1 - a: Introduction and Curtain Music.

No. 1 - b: "We are Marching Through the Night"

Chorus

SOLDIERS

(Off stage)

We are marching through the night,
Marching left; marching right.

See the moon and stars are shining,
For our sweethearts we are pining,

Pretty maidens we would kiss -
Oh, the bliss:- that we miss;

Enter Aurelia
L. & E

Enter Madalio
Z. U. E

AURELIA
'E

(AURELIA POPOFF ENTERS through door L.U. She is a large woman of about 45; well-preserved and good looking. Wears Bulgarian costume. MASCHA, a young and pretty girl ENTERS from Dressing room L.I. She also wears Bulgarian costume. AURELIA goes to NADINA at window; MASCHA goes near armchair L.)

MASHA
'E

Enter MASCHA - after chorus
The soldiers! (Turns up lamp, L., goes to window)

MALE CHORUS (Repeat No. 1-b.)

(Nearer)

Soldiers we who love to fight,
Day and night; day and night.
But when enemies are flying,
Then for wife and home we're sighing,
Or some maiden young and sweet,
Young and sweet, - what a treat!

All up at
Window
Nadina Mascha Aurelia

(NADINA comes down R., AURELIA down C., MASCHA remains L.)

No. 1 - c: TRIO - NADINA, AURELIA & MASCHA

"We, too, are lonely."

Aurelia
Nadina
Mascha

Fighting for duty; sighing for beauty,
Each soldier lad.
They sigh not only; wee, too, are lonely,
Ah, lonely and sad.
Oh, how we miss them; long to kiss them,
Our soldiers, brave and strong.
We would be mating; they keep us waiting,
Too long; too long.

Chorus March from A to L singing ^{3.}

No. 1 - d: "We are Searching for the Foe"

SOLDIERS

(As if passing the house)

We are searching for the foe,
High and low; high and low;
Searching for the foe in hiding,
Soon his fate we'll be deciding,
When we find him he shall die,
He shall die; surely die!

Women run up to window.

Chorus pass windows

Chorus

(During the above, NADINA, AURELIA and MASCHA slowly approach window and, with backs to audience, listen. They turn sadly when SOLDIERS chorus fades away in distance)

No. 1 - e: TRIO - "What can we do without a man?"

NADINA (Down R.)

They have left.

(Goes to chair R.)

MASCHA (Down L.)

(Goes to chair L.)

And we bereft.

AURELIA (Down C.)

(Goes to lounge foot of bed)

Yes, they have gone!

NADINA

Nadina. Gone!

Masha Gone!

Nadina Gone!

ENSEMBLE

NADINA, AURELIA, MASCHA

Ev'ry one!

(They go to chairs)

Life is lonely; sad and lonely,

If you have not got a man.

Life is lonely; then deny it if you can?

Move to music to

Aurelia sit Couch

Masha - Chair L.

Nadina - Insing's

*sit sit
one "you can"*

MASCHA

Lonely women watch are keeping.

AURELIA

Hearts are sighing; eyes are weeping.

NADINA

Just a year we have been waiting;

Much too long I don't mind stating.

Thumps table

Rises indignantly

Warning for Canons

MASCHA

For a kiss I'm nearly dying!

AURELIA

Oh, this waiting is most trying!

NADINA*(comes forward a little)**(Returns)* Would there were some mischief brewing,
But there's really nothing doing. *(Sits)*NADINA - MASCHA

If we live -

NADINA - AURELIA - MASCHAIf we live too long alone
We shall be but skin and bone! — *All rise + come C.*
*(They rise, come down stage)*Pity then our sorry plight,
Bad! Bad! Bad!
All our men are out of sight,
Sad! Sad! Sad!*Nadina Aurelia Mascha*
*0 0 0*AURELIA

We must do the best we can.

MASCHA*What can we do minus man.*NADINA*(Goes C.)*

We're unhappy!

MASCHA

Cross and snappy. /

AURELIA

Without man.

NADINA

Life is lonely,

MASCHA

Sad and lonely,

NADINA

If you have not got a man.

MASCHA

Life is lonely,

*X to Chair to*NADINA

Sad and lonely

~~///~~ At beginning of music
5 Cannon sounds off L

~~///~~ 3 Cannon sounds on
c Boom! c Boom! c Boom!!

MAS
X

MASCHA

Then deny it if you can.

AURELIA *(Has gone up. C.)*

Life is lonely, sad and lonely,
If you have not got a man.

NADINA

Life is lonely -

Aurelia X to Masha L.

ENSEMBLE

NADINA - AURELIA - MASCHA

Nor deny it if you can.

Nadina X + sits Dressing table

No. 1 - F. "Say Good-night"

(Cannon ~~and rifle~~ shooting off stage in distance.
The women start, MASCHA runs to window in rear)

AURELIA

Listen, they are fighting! *runs up L. C.*
In this war I'm not delighting,

Cannons roaring, shot are pouring, *comes down L.*
Bullets rattle; hear the battle.

All the neighborhood affrighting..... *#*

Boom! Boom! Boom!

Yes, all War makes us feel glum. - *Sits on Chair L.*

NADINA

(Calmly sits in front of dressing table down R. and
brushes her hair)

Masha goes. C.

Why don't you close the shutters?

Pray lock and bar them tight.

AURELIA

My heart with terror flutters, *Rise go C to Masha*

NADINA

Gloss up and say "good night".

*Aurelia + Masha Exchange
look.*

Masha X to door L. I. B

Aurelia X up to Window

T R I O

(NADINA (calm); AURELIA (indignant); MASCHA (Laughing))

Close up and say "good night".

Exit Masha L. I. E

(Eight bars music, during which AURELIA opens
windows in rear, close shutters, then close windows.

NADINA brushes her hair, AURELIA comes down C.,

MASCHA goes into dressing room L. I.)

(After number)

*Aurelia during music
closes window and on
last note sits on couch R.*



NADINA (Sweetly sarcastic)
(At Dressing table)
Well, mother, is everything safe?

AURELIA
(Not noticing sarcasm)
Yes, dear - that is, I hope so.

Bit
Aurelia

NADINA
Where's Mascha?

Nadina

AURELIA
In your dressing room. Mascha!
(Calls)

MASHA
2 E

MASCHA
Yes, here I am.
(MASCHA ENTERS from L.I.)

turns to Mascha

NADINA
(Busy with hair) *turns away.*
Good night, cousin Mascha! Good night, mamma.
(Pause - AURELIA and MASCHA look at her)
~~I said "good night"...~~ I want to sleep.
(She turns to them) ... *Aurelia rises - Nadina turns.*

Aurelia Rise

AURELIA *Up.C.*
(With feeling)
You can sleep with the *dogs* of war at our very heels?
Sleep with Alexius, your betrothed husband out there? *moves*
(Indicates with sweeping gesture of her right hand
the windows in rear)

My C

NADINA *rushes towards Aurelia.C.*
(Springs to her feet. With joy)
Alexius out there!!

MASCHA
(Delighted)
Alexius out there!! *rushes towards Aurelia.C.*
(Both start for window up C.)

AURELIA
(Backs up C. staying them with a gesture)
Not on the balcony - on the battlefield!

NADINA
(Clasping her hands, dramatically, comes down R.)
My hero! I think of him all day!
X down R.C.

MASCHA
(Same BUS: down L.) *X down to.*
My hero! I dream of him all night!

NADINA
(Crossing to R. of MASCHA; AURELIA goes R. BUS: at dressing table) *X to Masha*
How dare you! I forbid you to dream of him. He is my hero! My affianced husband!

MASCHA
(Defending herself) *O Aurelia* *Making Masha*
I can't help dreaming about him, can I? I love to dream about heroes.

NADINA *Aurelia at dressing table has two of powdering face.*
What does a hero mean to you? Nothing more than a uniform!

MASCHA
(Decidedly) *seriously.*
Well, that's about all there is to any hero.

Music

NADINA
(With superiority) *turn a little to C.*
How little you understand the heroic nature. My Alexis wrote that he, practically single-handed, won the battle of Slivinski. Didn't he, mother? *Masha laughs aside.*

AURELIA
(Powders nose)
Yes, dear. He, and your father.

No. 1 - G. MELODRAME

NADINA *Goes back to C.*
I can see our Bulgarian cavalry charging the enemy's batteries; *X* my hero at the head. Alexis captures the first cannon, the second - *X. Aurelia rises & goes C to Nadina*

MASCHA
(Dramatically)
The third -

AURELIA
(Rises, goes R.C. More dramatically)
The fourth -

NADINA
(Wildly enthusiastic)
He captures the entire Servian artillery!

MASCHA
(Convincingly) with arms outstretched |
Swallows them like sour milk. (~~Laughs~~)

NADINA
(Sighs with great feeling)
My hero!

AURELIA
(Sighs with great feeling)

MASCHA
(Sighs with great feeling)
Our hero!

NADINA
(Goes R.) ~~X~~ to dressing table
Oh!

Masha
(Goes C.)
Oh!

AURELIA
(L.) ~~X~~ to C.
O-o-o!!
(Sing)

NADINA
He is not here!

MASCHA
He is not here!

AURELIA
He is not here!

NADINA
Gone!

MASCHA
Gone!!

NADINA
Gone!

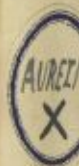
AURELIA
Gone!

all very short

T R I O
NADINA - AURELIA - MASCHA
Yes, gone!

*Call 2
Bumerli*

Warning Shots + Crash



NADINA *moves a little. C.*

Life is lonely, sad and lonely,
If you have not got a man.

MASCHA

Life is lonely, sad and lonely,
Then deny it if you can! *X up to door - waits T.U.E*

AURELIA

Life is lonely, sad and lonely,
If you have not got a man. *X up to door - waits T.U.E*

NADINA

Life is lonely -

NADINA - AURELIA - MASCHA

Then deny it if you can.

EXIT (AURELIA and MASCHA EXEUNT L.U. closing door)

Music cue

NADINA

(Solus; goes to dressing table; takes up framed photo)

"My Alexius! Shall I ever be worthy of your love." *Kisses photo.*

No. 2 - "My Hero"

NADINA

(Looking at photo)

Puts at dressing table
How handsome is this hero mine, *(spoken)*

The tears within my eyes, are burning;
How true and brave that face divine,
My heart for him is ever yearning.

That forehead so high,
The chin firm and strong,
The eagle like eye,
For him how I long!

How graceful his carriage;
How noble and free,

Rise The day of our marriage, -
Happy be!

(Puts photo on table; goes C.) *goes C*

Ce/
I have a true and noble lover;
He is my sweetheart, all my own;
His like on earth who shall discover?
His heart is mine and mine alone.
We pledged our troth each to the other,
And for our happiness I pray,
Our lives belong to one another;
Oh, happy, happy wedding day,
Oh, happy, happy wedding day!

cue for light check

1 "Oh dear"

Lights

after Song

Half down as Nadine turns out
lamp L.

~~5~~

cue: "Worthy of your love" One shot

cue "Whats that?" 3 shots

then volley

then wood-crash

Lights

cue "Whats that"

As Nadine turns out lamp
Rights down

REFRAIN

(Looking towards picture)

Come! Come!
I love you only,
My heart is true.

Come! Come!
My life is lonely,
I long for you!

Come! Come! Naught can efface you,
My arms are aching now to embrace you.
Thou art divine!

Come! Come!
I love you only,
Come, here mine!

(To photo)

It is my duty to bow before thee,
It is my duty to love, adore thee;
It is my duty to love thee ever,
To love thee forever, forever.

We pledged our troth each to the other
And for our happiness I pray.

Our lives belong to one another,
Oh, happy, happy wedding day;
Oh, happy, happy wedding day.

(Repeat refrain as before)

(After song) Oh, dear.

NADINA

My hero, may I prove worthy of your love. (After first shot) What's that?

(She goes to bureau up L., turns out electric lamp; lights half down. She goes to R. of bed R., sits on bed, is about to untie girdle of dressing gown when a shot is fired, near by. She starts, listens; three shots follow in rapid succession; she extinguishes lamp on tabourette hastily; sits crouched up on bed; lights all out except altar lamp; lights through stained glass windows R. and the moonlight seen through the slits in window shutters. Then there is a startling fusillade quite close at hand, the shutters are pulled open from without with a crash. BUMPLI is seen on balcony. He closes shutters, ENTERS through window, closes them, stands in listening attitude)

NADINA

A man! (In whisper full of meaning)
A man at last!



move C

turning symphony
hold picture looking
at photo

act to photo

gets C

goes slowly to dressing table

at dressing table

to photo

come! come!! come!!!
to house

2nd time:-

turns

shot
shots

crash

as can be

goes L. - turns out lamp - and then
to dressing table. Takes
up photograph - goes up front
of bed - kisses photo - places on
stool at side of bed - takes off
gown.

Extinguishes light
Kneels on bed - grips bed rail - facing L.

Lights

(BUMERLI is heard panting, then he scrapes a match and its flame is seen in the C.)

NADINA

(On bed - half frightened, half pleased)
Who's there?

BUMERLI

(Extinguishes match)
Sh - sh! Where am I?

NADINA

(Threateningly)
You are in a lady's boudoir.

BUMERLI

(Anxiously)
Is the lady married or single?

NADINA

(Angrily)
Single.

BUMERLI

(Joyfully)
Thank heaven! Let me have a look at her.
(Attempts to strike match)
Confound the matches. *X down L. &*

NADINA

(Jumps off bed - strongly)
Go at once, or I shall call for help.

BUMERLI

(Reassuringly)
Don't! Be quiet and no harm will happen to you.
(She tries to cross to L.U. he intercepts her)
Keep away from the door. *up to stay Nadina*
(Commandingly)
Strike a light at once! I must see you!
(Then thoughtfully)
Our acquaintance is too short to be continued in the dark.
(Goes to L., looking around) *X down L. a little*

NADINA

(Going up C. Angrily) *goes C.*
I will arouse the house!

BUMERLI

(Forcefully)
Stop! Are you going to strike a light or not?
(Goes on her L.)

Goes up to her

lights

Partly up as Nadia turns
up lamp.

Cue now we can see -

lights

Full up as Bumerli
turns on lamp.

X Bumerli. Dear lady, aren't you afraid
of catching cold?

before
product

NADINA *R.C.*

(Snippishly)

I am going to do as I please.

BUMERLI *over her.*

(Strongly)

Woman!!!

Bumerli raises sword above head *three times.*

NADINA *side of bed*

(Retreats to R. tremblingly in shaking voice)

And it pleases me to turn up the light.

Lights Bumerli Taps sword on stage

(She turns on electric lamp on tabourette. Lights partly up. BUMERLI is revealed attired in the uniform of a lieutenant in the Servian Army; which is in a dilapidated condition. He is hatless, his boots and uniform are covered with mud and snow. He wears a sword belt, cartridge box, sabre. He is a young man of about thirty, soldier-like carriage and an energetic manner, and with all his wits about him in spite of his desperate predicament - even with a sense of the humor of it. BUMERLI glances around room, then goes to bureau L. and turns up electric lamp; lights full up. Turns to NADINA, speaks politely, but determinedly)

Lights

BUMERLI

Now, we can see where we are.

(Sees her, recognizes her beauty. X NADINA BUS: of robe. He goes to and locks door L.U.) and door L. down stage

Excuse these precautions - you recognize my uniform - (Goes C.) Servian. Capture means death. *puts hands in pockets*

NADINA *+ Naars*

(Scornfully)

You a soldier and afraid of death!

BUMERLI *C*

And not the only one, I assure you! Besides, as a matter of patriotism, the soldier owes it to his country to kill and not be killed.

moves over L a little.

NADINA

(Sternly, going on his R.)

Do you know what I ought to do with you?

takes hands from pocket BUMERLI *+ to door L - inspecting*
(Confidently smiling)

Yes, help me to escape. Conceal me.

NADINA(Astounded at his impertinence)

What! Hide you?

BUMERLI(With conviction)Certainly. ^{Warningly - x a little. c.} You would not have them find me in your room.NADINA(Angrily)

I care nothing for that - you are a Servian!

BUMERLI(Decidedly - not liking Servians)No - I'm a Swiss. Lieutenant Bumerli, Commissariat department. ^(Salute)NADINA

That makes no difference; you fought against my country.

BUMERLI(Gravely)^{puts hands in pocket}
That was purely accidental. Do you suppose I would have fought if I could have helped it? By mistake I got to the front and was forced to fight to save my life. I was captured, but escaped and was pursued, until I climbed up the waterspout to your balcony. Dear lady, sympathize with me.NADINA(Emphatically)

No, I will not. Leave the way you came.

BUMERLI(Giving way to the weariness he has been fighting against since his entrance)^{hands in pocket}
Impossible, - too tired. I've not slept for forty eight hours. I should fall and break my neck. ^{x to chair}
(Goes L.) ^{puts hand on pistol}NADINA

That's immaterial to me.

BUMERLIBut not to me. ^{gets pistol out}(She starts for C. He braces up) ^{Nadina moves up. C.}

Hold!

(She stops as he draws revolver)Do you see this? ^{pointing to pistol}NADINA(Scornfully)Coward, to threaten an unprotected woman. ^{Lower} (Goes R.)

BUMERLI

(Goes on her L. Smiles wearily, throws revolver on couch)

Your beauty protects you. X to her
~~But I can't shoot you. Let's your beauty protect you. X to her~~
~~protected! with the whole town at your back!~~ Dear lady, you are very beautiful.

(She smiles)

Too beautiful. Call them in. *puts revolver on couch*
 If you have no sympathy for me, I don't want to live. - *But of comedy*

(Goes near armchair L., supports himself by it)

NADINA *X to C*

(Looks at him a second)

Did - did anyone see you enter?

BUMERLI *Z.*

(Aside - encouraged)

She's becoming sympathetic.

(Aloud) *more a little C.*

I can't say. At the corner I was seized by a Bulgarian - Captain Massakroff. But he little knew the man he had to deal with. I summoned all my strength and - slapped his face. *(Action of slapping face)*

NADINA

(Horried at such weakness)

Slapped his face?

BUMERLI

(Pretending not to understand her feelings)

Yes.

(Smiles as he sways by chair)

He was so surprised that he released me. I took to my heels and here I am. - *bows to her*

(His knees give way under him)

Dear Lady Permit me to be seated, ~~and here I am.~~

(He sits) *goes to chair L*

I'm awfully tired. Ah!

(Sigh of relief)

What relief.

(His eyes close)

NADINA

(Angrily)

How dare you sit there! Get up! Get up!

(Goes near on his R.)

BUMERLI

(Wearily)

Couldn't possibly do it.

(Opens his eyes)

Now if I only had something to eat and drink -

NADINA(Indignant)

Do you think that an enemy of my people may make himself at home in my room? — *move over R. C.*

BUMERLI(Wearily)

Please stop asking questions. Haven't you anything eatable at hand?

NADINA(Angrily)

No.

(She goes C.)BUMERLI(Sadly)

Too bad!

(Searches in his cartridge box)

Not a chocolate drop left, not one.

R. C. NADINA(Surprised)

Chocolate drop? You, a soldier, eat chocolate drops?

BUMERLI(Ingenuously)

Why not? I always have them in my cartridge box.

NADINA

Where do you carry your cartridges?

BUMERLI(Matter of fact)

~~I~~ never have any.

NADINA(Stares at him, indignant, scornfully)

Contemptible! — *move little R. sees caramels.*

BUMERLI(Agreeing with her)

Isn't it?

NADINA(Contemptuously)

Would you like some caramels? *x to Table R.*

BUMERLI(Springing up, forgetting his weariness)

Would I? Just try me! — *Rise x to L. C.*

NADINA(Goes to and takes small box off table R.)

I've only a few left.

(Goes to him, hands him box, which he snatches eagerly)

Sorry there are not more.

BUMERLI *C*(Dramatically - eating caramels ravenously) *Eat*So am I. Surprising as it may seem to you, I'd much rather eat caramels than fight Bulgarians. - *Eat!*NADINA(Snatches box from him, tosses it away. BUS: with BUMERLI. R.C.)Well, don't you think it's about time for you to go, you Chocolate Soldier?BUMERLI(On her L.)You want your Chocolate Soldier to be caught and shot? That would be a shame!(Pause. They look at each other)NADINA(Thoughtfully)*Pauses* I don't know what to say. (Crossing to I.C.) *Z.C*BUMERLI(Insidiously, on her R.)

Couldn't you say: "I wish to see my Chocolate Soldier live?"

NADINA(Face away from him)I am engaged to be married. *Z.C*Indeed! *Engaged!* Why?BUMERLI *C.*NADINA(Turns to him)Because. *Bumerli Nadina*BUMERLI*Oh!* That's an excellent reason. (Bows)NADINA(Proudly)

Do you know to whom I am betrothed?

R.C.
BUMERLI

No, but I'm sure you're going to tell me.

L.C. NADINA

My affianced husband is the great Alexius.

BUMERLI

(As if surprised)

Is that so! Pray, who is he? (Casually)

raise

NADINA

(Enthusiastically)

The hero who conquered the Servians! He doesn't eat Chocolates - he fights and wins; he captures flags, cannons, enemies!!! That's why I love him. *X to R.C.*

(Takes stage to L. of lounge at bed R.) *X to R.C*

C. BUMERLI

(Sadly)

Poor devil!

NADINA

(Turns to him)

Because I love him?

sharp turn to Bumerli

BUMERLI

(C.)

No, because he's so busy.

NADINA

(Goes on his R.) C.

If you had been at the battle of Slivinski -

C. BUMERLI *laugh*

I was, to my sorrow. *How* I pitied the poor devil who led the cavalry charge on our artillery. He was pulling his horse as hard as he could. (BUS:)

illustrating

In suppressed terror! NADINA

Pulling his horse - why?

BUMERLI

(Laughing)

It was running away with him.

NADINA

(Goes R.)

(Gasp!) I don't believe it. *turns away to bed side*

Nadina goes to table up R of bed and gets photo.

(C.) BUMERLI *(Enjoying the memory & from get)*

When he found he couldn't stop, he yelled for the others to join him. On they came, riding to certain death, for one discharge from our guns would have blown them to pieces. How we laughed until we discovered that we had the wrong ammunition and couldn't fire a shot. Then they cut us to bits.

*x
Change
of tone*

hands in pocket single
(Goes L.)

NADINA

(Goes to dressing table R. Gets photo)

Would you know the hero who led that charge if you saw him?

x and gets photo
Comes R.C
BUMERLI
(Laughs)

Would I? Shall I ever forget him! He was riding up the hill - -

NADINA

(Goes to BUMERLI)

(L.C.) Is this the man?

BUMERLI

(Takes photo; looks at it; smiles)

That's the jackass! You know him?

NADINA

(Quietly) R.C.
I love him.

BUMERLI

Then you don't know him.

NADINA

(Indignant)

He is to be my husband.

BUMERLI

Oh, so this is the great Alexius! *laughs*

NADINA

(Angrily)

Give me the picture!

(Snatches it out of his hand)

You wouldn't dare to traduce him to his face. *x to dressing table & places photo on same*
(Goes to dressing table R., places photo on table)

BUMERLI

(Follows to C. striving to stifle his laughter)

I'm very sorry! How could I know that your Alexius and

the idiot who charged our batteries ^{was} ~~were~~ one and the same man? *move a little up R.*

X up C facing him.
NADINA
 (Goes on his R.)

Not another word. Go!
 (Indicates window)

X to C by couch

BUMERLI

(Tenderly)

I cannot part from you while you are angry with me. #

(Bows, goes L.)

goes L.

NADINA

take C

(Takes revolver from couch)

Leave instantly or -

BUMERLI

Turns

(Turns to her)

Or what? - *Sits down L - not looking at Nadina*

NADINA

up C

(Levels revolver at him)

Take the consequences.

(He smiles, sits in chair L.)

One - two - *Bumerli turns to Nadina*

BUMERLI

sits

Three. Why don't you fire?

NADINA

(BUS:)

I can't. I can't.

(Sinks on couch; lets revolver fall out of her hand on couch)

BUMERLI

Oh! Go on! Pull the trigger; it isn't loaded.

NADINA

(Springs up in tears of rage) *X down R*

~~X~~ wretch! Haven't you one decent feeling?

BUMERLI

Yes.

(He rises with difficulty)

My feeling for you.

(She goes to R. tossing her head indignantly)

A strange, sweet feeling I never felt before. *facing*

each other.

Call 3
Massakroff
and
12 Soldiers.

Masha
Aurelia
2 Trumpeters

Cur
G

NADINA

(Not looking at him; in quiet tones)

I - I hate you. I hate you.

3 bars

(BUMERLI bows, goes up C. During introduction to No. 4 he comes down C.)

turns to him

No. 4 DUET - "Sympathy"

O Bumerli

Nadine - Bumerli

BUMERLI (L.C.)

O Nadina

*Nadine backs
is turned
to him*

It is a burden hard to carry,
The burden of a maiden's hate;
The only girl I care to marry
She turns me out at night so late.
She bids me go where shots are flying
Farewell to her I fondly love,
Farewell; for her I'll soon be dying,
When next we meet 'twill be above.

goss. L. laughing

backs to Nadina

*Scornfully
to him*

NADINA (R.C.)

I see you shaking,
With fear quaking
In Heaven you would not be waking?
Noble soldier, tell me true,
Oh do, please do.

*Bumerli turns
to Nadine*

Nadine moves to Bumerli

BUMERLI *moves to Nadina - 1/2 bars*

My life is sweet, I hold it dear,
All death is gruesome, dark and drear. *a little R*
I love beyond all measure
My life, therefore, I treasure.
I love to live and live to love,
So do not care to go above;
But death would have no fear for me
If I possessed your sympathy. *Nadine moves a little R*

*Nadine
backs to Bumerli*

As Bumerli goes to touch her

(Holds out his hands)

NADINA

below sofa

(About to take his hands, stops)

It cannot be! I am not free,
It is my duty to bid you go.
Farewell, farewell, go now, I pray.

(She goes R. a little)

BUMERLI

Farewell, farewell, farewell for aye
I very soon shall die,
This is indeed, good-bye,
Outside they wait;
Chill death my fate.

*goss up - stops when
Nadine sings.*

(He starts to go, stops when she sings)

NADINA

Farewell, farewell, go now, I pray,
Farewell, farewell, farewell for aye.

BUMERLI

Comes down
Farewell, farewell, farewell for aye.

(Goes towards window)

Up to Window

NADINA

(Goes up R.)

No, stop!

BUMERLI

(Bitterly)

What for?

NADINA

For me.

BUMERLI

For thee?

comes down

(Goes down L.C.)

NADINA

For me.

BUMERLI

(Goes to her)

My thanks, dear lady kind.

Crosses down C to her

*Slightly behind Nadina
going to embrace her*

NADINA

(Embarrassed)

Oh no, please no!

X R C

(She crosses to L.)

*to Chair
goes near her.*

BUMERLI

I was sure you had a noble mind,
A gracious noble mind.
It is a burden sweet to carry,
The burden of a maiden's heart.

Warning for Trumpets
and Knocks

○ I love to live
Bumerli

~~#~~ Trumpet 1st Call
Followed by
1st Knock door L.U.

At 1st Trumpet Bumerli runs to table L gets sword
then runs across down R.

2nd Knock

umpet

Bumerli moves a little down R

NADINA
(Goes C.)

Remember I'm engaged to marry -
I save your life, but we must part.

(She crosses to R.) *X R in front Bumerli*

down R
W
but

BUMERLI & NADINA

My life is sweet; I hold it dear; *at dressing table*
All death is gruesome, dark and drear.

I love beyond all measure;
My life, therefore, I treasure.

I love to live, and live to love,
So do not care to go above.

Though we must part and you leave me,
For you I feel some sympathy. *turns to him*

(She repeats above with BUMERLI, except last two lines; BUMERLI's are different.)

BUMERLI

(Last two lines of above with NADINA)

But death now has no fears for me
Since I possess your sympathy.

BUMERLI

4 Bars Music during which Bumerli kisses Nadina's hand

Dear lady!

(She offers him her left hand)

I knew the moment we met our natures were sympathetic.

Trumpet

(Kisses hand. Trumpet calls off stage. They part, look at each other. She goes swiftly up to window. Knock Knock on door L.U.)

mpst
followed by
Knock
L gets to
R.

BUMERLI

Runs down R

They're searching for me.
(Draws sword)

NADINA

C

(Quickly)
No, no. Not that. They would surely kill you.
(Knock louder on door)

2nd Knock

2nd Knock

MASCHA

(Off L.U.)

Nadina! Nadina!

NADINA

(To BUMERLI)

Hush! My cousin. (Aloud, in sleepy voice) Who's there?

MASCHA

Hi! Mascha. Let me in.

(next line - trumpet)

White

~~##~~ Trumpet 2nd Call

~~##~~ 3rd Knock

MASHA
E

AURELIA
E

Wait a moment. NADINA
 (Trumpets in street)

Trumpet

BUMERLI
 (Moving up ~~to~~ window) *X up to window*
 They've tracked me here. *Runs up to Window*

NADINA
 (Goes to him and clasping his arm) *X to portiere up L*
 Hide behind this portiere.
 (Pushes him behind portiere L. of window C.)

BUMERLI
 Don't lose your head; if you do, I'll lose mine. *# 3rd Knock*
 (Knock on door L.U.)

NADINA
 (To BUMERLI)
 For Heaven's sake, keep quiet.
 (Goes to door L.U. unlocks, opens it)
 Come in, come in.
 (MASCHA ENTERS - goes R. quickly)
 What do you mean by waking me at this hour?

*Mascha enters over R
 with exclamations*

MASCHA
 (R. greatly excited)
 Oh, my dear, dear Nadina! *(looking round)*

NADINA
 What's wrong?

AURELIA
 (Rushes in L.U.)
 Oh, my dear, dear Nadina!

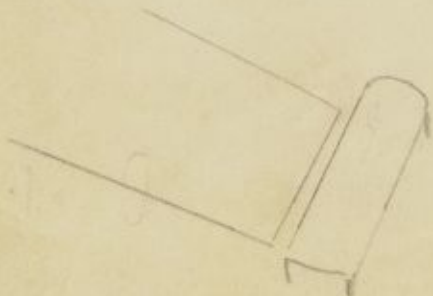
NADINA
 (C.)
 What's the matter with both of you?

AURELIA (L.)
 Soldiers insist upon searching your chamber.

MASCHA (R)
 They are looking for a Servian spy.

AURELIA
 They say he is hiding in this house.

MASCHA
 In your room.



Soldiers



Massakroff

Aurilia

Madra

Madina

NADINA
They insult me!
(She goes to door)

Scare
MASSAKROFF
(Off L.U.)
Forward! March!!

MASSAKROFF
Enter

12
SOLDIERS
E

(MASCHA goes to extreme R. AURELIA goes to L. of MASCHA. NADINA goes down L. During the following number NADINA maintains her self possession. MASSAKROFF ENTERS L.U. at the head of twelve soldiers; he goes down C. The soldiers ENTER in two's and form three lines, four in a line; they keep well up stage until called by MASSAKROFF, who is a huge, burly man, wearing Bulgarian Captain's uniform. He waves his drawn sword fiercely)

MASSAKROFF
Ha! Ha! Ha!

(BUS: with MASCHA and AURELIA winking, etc)

No 5. ENSEMBLE
"SEEK THE SPY"

MASSAKROFF & SOLDIERS

Searching, searching, searching for the spy,
Oh, this Servian; he shall surely die.
A spy in here is hidden
By law that is forbidden!

Soldiers mark time


MASSAKROFF
Seek him, seek him ev'rywhere!

SOLDIERS
Seek him, seek him, ev'rywhere!

MASSAKROFF
Yes, barbarians -

MASSAKROFF & SOLDIERS
Yes, barbarians,
When they fight are all Bulgarians,
Proved in many, many battles
That our courage nothing rattles.
Yes; forever - ever - ever,
We will win without endeavor
And we'll never, never, never,
Cease to think that we are clever.
No, we'll never, never, never
Cease to think that we are clever!

Saldus

March 

April

May

June

x 10 a
March

MASSAKROFF

(Goes C. salutes AURELIA, NADINA, MASCHA)
Very sorry to disturb fair beauty,
Massakroff does his duty.
If we find him here he'll die,
And I'll massacre the spy! - Ha! (BUS: waving sword)

NADINA *Comes forward to Massakroff*

For whom, pray, search you here?

MASSAKROFF C

For a man we search, that is clear.

NADINA

Who?

MASSAKROFF

A foe!

NADINA

He is not here; go, search below!
(She goes on his L.)
I am your greatest hero's bride - (MASSA: bows)
If you doubt me, then woe betide.
Had any foe sought refuge here,
It would have cost him very dear!

MASSAKROFF

Here hides the foe!

NADINA

I tell you, no! And what I say is so!
I am your greatest hero's bride -
If you doubt me, then woe betide! *X a little towards Chair L.*

MASSAKROFF

I cannot go, miss;
Until I know, miss,
here He is not here!
If we find him he shall die,
I'll massacre the spy! - Ha!

(NADINA goes to C. window. BUS: sword)

Yes, barbarians -

MASSAKROFF & SOLDIERS

Yes, barbarians,
When they fight are all Bulgarians.
Proved in many, many battles
That our courage nothing rattles!

*is above
chair up to C.*

*Chair near C.
Nadina goes up. C.*

Nadina goes up to doors

*W's
Miss
Nadina*

MASSAKROFF

(Spoken to music. Goes down front, faces up)

Attention!

(BUS: soldiers)

Fall in! Fall out!

SOLDIERS

(BUS)

One. Two. Three. Four.

*Each a pace forward as
calling number.*

MASSAKROFF

Search!

EXIT. DOOR L.I.E.

(The first four soldiers EXIT L.I.)

SOLDIERS

(BUS)

Five. Six. Seven. Eight.

*Each a pace forward -
go round bed*

MASSAKROFF

Search!

(The second four soldiers go front and rear of bed
R. and search the bedding carefully)

SOLDIERS

Nine. Ten. Eleven. Twelve.

Each a pace forward

MASSAKROFF

Search!

EXIT. DOOR L.U.

(The last four soldiers EXIT L.U.)

Search until you find him!

(EXITS L.I.) *door down L.*

RUMERLI

up. C.

(Peeks out unseen from portiere R. of C. window)

Slap his face! Slap his face!

(NADINA pushes his head back and opens windows)

AURELIA

(Goes C. aside)

What was that in Heaven's name?

(Sees revolver on couch, BUS: of realising situation)

MASCHA

(Smiling slyly aside down R.)

I think I understand her game.

(NADINA throws open shutters-)

AURELIA

(Aside)

A revolver!

4
soldiers
X

4
soldiers
X

MASSAKROFF
X

(Goes L.)

A revolver!

(MASCHA sees revolver as she goes C.)

He is here; the spy's revolver!

MASCHA & AURELIA *X down L.*

(Aside)

If he's found they won't absolve her -

(Sees Pistol)

A revolver! His revolver!

MASSAKROFF *C*

(ENTERS L.l. goes C.)

Where is the spy? Has he been found?

I'm sure he's somewhere here around.

One. Two. Three. Four.

(The four SOLDIERS ENTER from L.l. line up C.)

SOLDIERS

He's not hidden on this floor.

(They line L.)

MASSAKROFF

Five. Six. Seven. Eight.

(The four soldiers come from rear and front of bed,
fall in line behind first four)

SOLDIERS

He's not here; we came too late!

(Remain in line)

MASSAKROFF

Nine. Ten. Eleven. Twelve!

(Last four soldiers ENTER fall in line in rear)

SOLDIERS

No one here.

NADINA

(To portiere)

You're safe, my dear.

MASSAKROFF

Ha, the bed, he's under that.

(Goes to bed, tries to get under, can't)

AURELIA (L.)

Don't look there; you are much too fat.

Massf looks at Aurelia

NADINA

(Comes down C.)



Massf *Nadina* *Aurelia*
0 *0* *0*

Massf

PROFF
E-E
4
SOLDIERS
RE-E

ERS

The balcony you have neglected
It should be at once inspected.
(Goes L.C.)

MASSAKROFF

He shall die when detected - Ha! Ha! Ha!

He shall die

Soldiers stand at ease

(EXITS on balcony, followed by NADINA)

MASCHA & AURELIA

(Aside)

There's something very wrong, I fear,
Or how came that revolver here.
Nadina, she has hid the spy,
But they'll not find him - she's too sly.

NADINA

(ENTERS from balcony. To BUMERLI, who peeps out of portiere)
Be careful, I will fool them yet.

BUMERLI

Your kindness you shall not regret.

(Disappears behind portiere. NADINA remains near him)

down R

MASCHA & AURELIA

down L

If they that weapon here should find
The spy would leave this world behind.
Yes quickly leave this world behind.

(MASSAKROFF ENTERS from balcony)

MASSAKROFF

Coming down R.C.

(Raging, as he goes down L.)

He must have vanished in the air.

L

NADINA

Coming down L.C

(Comes down, C.)

Then wings you had better be buying,
And massacre him flying.

(Imitates MASSA:)

Ha!

C

MASSAKROFF

Pray pardon my intrusion,
I hope you'll be so kind.
Though covered with confusion,
The spy we'll surely find.

Nadina goes up C.

(Spoken through music. NADINA goes up C.)

Fall in. Are you all in?

Warning

See if standing by

Second series Knocks

Soldier

SUZ
7

AURELIA
X
MASHA
X

T
Co
Po
Wa

(Spoken)

Yah!!

SOLDIERS*Nadina goes up C*MASSAKROFF & SOLDIERS

Yes, barbarians; yes, barbarians,
When they fight are all Bulgarians,
Proved in many, many battles
That our courage nothing rattles.
Proved in many, many battles,
That our courage nothing rattles.

*On the first note -
Soldiers turn R -
form pairs and
right wheel off
L. U. E*

(SOLDIERS EXEUNT L.U.)

MASSAKROFF*Marches up with soldiers*Ha! - *at door*

(EXITS L.U.)

MASCHA & AURELIA

(After exit of soldiers. Aside)

There's something very wrong, I fear,
Or how came that revolver here?
Nadina, she has hid the spy,
But they'll not find him; she's too sly.

AURELIA*Mascha & Aurelia pass up C
then back R + L.*

(Aside)

The spy brought that revolver, that revolver here.

MASCHA

(Aside)

The spy brought that revolver here.

*Mascha takes up revolver*AURELIA & MASCHA

That revolver, that revolver,
That revolver, that revolver here!

(During above, NADINA closes shutters and windows.
AURELIA and MASCHA turn as if to speak to NADINA.
They EXEUNT L.U. Music ceases. NADINA runs to
door L.U. closes door, locks it)

NADINA

Thank Heaven, they're gone!

(Looks towards portiere L. of window)

Come out.

(BUMERLI snores. She goes quickly to and pulls
portiere aside, revealing BUMERLI asleep, standing
up)

Poor fellow!

(Shakes him gently)

Wake up!

12
SOLDIERS
XMASSAKROFF
XAURELIA
<HA
:

~~///~~ *Knocks second ser*
1st Knock

~~///~~ *2nd Knock*

(He snores loudly)
Come, come, wake up!
(She takes his arm, leads him down C. he still fast asleep)
Lieutenant Bumerli!

C BUMERLI
(Wakes with a start)
It's no use, General, the damned guns won't go off!

up to C NADINA
(Shakes him)
Wake up!

C BUMERLI
(Sees her) Brows
Pardon, dear lady have I been asleep?

NADINA
(Sarcastically)
Oh, no!

BUMERLI
(Pulling himself together slowly)
Yes, yes, I remember. The soldiers - that massacring Massakroff. That's the fellow whose face I slapped. goes to Couch
(Begins to drowse) sits
Pardon, dear lady, I - I - Lies on couch
(Sways to couch R.)
can't keep awake.
(Lies on couch; falls fast asleep)

NADINA
(Goes on his L. looks at him pitingly)
He is worn out. goes to sofa - R. Knock
(Knocking on door L. S.) Door I.U.
Bumerli, they've come back! goes to top of sofa
(Shakes him)
Bumerli, wake up! top of sofa

BUMERLI
(Sleepily) Knock
I can't! Knock on door louder

NADINA
Think of me - my good name.

BUMERLI
(Springs to a sitting position)
Yes, dear lady, what must I do?

*ocks seem
st Knock
nd Knock*

Masha ready Door I.U.

M.S.
E.P.

NADINA(Helping him to his feet)

Hide yourself!

BUMERLI

Hide? What? Do you hear that, you chocolate soldier?

(Strikes his chest)

All right!

(Goes up C.)*goes . C .*

Same place?

NADINA(Going to door L.U.)*up to door*

Yes, hurry!

BUMERLI

Come on, Bumerli.

Bus: goes to window(Puts his hand behind his head and pushes himself behind portiere of window)NADINA(Unlocks door)*Unlocks door*MASCHA(Pulls open door swiftly, crosses to R. looking around eagerly)

Where - oh where is he?

*X R*NADINA(Closing door and locking it)*Closes & locks door*

Who?

MASCHA

Oh, you know.

(Picks up revolver from couch)The man who brought this here.*goes down R*NADINA(Approaches her swiftly)

Put that down!

(MASCHA drops gun on couch)*crossing to Mascha R*

There's no one here.

(Comes down C.)MASCHAI won't tell anyone if you'll just let me get a peep at him. (Runs to L.)*Runs to L. by chair
(Mascha goes on her knees - looks under bed)*NADINA(Goes on her R.)

No! No! There is -

*goes over to Mascha*HA
E
EERS

Warning
For Third Series Knocks

Knocks

MASCHA(Interrupting, pleadingly, down L.)

It's so long since I have seen a man. Ah, please show him to me. Just one little peep!

BUMERLI(Throws back portiere)*Coming forward*

Oh go on, let the poor girl see me.

NADINA

OXL

(Starts)Oh, how could you ~~X~~ (Runs to door L.U.)*to door listening.*BUMERLI(Comes down C.)

I can't keep awake much longer.

MASCHA(Clapping her hands)

Oh, isn't he lovely?

*going C. admiring Bumerli*BUMERLI

a

(To MASCHA who crosses to centre)

Look at me, child; enjoy yourself. That's all you can see now.

(Goes front of bed R.)*X R to bed*

Jehosophat, I'm sleepy.

(Sits C. of bed)MASCHA(Crosses to foot of bed, kneels on couch looking at BUMERLI appreciatively)

Isn't he handsome?

BUMERLI(Pulls his legs up on bed, stretches himself out)

That's nothing to what I'll be after a few hours sleep.

NADINA(Crosses to rear of bed)

Here! Here! Get up! You mustn't do that!

*throws himself on bed*MASCHA(Goes on her L.)

You can't go to bed with your boots on!

*up beside Nadina of bed
kneeling on couch
points to his boots*BUMERLI

Yes, I can. It's not my bed.

NADINA(Shakes BUMERLI)

This will never do.

Shakes Bumerli

Aurilia ready door L.U

~~Knocks~~ Third series
1st Knock

~~Knocks~~ 2nd Knock

MASCHA *L. of bed.*
Leave him alone, the poor dear.

NADINA
(Angrily)
He's not your "poor dear". *1st*

MASCHA *1st Knock door R.U.*
Is he yours? *2nd*

(Knocking on door L.U.)
The Soldiers? *Runs round to front bed.*
(Runs to R. of bed)

Get out of the bed.
(Pulls BUMERLI into sitting position)
I'll save you. *(pulls him over to her)*

NADINA
(On L. of bed, seizes BUMERLI) *3rd pulls him over to her*
You'll do nothing of the sort - I'll save him.

BUMERLI
(Half asleep) *# 2nd Knock*
I don't want to be saved! *-----*
(Falls back on bed)

(Knock on door)
Aurelia speaking off L.U.
AURELIA
Nadina! Let me in at once!

NADINA *rustles C.*
(Alarmed)
My mother!

~~What did you say?~~ *front of*
BUMERLI *knocks with hands on back bed*
Your brother?

NADINA *Nadina to Bed R*
No, my mother. *Nadina runs round to R of bed*

(sings)
BUMERLI
Oh! I'll talk to her in the morning. The entire Bulgarian Army couldn't get me out of this bed now.
(NADINA on his L. MASCHA on his R. try to get him up)
(Puts his arms around NADINA and MASCHA, pulls them on bed)

Come, let's all go to sleep!
(MASCHA & NADINA scream) *Mascha goes down behind table*

NADINA
(Springs up goes L. MASCHA rises)
I appeal to your honor!

*ocks third
1st Knock*

Knock

~~XXXX~~ Knocks third series
3rd Knock

AUREL
RE
ENTOR

li has
v
e

BUMERLI

(Rises)

All right.

(Goes C.)

But this is the last appeal. I'm tired of playing hide and seek.

(Goes up to portiere)

putting up his fingers to her

L.C. # Knock I.U.

(Goes behind portiere. Knock on door. MASCHA sits by toilet table R. busies herself. NADINA opens door L.U.)

Mascha sits R.

AURELIA

X to C

(ENTERS swiftly, goes C. looking round quickly)

Why did you keep me waiting? Mascha, what are you doing here?

(NADINA closes door)

Nadina closes door

NADINA

- coming down L.C.

She came to have a chat with me.

AURELIA *R.C*

A chat about the Servian who is concealed somewhere in this room!

MASCHA *R*

(Reproachfully, rises)

Cousin, how could you?

NADINA

(Comes down L.)

down L.

Mascha goes to top of dressing table

Mother, how could you?

AURELIA

(Threateningly)

Daughter, how could you?

(Goes to couch, picks up revolver)

How came this in your room?

(Slight pause)

Where is that Servian? Let me have a look at him. I must and will see him!

R.

X to Nadina

(She goes to NADINA L.)

Nadina sits L
(Appears)

BUMERLI

Oh go on! Let her see me too. (Comes down C.)

AURELIA

(Goes to his L. raging)

A Servian!

Bumerli Aurelia Mascha Nadina

BUMERLI

(Conciliatory tone)

No - Swiss - non-combatant commissaria department, Miss -

Schulzi

ack's third 3rd = Km

AURELIA
 (Correcting him)
 Madame!
pause turns & faces her
BUMERLI
 Surprising! Married or single?

AURELIA
 (Majestically)
 I am the wife of Kasimir Popoff, Colonel in the Bulgarian Army!

BUMERLI
 (Saluting)
 I am Lieutenant Bumerli. *(clicking heels)*

AURELIA
 How came you here?

BUMERLI
 (Indicating NADINA)
 Your sister will explain.

AURELIA *crossing to L of Bumerli*
 Sister?
 (Smiles against her will)
 She is my daughter.

BUMERLI
 Surprising! You are far too young to be a mother.
 (AURELIA smiles. He goes to couch R.)
 Pardon -
 (Sits) *X to Couch Sits*
 fatigued - hungry.

AURELIA
 (With sympathy, goes on his L.)
 The poor dear.

BUMERLI (Takes her hand)
 Ah, the moment we met I knew you were sympathetic.
 (Pulls her down beside him)

Nadina rises goes up C
AURELIA
 (Smiling tenderly)

Nadina, bring the poor dear something to eat.

NADINA *Mascha moves down to*
 (Eagerly, as she goes to L.U.) *stood over R.*
 Yes, oh yes, mamma! *runs up.*

BUMERLI
 (At lower end of couch)
 And something to drink. *Mascha sits*

Properties ready L.V.E.

Popoff's house Coat

Photograph Masha.

Small tray with:-

Entrée dish.

Bottle Champagne

Table Napkins

Cher:

Masha

MASHA
X

AURELIA
Champagne.

NADINA
Yes, mamma.

(EXIT I.U. smiling happily)

BUMERLI
(As soon as NADINA exits)
Champagne! Oh, how sympathetic you are.
(Kisses her hand)
And I must leave to-morrow.

AURELIA
(Rises, alarmed)
To-morrow? You can't stay here till to-morrow.

BUMERLI
Then I'll stay until the day after. I can't go in this uniform. I should be captured - shot.

AURELIA *up C* *Masha laughs*
True, I'll lend you some of my husband's clothes - Mascha, get Kasimir's house coat.

MASCHA
(Goes to I.U. snippishly)
Oh, very well.

X up. C.

BUMERLI
(Quickly)
And Kasimir's house trousers.

CC AURELIA
Kasimir's trousers - what for?

Masha stops up I.C

BUMERLI
For the sake of appearances - but if you don't care I don't. I can go for once without.
(Stretches himself on couch)
Pardon - can't - keep - awake.
(Falls fast asleep. AURELIA looks at him pityingly)

revolver bus.

The poor dear! MASCHA
(Aside)

The poor dear. I'll put one of my photographs in Kasimir's coat pocket.

(EXITS I.U. smiling) *EXIT.*

AURELIA *up C*
(Looking at BUMERLI)
If Kasimir were here - sh - but he's not.
(Strokes BUMERLI's hair tenderly)

more down & look at Bumerli

Masha has quick Exit and re-entrance.

MASCHAENTER.

(ENTERS L.U. with loose house coat of velvet richly embroidered. It has two capacious outside pockets and one inside pocket. She carries coat in right hand - in left hand she has photograph. She goes C. watches AURELIA smilingly, who doesn't notice her entrance. MASCHA tucks coat under her left arm, goes to bureau L. writes on photo) *My photograph!!*

"From Mascha to the Swiss who could go for once without."
(Slips photo into right inside pocket of coat. Comes down C. aloud)

Here's the coat. *C*

AURELIA

Hush, don't wake him.

(Takes coat)

Tell Nadina there's no hurry for the food.

MASCHA

(Meaningly)

Well, I don't know about that; but I suppose it's all right.

(EXITS L.U.)

AURELIA

(Looks at BUMERLI, then at coat)

I'm sure Nadina has a picture of mine here somewhere - here it is. I'll give it to the poor dear. *X up at back*

(Looks around room, sees photo on desk up R. goes to it; takes photo, goes to desk L. writes on photo)

"From Aurelia to her poor dear."

(She slips photo into outside pocket of coat, places coat over BUMERLI's feet)

(Strokes his hair)

He has such soft silky hair.

NADINA

(ENTERS L.U. with tray on which are a silver dish cover concealing food; a plate, knife and fork, pint of champagne and glass. She goes C. followed by MASCHA, who remains up L.)

Mother, what are you doing?

AURELIA

Hush, let him sleep. I'll feed him by and bye.

NADINA

(Places tray on bureau L. MASCHA goes C.)

No, I'll attend to him later. You need not wait, mother.

(Sees coat on BUMERLI)

Who brought father's coat in here?

houss

Enter Mascha

Aurelia

Mascha

Nadina

Looks round room

places tray on stool up L.



Bed.

♀ ^o Aurelia

♀ ^o Masha

♀ ^o Nadia

MASCHA

did.

AURELIA

ash! Not so loud! I'm going to lend it to the poor
to escape in. I'll watch over him until he wakes.

NADINA

Pros-C. Mascha Comes down L
you will not. We'll take turns at watching him; I'll ^{of her}
first, you second and Mascha third.

(They look at each other, smile, understandingly)

AURELIA

ery well.

*During 5 Bars Music:-**Aurelia gets stool from table up R.C**Mascha " " " " " " " " " " " "**Nadina " " " " Side D table**— all sit at last note*No 6.FINALENADINA - AURELIA - MASCHA

Three women sighing, alone one night
Were sadly waiting the morrow; *Nadina - Mascha*
When came a man to their delight
Who banished all their sorrow.

NADINA

He was a soldier, young and strong,
Alas, he slept the whole night long,
And left them in the morning.

NADINA - AURELIA - MASCHA*(Sadly)*

He left them in the morning,
Oh dear! Oh dear! Oh dear!

MASCHA

Rise X to C. & up to head of Couch
One woman said "He's left us,
How lonely now we'll be,
Of happiness bereft us;
He had my sympathy.

X to head Couch
Tiralala! Tiralala!

He left us,

But still he's not to blame,
Tiralala! *X* I really cannot blame him,
Tiralala! I'm very glad he came." *X to behind Chair L.*

AURELIA

Rise
The second said, "I'm sorry *X to C.*
That he has gone away,
If he should tell I'd worry,
I hope he'll nothing say.

Tiralala! Tiralala! Tell no one,
For men suspicious are, *Back to head of couch*

Radina should look at
others while singing

Merlin

Radina

Chorus

Merlin
Radina
part of
off coo
the pel
Merlin
Merlin

Tiralala! Particularly husbands;
Tiralala! Yes, too suspicious, far!"

*Nadina
others who*

in the head

NADINA

X to C

Sets

*At back of bed
Sets at back
of head*

The third one gently smiling,
She did not care at all,
She knew the youth beguiling;
The youth beguiling,
Would come back at her call.

*at head -> C
ouch*

Tiralala! Tiralala!

Would come back -

Would answer to her call.

Tiralala! ~~X~~ She was sure he would come back

Tiralala!

So did not care at all.

NADINA - AURELIA - MASCHA

Nadina

Move to positions

Three women sighing alone one night
Were sadly waiting the morrow;

Aurelia

NADINA - MASCHA

When came a man to their delight
Who banished all their sorrow.

Nadina

Mascha

Salute

MASCHA

He was a soldier, young and strong;
Alas, he slept the whole night long.

NADINA - AURELIA - MASCHA

Then left them in the morning,
Yes, left them in the morning.

AURELIA

R.C

Oh, dear!

MASCHA

I.C

Oh, dear!

NADINA

C

Oh, dear!

MASCHA

He sleeps!

*X to head of Brunerli
C
C
C*

AURELIA

He sleeps.

*X's in
wr. to
C C*

NADINA

In peaceful restful slumber
Forgetting all his woe and pain,
You too must rest; you both are weary
Go, sleep and I will here remain

*See the Nadine
had her bed
X to stool R at*

top of couch

X to stool R at

#

Warning for Curtains No. 4

for Curtains

Oh, dear!

X to above bed R.C.

MASCHA
Oh, dear!

Nadina
AURELIA
Oh, dear! - sits top of bed

AURELIA C
Tiralala! Tiralala! Tell no one!
(Goes towards L.U.)

All men suspicious are,
Particularly husbands.
Yes, too suspicious far.

*Mascha moves to door
down L.
X to door L.U. + waits
Exits*

(She EXITS L.U. shaking forefinger warningly
at MASCHA and NADINA)

MASCHA C
s.c.)
Tiralala! Tiralala! He'll leave us,
But still he's not to blame.



s to L.U.)
Tiralala! I really cannot blame him,
Tiralala! I'm very glad he came.

*Aurelia waits at
door for Mascha,
then exits with her.*

(She EXITS L.U. 8 bars of music, during
which NADINA -)

NADINA
give him my photograph.
(Runs to desk L. takes up photo, writes)
Nadina to her Chocolate Soldier."
(Slips photo into left outside pocket of coat)

lala! Tiralala! Tiralala!
third one gently smiling -
lala! She did not care at all.

*1st Tiralala - loud
2nd one - hushed
goes to head couch*

(She bends over BUMERLI, kisses him)

(BUMERLI asleep, moves feet restlessly, but not
markedly)

CURTAIN