American Conservatory Theater

presents

SOME ENCHANTED EVENING

The Songs of

RODGERS & HAMMERSTEIN

December 26 to 31
Herbst Theatre
RODZERS AND HAMMERSTEIN

Richard Rodgers (left) with Oscar Hammerstein II

RICHARD RODGERS

The reign of Rodgers and Hammerstein began in 1943 with Oklahoma! Their seventeen-year association bristled with musical bonanzas: Carousel, The King and I, South Pacific, Me and Juliet, Allegro, Pipe Dream, The Pajaro Dream Song and The Sound of Music. They won a special Pulitzer citation for Oklahoma!, the Pulitzer and Critics’ Circle prizes for South Pacific, and a Motion Picture Academy Award for their song “You Might As Well Be Staying.” Mr. Rodgers also received Donaldson awards for the music of Carousel and South Pacific and an Antonio Pinto award for the South Pacific music. At just seventeen he had his first song, Any Old Place With You, published and went on to become one of the truly outstanding and deeply respected members of the theatrical profession. From 1959, he was a member of the National Institute of Arts and Letters. Richard Rodgers was also a trustee of Barnard College and the Juilliard School and was awarded the Navy Distinguished Public Service Medal for his score for Victory at Sea.

OSCAR HAMMERSTEIN II

Before he began his spectacular collaborating alliance with Richard Rodgers in 1943, Oscar Hammerstein II had written the book and lyrics for some forty musical comedies and operettas. Notable among his triumphs were the memorable musicals Rose Marie, Showboat, Show Boat, New Moon, Music in the Air and Carmen Jones. Oscar Hammerstein II had a vivid theatrical background. His grandfather, for whom he was named, was the impresario who built the Manhattan Opera House (1906); his father, William Hammerstein, long managed the world famous vaudeville house, Hammerstein’s Victoria, at the corner of Broadway and 42nd Street in New York; and his Uncle Arthur produced such musical hits as The Firefly, Rose Marie, and Song of the Flame. Certainly Oscar Hammerstein II contributed his own individual brilliance to his famous name.

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SOME ENCHANTED EVENING

Music by Richard Rodgers, Lyrics by Oscar Hammerstein II

The Cast
FRANCES EPSEN
REVEKA MAVROVITIS
KAREN MORROW
LARA TEETER
ROBERT YACKO

Direction and Musical Staging by Paul Blake
Musical Direction by Harper Mackay
Lighting by Derek Duarte
Sound Design by Stephen LeGrand
Stage Manager Eugene Barcone

THE SHALER SEASON

25
RODERS AND HAMMERSTEIN

Richard Rodgers (left) with Oscar Hammerstein II

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Sound Design by Stephen LeGrand
Stage Manager Eugene Barone

25 THE SHATTER SEASON
WHO'S WHO

FRANCES EPSLEN, a native of San Francisco, is thrilled to be performing at last in her hometown. She is currently pursu-
ing a Master's Degree in the Advanced Training Program at A.C.T., where she has studied since the age of 12, beginning with classes in the Young Conservatory. Ms. Epslen graduated from Northwestern University in theater and film, with a minor in vocal performance. She has had classical vocal training at the Tanglewood Music Festival. Ms. Epslen made her professional debut as Sheila in Michael Butler's twenty year anniversary revival of Hair in Chicago's Vic Theatre, and she also appeared in the title role of Eliza, Nancy in Oliver and Bunty Byron in Babes in Arms.

Mezzo-soprano RENÉE MAROYTES appeared in the 1995 San Francisco Opera season as Trikilia in War and Piece and theTrainbearer in Elektra. A native of the Bay Area, she participated in the 1982 and 1983 Merola Opera Programs and portrayed Suzuki in Western Opera Theatre's touring production of Madama Butterfly. In 1988 she appeared as Amoroso in the U.S. stage presentation of Handel's Giustino for the San Francisco Opera Center's Showcase series, and won acclaim for her portrayal of the title role of Carmen at Villa Montalto. Engagements last season included a Schonberner Debut Recital, a solo recital at Montalto, a Carmen "Pops Series" evening with Victor Borgo and the San Francisco Symphony, the role of Elvina in Joanne Lu Sobel's L'observa L'anniversaire at Berlioz's Early Music Festival, and her San Francisco Opera debut last fall as the Second Lady in The Magic Flute. Earlier this year she traveled to Japan and Guam with the San Francisco Opera and Opera Center personnel for a presentation of Carmen. Future engagements include the role of Carmen for Boise Opera Theatre, and the role of Valencienne in The Merry Widow for Marin Opera, and the title role in San Francisco Opera's 1992 production of Boris Godunov. Miss Maroytes completed her master's degree at the University of California at Santa Barbara, and is the recipient of numerous awards.

KAREN MORROW was raised by operatic parents in Des Moines, Iowa. After a short period of teaching grade school, she turned to theatre in Minneapolis. In New York she starred on Broadway in I Had a Ball, A Joyful Noise, I'm Solomon, Music, Music, The Singing of the President, The Great Horns, and most recently in the Tony Award-winning The Mystery of Edwin Drood. Off-Broadway, her star-
ing roles included Sing Me Home, The Boys From Syracuse and three seasons with the New York City Opera Center during its golden years of musical revivals. On television Ms. Morrow starred as a regular on "The Jim Nabors Hour," "Friends," "Bionic," "Ladies Man," "Goodnight Bebeau," "Song by Song" for PBS TV, and CBS Cable's "Throw." She has been a guest star on "The Tonight Show," "Trapper John, M.D.," "The Boy in the Plastic Bubble," "Love Boat," "Pilgrim," "Murder, She Wrote," and "Night Court," and "The Trials of Rosie O'Neill," among many others. She was also a regular guest on Garrison Keillor's "A Prairie Home Companion" for the past four years. Ms. Mor-
row has won the coveted Theatre World Award, an Emmy, and two DramaLogue Awards. She has sung with the Honolulu, Pacific, Minneapolis, Milwaukee and Metropolitan Symphony Orchestras and has recorded nine albums, the most recent of which is "An Evening with Jerry Herman."

LAUREN TREAT has performed, directed and choreographed in theatres and opera houses nationwide. On Broadway, Ms. Treet has been featured in such shows as The Little Showhouse in Texas, Happy New Year, Pirates of Penzance, Seven Brides for Seven Brothers, and Your Tour, for which he received a Tony Award nomination and the Outer Critics Circle Award for his portrayal of Julian Dolan. He has performed at New York City Opera at Lincoln Center portraying Sleek Stoll in Naugthy Mortella and most recently as Herman in Most Happy Fella.

Los Angeles area and was voted "Best Actor" by the St. Louis Critics Circle in 1990. Mr. Treet has given numerous workshops throughout the country and is currently Associate Professor at Califor-

nian State University at Fullerton.

ROBERT YACKUS most recently appeared in a musical version of A Christmas Carol at Long Beach Civic Light Opera (starring Edward Mulhare), where he also played Anatoly Sergievsky in On a Clear Day last season, and starred in the Los Angeles premiere of Sunday in the Park with George. He was recently seen as the Baker in Into the Woods with Leslie Uggams, starred in the West Coast premiere of Romeo and Juliet at the Old Globe Theater, and appeared in Lio and Legends, The Music of Harry Chapin in Los Angeles. He won DramaLogue Awards for his work in Moby Dick at South Coast Rep, and for his performance as Che in El Yate, and appeared in five plays with the Mark Taper Forum Repertory Company, most notably in Undisclosed Country with Christine Pickens. He made his Broadway debut under the direction of Jerome Robbins, in a revival of Pajaro del Águila with the late Henschel Bernardo, alternating in the role of Perchik and Fyedka. Other roles include Neville in The Mystery of Edwin Drood, Paul in Company, Igor in Cats with Pioneer wiring, Cyli Chazin, featured roles in The Music Maker with Coura Romero and in the Los Angeles hit Is There Life After High School?, and featured soloist in benefit to composers Steven Sonheim, Julie, and Kander and Ebb. His screen appearances include television's "Flbercrest," "General Hospital," and "Get A Life," and in the films Body Double and Altered States. A native of Phila-

PAUL BLAIR (Director) is happy to be returning to San Francisco for his fifth consecutive Christmas. Previous Christmas productions were last year's comedy hit It Had To Be You starring "Designing Women's" Jean Stuart, and A.C.T.'s award winning Diamond Lili, Side by Side by Sondheim and Almost Like Being in Love. Recently, Mr. Blair directed Eye Bye Boo starring Toumlaine Tand and Ann Reinking, and also directed Van Johnson, Menge Champion and Carol Lawrence in No No Nanette, Michael Fein-

stein in his musical theatre début as Herb Christian Anderson, and an all new production of 42nd Street which will be touring the country in the summer and fall of 1992. Mr. Blake stars the San Francisco theatre going audiences for being so supportive of his work, especially for helping launch his production of Sammy Cabins Words and Music, which will begin its fifth year of touring the country at the historic Royal Facinela Theatre in Palm Beach, Florida.

HARPER MACKAY (Musical Director) was musical supervisor for A.C.T.'s Diamond Lili and appeared onstage as Ragtime Kelly the piano player, and served as Musical Director and pianist for Side by Side by Sondheim and Almost Like Being In Love. A native of Boston who studied piano at the New England Conservatory of Music, Mr. Mackay graduated from Harvard, and earned his M.A. and Ph.D. from the University of Southern California, where he has worked in various musical capacities in film, television and stage produc-
tions since the 1960's. He has conducted

musicals in Boston, St. Louis, and Los Angeles was pianist and arrange for the film versions of My Fair Lady, The Sound of Music, West Side Story, and Pennies from Heaven; and has been musical direc-
tor for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and others. He previously appeared in San Francisco with the Civic Light Opera, and was Musical Director of Sammy Cabins Words and Music at Marin's Memorial Theatre. He has also composed an original score for the motion picture The Magic Balloon.

DEREK DUARTE (Lighting) returns to A.C.T. after success as a lighting designer. Most recently his work was seen in Taking Steps and Cut on a
WHO'S WHO

FRANCES EPSTEIN, a native of San Francisco, is thrilled to be performing at last in her hometown. She is currently pursuing a Master's Degree in the Advanced Training Program at ACT, where she has studied since the age of 12, beginning with classes in the Young Conservatory. Ms. Epstein graduated from Northwestern University's School of Theatre and Film, with a minor in vocal performance. She has had classical vocal training at the Tanglewood Music Festival. Ms. Epstein made her professional debut as Sheila in Michael Butler's twenty year anniversary revival of Hair at Chicago's Vic Theatre, and she also appeared in the title role of Elixir, Nancy in Oliver and Bunty Byron in Babes in Arms.

Mezzo-soprano REBEKAH MAYROVITZ appeared in the 1991 San Francisco Opera season as Triulzia in Wozzeck and the Trainee in Eskuba. A native of the Bay Area, she participated in the 1986 and 1990 Merola Opera Programs and portrayed Suzuki in Western Opera Theatre's touring production of Madame Butterfly. In 1998 she appeared as Amazulio in the U.S. stage presentation of Handel's Gioustino for the San Francisco Opera Center's Showcase series, and won acclaim for her portrayal of the title role of Carmen at Villa Montalvo. Engagements last season included a Schenectady Debut Recital, a solo recital at Montalvo, a Carmen "Poppies" evening with Victor Borgo and the San Francisco Symphony, The role of Elvira in Donizetti's La Sonnambula at Berkeley's Early Music Festival, and her San Francisco Opera debut last fall as the Second Lady in The Magic Flute. Earlier this year she traveled to Japan and Guam with the San Francisco Opera and Opera Center personnel for a presentation of Carmen. 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Hot Tin Roof. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel at Colonus, Dark Side, and The Marriage of Figaro. Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Saint Joan, Nothing Sacred, A Tale of Two Cities, and Judgement. Recent projects include Starburst, (sets and costumes designed by Eric) and an adaptation of Bay Brath waits Something Wicked This Way Comes. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Merle Memorial Theatre, Berkeley Rep, Los Angeles Festival Center, Milwaukee Rep, San Jose Rep, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in theatre technology from UCLA and teaches at Chabot College.

STEPHEN LeGEND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for Taming Bees, Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull and Fences in Hell. He wrote the music for A Life of the Life, Saint Joan, and Hoppodow with his collaborator Eric DREW Pridham with whom he has received awards for their scores for The Lady’s Not for Burning at A.C.T., The Thirteenth Crims and The Hounds at Berkeley Rep, and Fire at the Berkeley Theatre. Mr. LeGrand’s recent work has included scores for Nymba Dust You Die at Berkeley Rep and Los Angeles Theatre Center, Laulu, and Piume Oengous for Berkeley Rep. Last season, he composed music for The Whirl at the Mark Taper Forum.

EUGENE BARONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 250 productions for the company, plus the television adaptations of A Christmas Carol, The Trimming of the Shrew and Oedipus at Colonus, and he has directed productions for Plays in Progress. As an Associate Director in the company he has been associated with Lillard Warning’s annual production of A Christmas Carol for many years. This season marks Mr. Barone’s 25th anniversary with A.C.T.

EDWARD HASTINGS (Artistic Director) is a founding member of A.C.T. having joined the company during its first year in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1986. During A.C.T.’s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including The Tempest, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Flight of the Phoenix, The Girl of the Golden West, The Real Thing, and King Lear. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Charlie’s Aunt. Mr. Hastings’ commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Lestie Locat Roes Dark Sun, David Bashlow’s Judgere, Michael McClure’s General Gourapo, William Hamilton’s Happy Landings and Martha Norman’s The Pavilion. He served as resident director at the Eugene O’Neill Playwrights’ Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute and the Shanghai Bridge Program between A.C.T. and the Shanghai theatre. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1978, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver, staged the American production of Shakespeare’s Twelfth Night starring Michael Redgrave, directed the Australian premiere of the Hot n’ Bailable, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Srebrenica-Croatian at the Yugoslav Dramatic Theatre in Belgrade. Other productions have been presented on A.C.T.’s tours in the United States, including Hawaii, and he has been a guest director at major resident theatres throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

American Conservatory Theater

Edward Hastings
Artistic Director
John Sullivan
Managing Director

1991/92 REPERTORY SEASON

CAT ON A HOT TIN ROOF by Tennessee Williams October 1, 1991 through November 23, 1991 Stage Door Theater

THE PIANO LESSON by August Wilson October 8, 1991 through January 3, 1992 Theatre on the Square

TAKING STEPS by Alan Ayckbourn December 3, 1991 through January 25, 1992 Stage Door Theater

A CHRISTMAS CAROL by Charles Dickens December 6, 1991 through December 26, 1991 Orpheum Theater

CYRANO DE BERGERAC by Edmond Rostand January 21, 1992 through March 31, 1992 Theatre on the Square

CHARLEY’S AUNT by Brandon Thomas February 4, 1992 through March 28, 1992 Stage Door Theater

THE COCKTAIL HOUR by A.R. Gurney March 31, 1992 through May 31, 1992 Theatre on the Square

GOOD by C.P. Taylor April 7, 1992 through May 30, 1992 Stage Door Theater

Tickets and Information: (415) 749-2477

FOR YOUR INFORMATION

Mailing List: Call 749-2239 to request advance notice of shows, events, and subscription information.

Photographs and Recordings of A.C.T. performances are strictly forbidden.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER

HERBST THEATRE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial

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City and County of San Francisco

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Herbst Theatre

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