

ANASTASIA

АНАСТАСИЯ

Ann Arbor
Civic Theatre
May 18-22, 1977



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Ann Arbor Civic Theatre
presents

ANASTASIA АНАСТАСИЯ

by
Marcelle Murette

Director
Klaus Bergman

Set Designer
Alice Crawford, USAA

Lighting Designer
Steve Stannard

Costume Designer
Eric Losey

Properties
Harriet Kirk, Charles Sutherland

Makeup
Sophie Farah

and produced by
Bettie Seeman



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THE CAST

(In order of appearance)

Chernov	Leo MacNamara
Varya	Dorothy Milne
Petrovin	Don Prieur
Prince Bounine	Bill Cross
Sergei	Marty Smith
Anna	Cathe Wright
Counsellor Drivinitz	Joseph Medrano
Sleigh Driver	Dayton Benjamin
Charwoman	Margaret Mussiales
Dr. Serensky	David Minner
Dowager Empress	Nancy Hensel
Baroness Livenbaum	Donna Caswell
Prince Paul	David Marshall

SCENES

The action of the play takes place
in Prince Bounine's house on the outskirts of Berlin.

ACT I: January, 1926

ACT II: One month later

ACT III: Three weeks later

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STAFF

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Scenery Construction Crew	Dorothy Milne, Dwight Smith, Harriett L. Kiek, Mark Murphy, Charles Sutherland
Costumiere	Angela Jones
Costume Crew	Sheridan F. Hunt
Properties Crew	Bettie Seeman, Rev. Canon, G. Alexander Miller, Mark Murphy, Marge Cohen, Ted Farah, Alice Crawford, Claudia Kerfoot
Make-up Crew	Margaret McClamrock, Roberta Rizardi
Hair Styles	Kathy Sanford
Stage Manager	Lawrence J. Hill
Audio Preparation	Chris Schwartz
Audio Operation	Sheridan F. Hunt
Assistant Director	Fran Stewart
Promotion	Jim Fahner, Roberta Otten
Program	Mark E. Bowles
Photography	Fred Bentler
Poster Design	Jim Fahner
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HISTORICAL NOTES

On the night of July 17, 1918, the last czar of Russia, Nicholas II, was being held captive in a Siberian mining town by the Bolsheviks. History tells us that some time during this night, the czar, his wife, their four daughters and young son were herded into a cellar and shot. The room was small and cramped; it seemed unlikely that any of the royal family, nor any of their servants, who were also shot, could have remained alive in the face of the Bolshevik pistols and rifles.

Of what happened in the following days and weeks, there are those who believe the following. One of the guards discovered that the youngest of the princesses, Anastasia, then seventeen, was still alive, though badly wounded. Out of greed for the fortune that she was heir to, the guard assisted her to escape from Russia into Rumania, and from there to Berlin. It is said that the young girl paid for her passage using jewels sewn into her clothing; it is said that she was married to this same guard somewhere along the way; it is said he was killed before the pair could reach Berlin.

On the night of February 17, 1920, a young woman named Anna Chaikovski threw herself into the Landwehr Canal in Berlin. She was rescued by the authorities and committed to the Dalldorf Asylum. Records show she spent two and one half years there.

Our story opens in Berlin, nearly six years from Anna Chaikovski's attempted suicide.

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STAFF

Klaus Bergman (Director) began his directing career in 1970 at the University of Michigan with Goethe's **Faust**. The same year he received a Fulbright grant to study theatre in Berlin. Most memorable for him has remained the opportunity of studying with Helene Weigel at the Berlin Ensemble. Since, he has directed **Master/Slave, Enemies**, and Ionesco's **The Chairs**. Although Klaus has worked in many different theater areas and with all age groups as teacher, counselor, performer and administrator, he finds directing most challenging. Klaus says: "Directing not only allows me to interpret a play as I see it, but it also allows me to share my thoughts and feelings, and to work simultaneously in what I consider the most exciting medium in education today."

Alice Crawford, USAA (Set Designer) has designed over thirty sets for AACT; her last was for **Oklahoma!** last year. She has also worked for the University of Michigan School of Music Opera, **MUSKET**, and Comic Opera Guild. Next year she will be designing the sets for Gilbert and Sullivan's **Patrience** and for the Comic Opera Guild. Alice is a member of the United Scenic Artists Union.

Steve Stannard (Lighting Designer) was the lighting designer for this season's AACT production of **Little Mary Sunshine**, but the percentage addition it makes to his resume is small. Steve has designed for over twenty plays, musicals, and operas, mostly at the University of Colorado. Steve works for an Architectural Engineering firm in Detroit.

Eric Losey (Costume Designer) wears many hats. He has costumed shows ranging from **Hello Dolly** for **MUSKET** to **Free to Be You and Me**. He has also founded a number of theatrical enterprises, including the Tangerine Acting Company and the Summer Theater Company.

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SUMMER

Summer is the traditional off-season for Theater, but AACT regulars know that the only time Ann Arbor Civic Theater is "dark" is when the lighting designer has just blown a fuse. This summer being no exception, we have planned two separate and parallel events to excite and amaze you (and to attempt to convince you to join us if you haven't already):

1. A SUMMER OF WORKSHOPS. Co-chairpeople **Steve Stannard** and **Harriett Kirk** are just now in the process of drawing up schedules and programs for an entire summer full of enjoyable and educational workshops in all aspects of theatre, including both performance and technical aspects. Tentative topics include:

- Lighting tech and design
- Scenery tech and design
- Costume tech and design
- Acting workshop
- Dance workshop
- Publicity, advertising, programs

These events will be scheduled at convenient times throughout the week to entice folks new to AACT to come down to our building and learn what the heck it is we do. Workshops will be free to AACTors who have paid their 1977-78 membership dues, and will be organized toward production of our first fall show, **Waltz of the Torcadors**. We hope to get as much of the cast, crew, and production staff of this show as possible from the attendees of the workshops. Tentative schedule of the workshops is from about June 15 to about July 30.

2. A PREMIERE PRODUCTION. We are happy to announce that AACT has acquired performance rights to Ms. **Carol Duffy's** new full-length play, **The Zoo Keeper**, and that we are working on a production date in early or middle September, 1977. Carol is an AACT member and an accomplished playwright, and AACT is tickled pink to be able to produce the first performance of the new show. Ms. Duffy will produce the show herself (how could we keep her away?); our outgoing president, **Ted Hensel**, will direct.

The play is a skillful blend of humor and sensitive drama, centering on the efforts of a newly-divorced mother to cope with her two teen-age children — no doubt parents of such children will catch the significance in the title. The play is funny, but it's not a "thigh-slapper"; and it's touching, but it's not high tragedy. Carol and Ted will be announcing auditions in late July. Rehearsals will begin in very early August. Performances will be Thursday through Saturday in middle September in Lydia Mendelssohn Theater.

Last-minute note—dates are Sept. 8-10; see coupon, back page.

SEASON

SIX GREAT SHOW DATES FOR 1978

October 12-15, 1977	Waltz of the Toreadors
December 14-17, 1977	You Never Can Tell
February 8-11, 1978	Look Homeward, Angel
April 19-23, 1978	Carousel
May 19-23, 1978	Finishing Touches
July 26-29, 1978	You're a Good Man, Charlie Brown



ANN ARBOR CIVIC THEATRE

Sophie Farah (Make-up) has participated in nearly every AACT production in some technical capacity since moving to Ann Arbor in 1962. Once in that time, we convinced her to appear on stage: in the chorus of **Fiddler on the Roof**. Sophie also has been the "official" make-up artist for the U of M Music School Opera for nearly thirteen years.

Bettie Seeman (Producer), now on her third tennis-shoe retreat in two months, is learning for the first time the wonders and excitement of producing an AACT show. Bettie is an accomplished theatre technician; her last design for us was the costume design for **Ernest in Love**, which was beautiful. Bettie is currently spending her free time at AACT Board of Directors meetings.

Lawrence J. Hill (Stage Manager), who was one of the tallest little kids in the history of **Babes in Toyland**, has worked on every one of our shows since 1975. He is the co-foreman of the AACT scene shop, as well. Larry works as an Architectural Designer-Draftsman here in Ann Arbor.

Fran Stewart (Assistant Director) is at this moment discussing with a brand new grandchild the wisdom of being born during an AACT production week. There is a pattern to this — her previously-youngest grandchild had the nerve to be born during **Promises, Promises**, for which Fran was also A.D.; Fran hopes one day to see a performance of a show she works on, but for the present sends her best from Colorado Springs.

William J. Bigelow (Barker) has been in every performance of **Carousel** since the show opened nearly thirty years ago. He had nothing to do with **Anastasia**, but his name here serves to remind readers that AACT will be performing **Carousel** next year on April 19-23. See our 1977-78 brochure for your season ticket order blank.

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Harriett Kirk (Properties) describes herself as "just a girl who caint say no," which is why she is now involved in her twelfth show of this season! At other times this same season she has been found in the make-up room, scene shop, light booth, behind a follow spot, at the stage manager's console (for **Spofford**) and at the AACT Board of Directors meetings.

Charlie Sutherland (Properties) is familiar to AACT audiences as Tommy in **Brigadoon**, "Big Jim" Warington in **Little Mary Sunshine**, and as director this year for **Spofford**. Charlie keeps himself busy during his copious free time by teaching in the Detroit school system.

THE CAST

Leo McNamara (Chernov) is an Associate Professor of English at the University. He appeared this season in productions of **Bingo**, **Uncle Vanya**, **The Man of Mode**, and **Othello**. He performed in AACT productions of **Arms and the Man**, **The Proposal**, and **The Prime of Miss Jean Brodie**.

Dorothy Milne (Varya) must be a magician to spend as much time working on AACT shows and still be a vocal music major at Eastern. She was in the chorus of our **Oklahoma!** last year and played Myrtle Mae in this last summer's production of **Harvey**. She is also active in the productions of the Comic Opera Guild.

Don Prieur (Petrov) is a professional actor with an impressive list of parts, including several on Broadway. He has performed lead roles in **The Beggar's Opera**, **Once Upon a Mattress**, **The Fantasticks**, and **Noye's Fludde**. He received professional training from such prestigious places as the Strasberg School and Chicago's Second City.



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Bill Cross (Prince Bounine) made your copywriter promise not to make any more puns on his role as **Dracula** for the Theater Company of Ann Arbor. But listing Bill's extensive resume for AACT would take too much space; what can you say about a man who has played Henry David Thoreau, El Gallo, Dracula, and John in this year's **Summer and Smoke**?

Marty Smith (Sergei) was last seen by AACT summer season audiences as the doctor who inherited the pookah in **Harvey**. Marty, who is an attorney, has also performed in **Thurber Carnival**, **Cactus Flower**, and **The Man Who Came to Dinner**.

Cathe Wright (Anna) last appeared on our stage as Birdie in **The Little Foxes**. She has also been in our productions of **Hogan's Goat, Arms and the Man**, and as Alais in **The Lion in Winter**.

Joseph Medrano (Counsellor Drivinitz) began listing his extensive theatre credits with AACT, and got as far as **Summer and Smoke**, **The Little Foxes**, and **Cactus Flower**, and gave up. "I've been in at least twenty AACT shows," he wrote on his biographic form, "and if you haven't seen me, you haven't been paying attention."

Dayton Benjamin (Sleigh Driver) must be a lot warmer here in Lydia than his previous theater, the Fairbanks, Alaska Light Opera Theater. He has been in our productions of **Ten Little Indians**, **Fiorello, Arsenic and Old Lace**, and **Oklahoma!**

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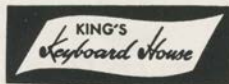
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David L. Minner (Dr. Serensky) lists, as one of his minor talents, navigating lost partygoers to the bash — AACT social chairman, take note. David is making his Civic Theatre debut in this production, having previous experience with SUNY at Genesco, NY and community theater in Garrison, NY.

Nancy Heusel (Dowager Empress) was last seen on this stage as Regina Giddens in **The Little Foxes**, in which she was convincingly nasty. She has won AACT acting awards as Annie in **The Miracle Worker** and as the indignant medium Madame Arcadi in **Blithe Spirit**. She is married to AACT president Ted Heusel, but we don't hold that against her at all.

Donna Caswell (Baroness Livenbaum) enjoyed appearing in her stage debut in **Summer and Smoke** so much that she came back for this role. Donna works for the Washtenaw Council on Alcoholism as a social worker.

David Marshall (Prince Paul) was Crazy Horse in our memorable **Annie Get Your Gun**. He was also a performer in **Brass and Grass Forever**, **Antigone**, and **Anything Goes** for AACT. David is a professional dancer, having performed in concert in New York, Washington, and on tour.

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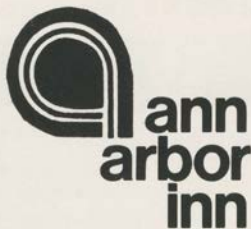
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