

Natasha, Pierre, and the Great Comet of 1812

Character Breakdown

PIERRE BEZUKHOV	<ul style="list-style-type: none">• Tenor, Baritone (G2 – B4)• Described as “Bewildered and Awkward”• Male Identifying• Soulful, Lost, Lonely, Searching
NATASHA ROSTOVA	<ul style="list-style-type: none">• Soprano, Mezzo-Soprano (G3 – F#5)• Described as “Young”• Female Identifying• Innocent, Romantic, Determined, Strong, Caring• This role will require some moments of lip-to-lip contact and/or embracing with the character of Anatole. All moments of intimacy will be properly rehearsed and choreographed.
MARYA DMITRIYEVNA	<ul style="list-style-type: none">• Mezzo-Soprano, Alto (F3 – E5))• Described as “Old School” “Grande Dame of Moscow” “Strict yet kind”• Female Identifying• Godmother, Wealthy, Grounded, Warm, Loving
SONYA ROSTOVA	<ul style="list-style-type: none">• Mezzo-Soprano (F#3 – E5)• Described as “Good” “Natasha’s cousin and closest friend”• Female Identifying• Devoted, Loyal, Selfless, Passionate, Strong, Caring
ANATOLE KURAGIN	<ul style="list-style-type: none">• Tenor (B2 – C#5)• Described as “Hot” ‘Spends his money on women and wine”• Male Identifying• Reckless, Magnetic, Determined, Otherworldly, Self-Centered• This role will require some moments of lip-to-lip contact and/or embracing with the character of Natasha. All moments of intimacy will be properly rehearsed and choreographed.
HELENE BEZUKHOVA	<ul style="list-style-type: none">• Mezzo-Soprano, Alto (E3 – F5)• Described as...well, let’s say “promiscuous” “Anatole’s sister. Married to Pierre.”• Female Identifying• Fashionable, Materialistic, Glamorous, Seductive

ANDREY BOLKONSKY	<ul style="list-style-type: none"> • Baritone (G#3 – D#4) • Described as “Not here” • Male Identifying • Soldier, Friend, Gentleman, Honorable, Unforgiving
MARY BOLKONSKY	<ul style="list-style-type: none"> • Mezzo-Soprano (G3 – F5) • Described as “Plain” • Female Identifying • Caring, Compassionate, Devoted, Lonely, Caring
PRINCE BOLKONSKY	<ul style="list-style-type: none"> • Baritone (G#3 – D#4) • Described as “Crazy” • Male Identifying • Conservative, Misanthropic, Cranky, Slightly Senile
FEDYA DOLOKHOV	<ul style="list-style-type: none"> • Baritone (D3 – F4) • Described as “Fierce” • Male Identifying • Wild, Unapologetic, Shameless, Lover, Fighter
BALAGA	<ul style="list-style-type: none"> • Baritone (A2 – E4) • Described as “just for fun” • Male Identifying • Energetic, Mad, Reckless, Passionate
ENSEMBLE (servants, opera singers, maidservant)	<ul style="list-style-type: none"> • 5 characters • Any gender and all vocal types • This casting of these roles may have additional understudy responsibilities. Ability to play a musical instrument is a bonus.

Combat, Visual Effects, and Intimacy

Visual Effects

Our production of *Natasha, Pierre, and the Great Comet of 1812* may include the following:

Use of AEA approved stage haze and fog

Use of strobe lighting and/or other intense lighting effects

Use of intense sound effects

Stage Combat

The simulated violence in *Natasha, Pierre, and the Great Comet of 1812* is, for the most part, non-realistic in nature. Actors involved in these sequences will be using hand to hand stage combat and stage revolvers which will not be fired. These moments will be safely choreographed and highly rehearsed. All boundaries will be considered during the staging of theatrical violence.

Intimacy

There is no nudity in this production and one moment of heightened theatrical intimacy between Natasha and Anatole. This moment may include sustained lip to lip contact and embracing. These moments will be choreographed and highly rehearsed. All boundaries will be considered during the staging of intimacy