"THE CHOCOLATE SOLDIER"

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

Written by
BERNAUER and
JACOBSON

English Version by
STANISLAUS
SCHRAGE

Music
by
OSCAR
STRAUS
PEOPLE OF THE OPERA

(In the order of their first appearance)

NADINA POPOFF  Daughter of Colonel Popoff.
AURELLA POPOFF  Her mother.
MASCIA  Aurelia's cousin.
LIEUTENANT BUMERLI  The "Chocolate Soldier"  The Swiss Mercenary in the employ of the Servian Army.
CAPTAIN MASSAKOFF  Of the Bulgarian Army.
KATINKA  Popoff's servants.
STEPHAN  Pupinka
COLONEL KASIMIR POPOFF  Of the Bulgarian Army.
MAJOR ALEXIUS SPIRIDOFF  Of the Bulgarian Army; betrothed to Nadina Popoff.

Mr. Herbert Carter,
Actor-Vocalist, Monoologist and Manager,

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Entire Male Chorus
Nadina
Aurelia
Masha

Full Male Chorus ready
at R.

R.

R.

R.
"THE CHOCOLATE SOLDIER"

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 on balcony. Two steps lead to this window and heavy portiers hang at either side. Stained glass Oriël windows, about ten feet from stage are placed R.U. and 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 L., 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 Alexius 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 portiers, the rugs, the wall colorings and ornamental fabrics are Oriental and gorgeous. R. of the C. window 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 nig
Madina comes down steps
Says "Mother" then rips again.

Right
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 - b: "We are Marching Through the Night"

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;

(AURIELLA 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. AURIELLA goes to NADINA at window; MASCHA goes near armchair L.)

The soldiers! (Turns up lamp L., goes to window)

Male Chorus (Repeat No. 1-b.)

Sailors 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!

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

No. 1 - c: TRIO — NADINA, AURIELLA & MASCHA

"We, too, are lonely."

Fighting for duty; sighing for beauty,
Each soldier lad.
They sigh not only; we, 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 Z singing.

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!

(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: THIO - "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!
NADINA 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?

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.
Warning for Cameroun
MASCHA
For a kiss I’m nearly dying!

AURELIA
Oh, this waiting is most trying!

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

If we live –

NADINA - AURELIA - MASCHA
If 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!

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 T

NADINA
Sad and lonely
At beginning of music
5 Cannon sounds off L

#3 Cannon sounds on
   Boom! Boom! Boom!
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 -

ENSEMBLE
NADINA - AURELIA - MASCHA
For deny it if you can.

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 F. C.
In this war I'm not delighting,
Cannons roaring, shot are pouring,
Bullets rattle; hear the battle,
All the neighborhood affrighting...........#

War makes us feel glum.

AURELIA (Calmly sits in front of dressing table down R. and brushes her hair)
Why don't you close the shutters?
Pray look and bar them tight.

AURELIA
My heart with terror flutters, rise G. C. to Masha

Close up and say "good night".

Trio
(NADINA (calm); AURELIA (indignant); MASCHA (Laughing))
Close up and say "good night". Exit Masha L. C.

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

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

NADINA

Where's Mascha?

AURELIA
In your dressing room. Mascha!
(Calls)

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

NADINA
(Busy with hair) turns away.

AURELIA
Up C.
You can sleep with the dogs of war at our very heels?
Sleep with Alexius, your betrothed husband out there?

(NADINA makes towards AURELIA C.)

NADINA
(Springs to her feet. With joy)
Alexius out there!!

MASCHA
(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.)
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)
I can't help dreaming about him, can I? I love to dream
about heroes.

NADINA
What does a hero mean to you? Nothing more than a uni-
form!

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

NADINA
(With superiority) There a little to C.
How little you understand the heroic nature. My Alexius
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. MELODRAMA

NADINA  Go back to C.
I can see our Bulgarian cavalry charging the enemy's
batteries* My hero at the head. Alexius captures the first
cannon, the second - * Arealia rises reps C to Nadine

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. (Long pause)

NADINA
Sighs with great feeling
My hero!

AURELIA
Sighs with great feeling

MASCHA
Sighs with great feeling
Our hero!

NADINA
(Goes R.) to dressing table
Oh!

MASCHA
Oh!

AURELIA
(L.)
(Shriek)
He is not here!

MASCHA
He is not here!

AURELIA
He is not here!

Gone!

NADINA
He is not here!

MASCHA
Gone!!

NADINA
Gone!

AURELIA
Gone!

TRIO
NADINA - AURELIA - MASCHA
Yes, gone!

all very short
Call Bunrli

Warning
Shots or Crash
NADINA moves a little.

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

VASCHA

Life is lonely, sad and lonely,
Then deny it if you can!  

AURÉLIA

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

NADINA

Life is lonely -

AURÉLIA - MASCHA

Then deny it if you can.

NADINA - AURÉLIA - MASCHA

Music our

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

"My Alexius! Shall I ever be worthy of your love." Keiss's photo.

No. 2 - "My Hero"

(looking at photo)

NADINA  

How handsome is this hero mine,
How true and brave that face divine,
That forehead so high,
The eagle like eye,
How graceful his carriage;
How noble and free;
The day of our marriage,-
Happy be!

(Puts photo on table; goes C.)

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!
true for light check

oh dear

Lights

After Song

Half down as Radima turns out camp Z.

Two: "What's that?"

One shot

Three volley

Then wood-crash

Fights

One: "What's that?"

As Radima turns out camp

Rights down
**REFRAIN**

(Looking towards picture)
Come! Come!—goes slowly to dressing table
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, hero 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 taborette hastily; sits crouched up L. 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. BUMPH! is seen on balcony. He closes shutters. ENTRKS through window, closes them, stands in listening attitude)

**NADINA**

(In whisper full of meaning)

A man at last!
(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.

Trapped!

Is the lady married or single?

BUMERLI
(Anxiously)

NADINA
(Angrily)
Single.

BUMERLI
(Joyfully)
Thank heaven! Let me have a look at her.

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.

Strike a light at once! I must see you!

Our acquaintance is too short to be continued in the dark.

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

BUMERLI
(Forcefully)
Stop! Are you going to strike a light or not?

(Goes on her L.)

She up to her.
# Cue - Now we can see -

**Lights**

Pull up as Bumerli turns on lamp.

"Bumerli, dear lady, aren't you afraid of catching cold?"
NADINA

(Snippishly)
I am going to do as I please.

BUMELLI

(Strongly)
Woman!!!

(Retreats to R., tremblingly in shaking voice)
And it pleases me to turn up the light.

Lights

(BUMELLI taps sword on stage)
She turns on electric lamp on tambourine. Lights partly up. BUMELLI 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. BUMELLI glances around room, then goes to bureau L. and turns up electric lamp; lights full up. Turns to NADINA, speaks politely, but determinedly)

BUMELLI

(Now, we can see where we are.
(Sees her, recognizes her beauty. X NADINA BUS: of robe. He goes to and locks door L. (C.) Servian. Capture means death. pulls hands in pockets)

You a soldier and afraid of death!

BUMELLI

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.

NADINA

(Sternly, going on his R.)
Do you know what I ought to do with you?

BUMELLI

(Confidently smiling)
Yes, help me to escape. Conceal me.
NADINA
(Astounded at his impertinence)
What! Hide you?

BUMERLI
(With conviction)
Certainly. You would not have them find me in your room.

NADINA
(Warning) x a little.  C.

(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)
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)
Impossible, — too tired. I've not slept for forty eight hours. I should fall and break my neck.

(Goes L.)

NADINA
That's immaterial to me.

BUMERLI
But not to me.

(She starts for C. He braces up)

Hold!

(She stops as he draws revolver)

Do you see this?  

NADINA
(Scornfully)
Coward, to threaten an unprotected woman.  

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

But I can't help you. Your beauty protects you, but revolver on couch.

(She smiles)
Too beautiful. Call them in. If you have no sympathy for me, I don't want to live.

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

NADINA

(Looks at him a second)
Did - did anyone see you enter?

BUMERLI

(Aside - encouraged)
She's becoming sympathetic.

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

(Nowa a little C. Action of slapping face.)

NADINA

(Horrified 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)

Permit me to be seated, madam.

(He sits)

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?—ri.xone over R. C.

BUMFILLI

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

NADINA

(Angrily)
No.

(She goes C.)

BUMFILLI

(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?

BUMFILLI

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

NADINA

Where do you carry your cartridges?

BUMFILLI

(Matter of fact)
Never have any.

NADINA

(Stares at him, indignant, scornfully)
Contemptible!—more little R. sees caramels.

BUMFILLI

(Agreeing with her)
Isn't it?

NADINA

(Contemptuously)
Would you like some caramels? x to Table R.

BUMFILLI

(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.

Eat
BUMLERLI
(Dramatically - eating caramels ravenously)
So am I. Surprising as it may seem to you, I'd much rather
eat caramels than fight Bulgarians. - Eat!

Eat
NADINA
(Snatches box from him, tosses it away. BUS: with
BUMLERLI. R. C.)
Well, don't you think it's about time for you to go, you
Chocolate Soldier?

BUMLERLI
(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)
I don't know what to say. (Crossing to L. C.) Z.C

BUMLERLI
(Insidiously, on her R.)
Couldn't you say: "I wish to see my Chocolate Soldier
live?"

NADINA
(Turns to him)
I am engaged to be married.

BUMLERLI
(Engaged)
Indeed! Why?

NADINA
Because.

Oh!
That's an excellent reason. (Bows)

NADINA
(Proudly)
Do you know to whom I am betrothed?
No, but I'm sure you're going to tell me.

My affianced husband is the great Alexius.

(As if surprised)
Is that so? Pray, who is he? (Casually)

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.

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

(Sadly)
Poor devil!

Because I love him?

No, because he's so busy.

If you had been at the battle of Slivinski -

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. (BEG:)

Pulling his horse - why?

It was running away with him.

(Gushing) I don't believe it.
NADINA goes to table up R of bed and gets photo.

BUFFETTI

(C.)

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. hands in pocket single

BUFFETTI

(Goes to dressing table R. Gets photo)

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

BUFFETTI

(Laughs)

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

NADINA

(Goes to BUFFETTI)

(L.C.) Is this the man?

BUFFETTI

(Takes photo; looks at it; smiles)

That's his jackass! You know him?

BUFFETTI

(Indignant)

I love him.

NADINA

Then you didn't know him.

(Angrily)

Give me the picture! (Snatches it out of his hand) You wouldn't dare to traduce him to his face. (Goes to dressing table R., places photo on table)

BUFFETTI

(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 one and the same man. "No more a little, R."

(Tears in his R.)

Not another word. Go!

(Indicates window)

BUNNELI

(Tenderly)

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

(Bows, goes L.)

NADINA

(Takes revolver from couch)

(Indicates window)

Leave instantly or -

BUNNELI

(Turns to her)

Or what? - Sits down L.

NADINA

(Levels revolver at him)

Take the consequences.

(He smiles, sits in chair L.)

One - two - BUNNELI turns to NADINA

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)

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

NADINA

(Springs up in tears of rage)  

Wretch! Haven't you one decent feeling?

BUNNELI

Yes. (He rises with difficulty)

My feeling for you.

(Shakes to R., tossing her head indignantly)

A strange, sweet feeling I never felt before.  

NADINA  

Each other.
Call 3
Massakroff and 12 Soldiers.
Masha
Aurélia
2 Trumpeters
NADINA (Not looking at him; in quiet tones)
I - I hate you, I hate you.
(RUMERLI bow, goes up C. During introduction to No. 4 he come down C.)

No. 4 DUET - "Sympathy"

RUMERLI (L.C.)
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.

NADINA (R.C.)
I see you shaking,
With fear quaking
In Heaven you would not be wakening?
Noble soldier, tell me true,
Oh do, please do.

RUMERLI moves to NADINA. - It's true
My life is sweet, I hold it dear,
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;
But death would have no fear for me
As Rumerli goes to her. If I possessed your sympathy. Rumerli moves a little R

(NADINA stands)

NADINA
(About to take his hands, steps)
It cannot be! I am not free,
It is my duty to bid you go.
Farewell, farewell, go now, I pray.

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

(Goes down L.C.)

NADINA
For me.

BUMERLI
(crosses down)

(Goes to her)  crosses down C to her

My thanks, dear lady kind.

NADINA

(Embarrassed)
Oh no, please no! ××C

(She crosses to L.)  to chair  gets 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

O I love to live

Brumerli

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

At 1st Trumpet: Brumerli runs to table & gets served
Then runs across down R.

2nd Knock
NADINA
(Goes C.)
remember I'm engaged to marry -
I save your life, but we must part.
(She crosses to R.)

BULFELLI & NADINA
My life is sweet; I hold it dear;
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.
(She repeats above with BULFELLI, except last two lines; BULFELLI's are different.)

BULFELLI
(Last two lines of above with NADINA)
But death now has no fears for me
Since I possess your sympathy.

Dear lady!

(She offers him her left hand)

I knew the moment we met our natures were sympathetic.

(Bulferi keeps Nadina's hand)

Knock

They're searching for me.

(Draws sword)

(Quickly)

NADINA

No, no. Not that. They would surely kill you.

(Knock louder on door)

MASCHA

(Off L.U.)
Nadina! Nadina!

NADINA

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

MASCHA

I! Mascha. Let me in.
Trumpet 2nd Call

3rd Knock
Wait a moment. Trumpet
(Trumpets in street)

RUMERLI
(Moving up at window)
They've tracked me here. Run up to Window

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

RUMERLI
Don't lose your head; if you do, I'll lose mine. 3rd Knock

(Knock on door L.U.)

NADINA
(To RUMERLI)
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
(R. greatly excited) Oh, my dear, dear Nadina! (looking round)

What's wrong?

NADINA

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

They say he is hiding in this house.

In your room.

MASCHA
NADINA
They insult me!
(She goes to door)

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

(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)

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!

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!
MASSAKROFF
(Goes C. salutes AURVILIA, 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
For whom, pray, search you here?
MASSAKROFF
For a man we search, that is clear.
Who?
NADINA
A foe!
MASSAKROFF
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!
NADINA
Here hides the foe!
I tell you, no! And what I say is so!
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!
(Madina 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!
(Spoken to music. Goes down front, faces up)
Attention!
(GUS: soldiers)
Fall in! Fall out!

(SOLDIERS)
One. Two. Three. Four. Each a pace forward at calling measure.

MASSACROFF
Search!
(The first four soldiers EXEUNT L.L.)

(SOLDIERS)

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

(SOLDIERS)

MASSACROFF
Search!
(The last four soldiers EXIT L.U.)

(NADINA pushes his head back and opens windows)

AURELIA
(Goes C. aside)
What was that in Heaven's name?
(Goes revolver on couch, BUS: of realising situation)

NASCHA
(Smiling slyly aside down R.)
I think I understand her game.

(NADINA throws open shutters-)

(Aside)
A revolver!
(Goes L.)
A revolver!
(MASCHA sees revolver as she goes C.)
He is here; the spy's revolver!

MASCHA & AURELIA X down R.

(Aside)
If he's found they won't absolve her -
(Sees Pistol)
A revolver! His revolver!

MASSAFROFF 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.)

MASSAFROFF
(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)

MASSAFROFF
Nine. Ten. Eleven. Twelve!
(Last four soldiers ENTER fall in line in rear)

SOLDIERS
No one here.

(MADINA)
(To portiere)
You're safe, my dear.

MASSAFROFF
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.
(Made looks at AURELIA)

MADINA
(Comes down C.)
The balcony you have neglected
It should be at once inspected.

(Goes L.C.)

MASSAKROFF
He shall die when detected - Ha! Ha! Ha!
I shall die
(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
(EXITs from balcony. To BUMERLl, who peeps out of portiere)
Be careful, I will fool them yet.

BUMERLl
Your kindness you shall not regret.

(Disappears behind portiere; NADINA remains near him)

(Mascha & Aurelia down)

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

(Raging, as he goes down L.)
He must have vanished in the air.

NADINA

(Comes down C.)
Then wings you had better be buying,
And massacre him flying.
(Imitates Massa;)

Ha!

MASSAKROFF

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

(Spoken through music, Nadina goes up C.)

Fall in. Are you all in?
Warning
Second series Knocks
(Spoken) yah!!

SOLIERS

(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.

(SOLDIERS EXIT L.U.)

MASSAKROFF

Ha! - at door

(EXIT L.U.)

MASCIA & 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

(Aside)
The spy brought that revolver, that revolver here.

MASCIA

(Aside)
The spy brought that revolver here.

AURELIA & MASCIA

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

(During above, NADINA closes shutters and windows. AURELIA and MASCIA turn as if to speak to NADINA. They EXIT 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!
(He snores loudly)

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

Lieutenant Bumerli!

C

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

NADINA

(Shakes him)
Wake up!

(Sees her)

Pardon, dear lady, have I been asleep?

NADINA

(Sarcastically)
Oh, no!

Bumerli

(Pulling himself together slowly)
Yes, yes, I remember. The soldiers - that massacring Massakoff. That's the fellow whose face I slapped.

(Begins to drowse)
Pardon, dear lady, I - I -

(can't keep awake)
(Lies on couch; falls fast asleep)

NADINA

(Goes on his L. looks at him pitifully)
He is worn out.

(Blerking on door ludy)
Bumerli, they've come back!

(Shakes him)

Bumerli, wake up!

(Sleepily)

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?
Masha ready  Door I. U.
NADINA
(Helping him to his feet)
Hide yourself!

BULGERTI
Hide? What? Do you hear that, you chocolate soldier?
( Strikes his chest )
All right!
(Goes up C.)
Same place?

NADINA
(Going to door L.U.)
Yes, hurry!

BULGERTI
Come on, Bumerli.
(Puts his hand behind his head and pushes himself behind portiere of window)
(Unlocks door)

NADINA
Unlock door

MASCHA
(Pulls open door swiftly, crosses to R. looking around eagerly)
Where - oh where is he?

NADINA
(Closing door and locking it)
Who?

MASCHA
Oh, you know.
(Picks up revolver from couch)
The man who brought this here.

NADINA
(Approaches her swiftly)
Put that down!
(MASCHA drops gun on couch)
There's no one here.
(Comes down C.)

MASCHA
I won't tell anyone if you'll just let me get a peep at him.
(Runs to L.)
(Mascha goes on her knees. Looks under bed)

NADINA
No! No! There is -
Warning
for Third Series 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 portiers) Coming forward
Oh go on, let the poor girl see me.

NADINA
(Starts) X to door listening.
Oh, how could you (turns to door L.U.)

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
Jehosaphat, 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 back of bed) X to back of bed
Here! Here! Get up! You mustn't do that!

MASCHA
(Goes on her L.)
You can't go to bed with your boots on!

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

NADINA
(Shakes BUMERLI)
This will never do.
Austria ready door 2:0

Knots Third Series
1st Knock

2nd Knock
MASCHA

Leave him alone, the poor dear.

NADINA

(Angry)

He's not your "poor dear".

MASCHA

Is he yours?

(Knocking on door L.U.)

The Soldiers?

(Runs to R. of bed)

Get out of the bed.

(Pulls BUMERLI into sitting position)

I'll save you.

NADINA

(On L. of bed, seizes BUMERLI)

You'll do nothing of the sort - I'll save him.

BUMERLI

(Half asleep)

I don't want to be saved!

(Falls back on bed)

(Knock on door)

AURELIA

Aurelia speaking off L.U.

Nadina! Let me in at once!

(ALARME)

NADINA

my mother...

that that your star?

your brother?

No, my mother.

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)

NADINA

(Springs up goes L. MASCHA rises)

I appeal to your honor!

(Mascha goes down behind table)
(Rises)
All right.
(Goes C.)
But this is the last appeal. I'm tired of playing hide and seek.
(Goes up to portiere) L. C. # Knock L. U.
(Goes behind portiere) Knock on door. MASCHA sits by toilet table R. busies herself. NADINA opens door L. U.

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 - 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.)
Mother, how could you?

AURELIA (Threateningly)
Daughter, how could you?
(Goes to couch, picks up revolver)
How came this in your room?
(Slight pause)
Mascha goes to look of dressing table

(R. C. appears)
Where is that Servian? Let me have a look at him. I must and will see him!
(She goes to NADINA L.)

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

AURELIA (Goes to his L. raging)
A Servian!

(BURGELI)
(Conciliatory tone)
No - Swiss - non-combatant 0 commissaria department, Miss -
(Correcting him)
MADAME:

(Azurelia)

Surprising! Married or single?

(Aurelia)

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

(Bumerli)

(Saluting)
I am Lieutenant Bumerli. (Cliciting feet)

(Aurelia)

How came you here?

(Bumerli)

(Indicating Nadia)
Your sister will explain.

(Aurelia)

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)

fatigued—hungry.

R. 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)

(Madama rises up)

(Aurelia)

(Smiling tenderly)

Madama, bring the poor dear something to eat.

(Nadina)

(Eagerly, as she goes to L. U.)

Yes, oh yes, mamma!

(Bumerli)

(At lower end of couch)
And something to drink.
Proysters ready I.U.E.

Popoff's house Cat

Photograph Masha.

Small tray with:

Entres dish.

Bottle Champagne

Table Napkins.
Champagne.

AURELIA

Yes, mamma.

NADINA

(EXIT L.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)

True, I'll lend you some of my husband's clothes - Mascha, get Kasimir's house coat.

MASCHA

(Goes to L.U. snippishly) (up C)
Oh, very well.

BUMERLI

(Quickly)
And Kasimir's house trousers.

(A) AURELIA

Kasimir's trousers - what for?

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.
(Tfalls fast asleep. AURELIA looks at him pitifully)

MASCHA

(Aside)
The poor dear. I'll put one of my photographs in Kasimir's coat pocket.
(EXIT L.U. smiling) EXIT.

AURELIA (up C)

(Looking at BUMERLI)
If Kasimir were here - sh - but he's not. Don't look at Bumleri.

Mascha has quiet Exit and re-enters.
MASCIA

(ENTERS I. 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. MASCIA 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.

AURELIA

Hush, don't wake him.

(Takes coat)

Tell Nadina there's no hurry for the food.

MASCIA

(Meaningly)

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

(Exits I. 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. (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 I. 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 MASCIA, 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. MASCIA 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?

MASCIA

Enter MASCIA
MASCHA

did.

C AURELIA

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

NADINA

Pre-C. Mascha comes down. E
3, you will not. We'll take turns at watching him; I'll go
first, you second and Mascha third.
(They look at each other, smile, understandingly)

AURELIA

very well.

No. 6, FINALE

NADINA - AURELIA - MASCHA

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

One woman said "He's left us,
How lonely now we'll be,
Of happiness bereft us;
He had my sympathy.
Tiralala! Tiralala!
He left us,
But still he's not to blame,
Tiralala! "I really cannot blame him,
Tiralala! I'm very glad he came."

AURELIA

The second said, "I'm sorry
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 coach.
Madhina should look at others while singing.
Tiralala! Particularly husbands;  
Tiralala! Yes, too suspicious, far!"  

NADINA  
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.  
Tiralala! Tiralala!  
Would come back -  
Would answer to her call.  
Tiralala! She was sure he would come back  
Tiralala!  
So did not care at all.  

NADINA — 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.  

SALUS  
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  
Oh, dear!  

MASCHA  
Oh, dear!  

NADINA  
Oh, dear!  

MASCHA  
He sleeps!  

AURELIA  
He sleeps.  

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  

C to work  
C to steel R at
Oh, dear! x to above lad R C

MASCHA
Oh, dear!

NADINA
Oh, dear!

Tiralala! Tiralala! Tell no one!
( Goes towards L.U.)
All men suspicious are,
Particularly husbands.
Yes, too suspicious far.

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

MASCHA
Tiralala! Tiralala! I'll leave us,
But still he's not to blame.

NADINA
(another C.)
I really cannot blame him,
I'm very glad he came.

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

CURTAIN

BUERELLI asleep, moves feet restlessly, but not markedly