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American Conservatory Theater presents

JEAN STAPLETON in

BON APPÉTIT!

Two Musical Monologues

Music by
LEE HOIBY

Words by
RUTH DRAPER and JULIA CHILD

Directed by
CAREY PERLOFF

Musical Direction
TODD SISLEY

Adaptations
MARK SHUGASSER

Costuming, Bon Appétit!
JEAN PITCH

Scenic Design
DONALD EASTMAN

Costuming, The Italian Lesson
RITA RIGGS

Lighting Design
KENT DORSEY

Stage Management
MERLYN LIND SHAW

The Cast

The Italian Lesson
Mrs. Cleaver Jean Stapleton

Bon Appétit!
Julia Child Jean Stapleton

Permission
TODD SISLEY

There will be one ten-minute intermission.

The Italian Lesson by permission of Chancy Productions, Mark Shugasser and Dean Riden, Executive Producers.
Bon Appétit! by permission of Aquarius Music Chs.

PERFORMING ARTS
Notes from the Director

Welcome to Bon Appétit! In celebrating the holidays this year, A.C.T. also celebrates three great American women: Ruth Draper, Julia Child, and Jean Stapleton.

It could be said that Ruth Draper was America's first "performance artist," a brilliant comic who in 1928 began to write and perform her hilarious monologues all over the world. The Polish Lesson, one of her most celebrated pieces (written in 1921), details the busy morning of a society matron who attempts to squeeze Dante into her day, while fielding phone calls, dispensing charity, ordering dinner, nurturing a romance, and performing committee work, all in the same breath. It was this monologue that supposedly inspired Lily Tomlin to begin writing and performing her own comic characters.

Julia Child is, in many ways, Ruth Draper's perfect companion. A consummate chef, her cooking shows are more than mere lessons in the culinary arts. They are vivid monologues filled with anecdotes andaporous, entire one-act plays (and sometimes three-act plays) revolving around a given gastronomic adventure. Bon Appétit! is taken from a 1970 broadcast of Julia Child creating Le Gâteau au Chocolat. "Tillenence Brunet. "When you want to make a cake," Julia chortles, "you really have to have a battle plan." Remember that this is the woman who invented a B.A. degree in gastronomy.

Jean Stapleton was drawn to the work of these two women by composer Lee Holby, whose discovery of the inherent musicality in both Draper's and Child's performances gave us a new perspective on two familiar and beloved characters. After attending a performance of Bon Appetit! several years ago, Julia Child insisted that from then on she would sing all her recipes. We hope that Ruth Draper would have felt the same way.

SPECIAL THANKS TO OUR CONTRIBUTING EPICURES

AcT. gratefully acknowledges the following individuals and companies for making Bon Appétit! a delectable experience.

Bradley Ogden and Michael Deliri of Delirio Market Restaurant and the Last Creek Inn Hacienda Winery

Pan Pacific Hotel Ghirardelli Chocolate Company Armani Smythe & Son Printing Piper Sonoma Champagne Trefethen Vineyards

WHO'S WHO IN BON APPETIT?


Ms. Stapleton began her dramatic training at the American Academy Company and at the American Academy of Dramatic Arts in New York. With her Broadway debut in In the Summer House, her career as an actress flourished. She has since appeared on Broadway in Private Lives, Joan of Arc, and Me, Myself, as well as in the Bway stage productions and motion picture versions of Bella Ar Ringa and Dollars Bridge. Her first national tour was in the original touring company of Harvey, which she soon followed with the national tour of the now-classic Come Back, Little Sheba.

Through the years, the theater has remained her first love, and her stage performances have brought her tremendous personal satisfaction, as well as critical praise. Ms. Stapleton starred in the Los Angeles Music Center production of The Three of the Catre and Oldkoomani. During hiatus periods of her television series "All in the Family," she toured in Morpho at seven by Paul Goeb. She also starred in a national tour of George Kelly's Daisy Maye, the John F. Kennedy Center production of The Late Christopher Bean in Washington, D.C., and the revival of George Kelly's The Show Off. She has performed in numerous summer stock companies in New England and at the Teton Playhouse in Jackson, Wyoming.

Ms. Stapleton added an operatic debut to her already impressive list of credits. Her grand opera how came in a production of Leonard Beriovolts contra dourado for the Baltimore Opera Company. Also for the Baltimore Opera, she starred in the world premiere of The Italian Lesson. Ms. Stapleton has also appeared on stage in The Mystery of Edwin Drood, Stephen Had, and a revival of Old and New Love on Broadway, as well as a national tour.

Notes from the Director

Welcome to Bon Appetit!

In celebrating the holidays this year, A.C.T. also celebrates three great American women: Ruth Draper, Julia Child, and Jean Stapleton. It could be said that Ruth Draper was America's first performance artist, a brilliant comic who in 1930 began to write and perform her inventive monologues all over the world. The Italian Lesson, one of her most celebrated pieces (written in 1936), details the busy morning of a society matron who attempts to squeeze Dante into her day, while fielding phone calls, dispensing charity, ordering dinner, nurturing a romance, and performing committee work, all in the same breath. It was this monologue that supposedly inspired Lily Tomlin to begin writing and performing her own comic characters. Julia Child is, in many ways, Ruth Draper's perfect companion. A consummate chef, her cooking shows are more than mere lessons in the culinary arts. They are vivid monologues filled with anecdotes and asperities, entire one-act plays (and sometimes three-act plays!) revolving around a given gastronomic adventure. Bon Appetit! is taken from a 1970 broadcast of Julia Child concocting Le Gateau au Chocolat. (Emmett Brine, "When you want to make a cake," Julia chortles, "you really have to have a battle plan."

Remember that this is the woman who invented a B.A. degree in gastronomy.

Jean Stapleton was drawn to the work of these two women by composer Lee Hoiby, whose discovery of the inherent musicality in both Draper's and Child's performances gave us a new perspective on two familiar and beloved characters. After attending a performance of Bon Appetit! several years ago, Julia Child insisted that from then on she would sing all her recipes. We hope that Ruth Draper would have felt the same way.

— Gregor Poyntoff

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WHO’S WHO IN BON APPÉTIT?

Jean Stapleton has just completed a successful run in Horton Foote's The Roots of Home at the Lamb's Club Theatre Company in New York. In September 1992 she opened on Broadway in Pumpboys. In addition, she is a member of A.C.T.'s General Motors Playwrights Theatre.

Ms. Stapleton began her dramatic training at the American Acting Company and at the American theatre in New York. With her Broadway debut in Lee Aronsohn's The Somber House, her career as an actress flourished. She has since appeared on Broadway in Pumpboys, Joe, and Minnows, as well as in the Broadway stage productions and motion picture versions of Belle, The King of New Orleans, and The Best Little Whorehouse in Texas. Her first national tour was in the original touring company of Harvey, which she soon followed with the national tour of the now-classic Come Back, Little Sheba.

Throughout the years, the theatre has remained her first love, and her stage performances have brought her tremendous personal satisfaction, as well as critical praise. Ms. Stapleton starred in the Los Angeles Music Center production of The Time of the Caruso and in Oklahoma! during hiatus periods of television series "All in the Family," where she portrayed Mosey, in the John F. Kennedy Center production of The Last Christmas in Washington, D.C., and the revival of George Kelly's The Show-Off. She has performed in numerous summer stock companies in New England and at the Tilden Pole Playhouse in Fayetteville, Pennsylvania.

Ms. Stapleton added an operatic debut to her already impressive list of credits. Her grand opera came when she covered in the production of Leonard Bernstein's comic opera Candide with the Baltimore Opera Company. Also for the Baltimore Opera, she starred in the world premiere of The Italian Lesson. Ms. Stapleton has also appeared on stage in The Mystery of Edwin Drood, Spellbound, and the revival of Olympia and Old Joe on Broadway, as well as a national tour. From 1999 to 1991, Ms. Stapleton appeared on the Writers Theatre Company of Chicago.

In addition to her role as Edith Bunker in the landmark series "All in the Family", for which she earned three Emmy's, national acclaim, and a permanent place in the hearts and memories of millions, Ms. Stapleton's career in television has included starring roles in numerous tele-films and specials, among them telecasts' first presentation of the classic comedy "You Can't Take It with You," Hallmark's Hall of Fame's "One Man's Family," and "The Moon and the Stars," one of the most successful television specials in history. Ms. Stapleton also had a special recurring guest role in the hit series "The Kids Are Alright." Her voice-over credits include "The Squeaky Wheel," "The Bob Newhart Show," "The Smothers Brothers Comedy Hour," and "The Jackie Gleason Show," among others.

Among other accomplishments, Ms. Stapleton was a key participant in the effort to have Emily Roosevelt-Brooke, former First Lady of the United States, designated as the "First Lady of the United States."

Her tour of "The Laburnum Ladies" in 1981, directed by William Friedkin and staged on the West Coast, was a critical success, as was her guest-starring role in the CBS series "The Famous Clancy," as well as her role in the 1985 play "The Women," starring in "The Women." Ms. Stapleton is currently a board member of the Actors Fund of America and president of the Advisory Board of the Women's Research and Education Institute in Washington, D.C., and serves on the board of the World Federation of UNESCO.
American Conservatory Theater

LYNNE SOFFER (Understudy) appeared last season in A.C.T.'s productions of Good and Operous de Bongard. She made her mainstage debut at A.C.T. in the spring of 1987 when she assumed the leading role of Lida de Jager in Lisez, Local Bin's Dark Star. Bay Area audi-ences have also seen her work in Renée Theatre Company productions of Uncle Vanya, Juno and the Paycock, Women Beware Women, and most recently in Victor Victoria's Cinderella at Brava. Ms. Soffer has performed with the Pacific Conserva-
tory of the Performing Arts (PCPA), Alaskan Repertory Theatre, Shakespeare Festival, Acadia Repertory in Maine, and in New York City with Street Theatre and the 25th Street Pro-
ject. She has toured extensively through-
out Alaska performing Shakespeare's
Women and has taught and directed in that state's Arts-in-Schools program periodically for the past thirteen years. Ms. Soffer currently teaches Acting, Text and Speech at A.C.T. and has served as a dialect coach for Berkeley Repertory Company Theatre Arts of Marin, PFC and A.C.T.

LEE HOBBS's (Composer) three-act set-
ing of Shakespeare's The Tempest was commissioned by the Des Moines Opera and premiered in 1987. He followed a second production at the Kansas City Irish Opera in 1987. Jean Stipaletto intro-
duced Mr. Hobbs's setting of The Pillar of Lass at the Baltimore Opera in 1986 and 1987 and 1990. His setting of The Tempest at the Kennedy Center in 1985 and 1989, and most recently productions of CSC Repertory Lehigh—The Classic Stage Company in New York fall season under Cary Field's direction. Summer and Smoke, an opera with libretto by Landolf Wilson based on Tennessee Williams's play, was commissioned by and premiered at the St. Paul Opera in 1981 and pro-
duced by the New York City Opera in 1972, the Chicago Opera Theater production was toured nationally on PBS in 1981. Mr. Hobbs's full-length opera, A Month in the Country (directed by William Ball after Turgeniev) premiered at the New York City Opera in 1984. The Star, a semi-opera commissioned by Mary Curtis Zimbilis, premiered at the first Spoleto Festival in 1986 and has since been presented in over fifty produc-
tions. Other works by Mr. Hobbs include the cantata A Flume of the Saiblett, the operaciones Guadalupe, two piano concerto-
en, two orchestral suites, and the habibi suite Alhagi, which is in the repetoire of many American and European dance companies. He has written in-
duential music for over twenty theater produ-
cations for A.C.T. (including A.C.T.'s annual holiday presentation of Charles Dickens's A Christmas Carol), the American Shakespeare Festival, the Public Theatre, television, and Broadway.

Mr. Hobbs is also a noted pianist who appears in recitals of the standard reperto-
ire and his own work, as soloist in his own concerts, and frequently as accom-
panist to singers and instrumentalists who perform his music. His work has been per-
formed by Leontyne Price (who has included Hobbs songs on her recital programs for twenty-five years); John Auer; Dulmen Baldwin; Katherine Orsini-
ki, Nick Parker; Ben Bolt; Patti Page; Karen Brandow; Peter Orlov; Menahem Presser; David Heffelf; the Dornan Wind Quintet; the Aimee Tesk; and Leonard Bau.

In 1989, Mr. Hobbs's work was the sub-
ject of a retrospective concert at the Kennedy Center on the American Com-
poser Series, and a two-week festival of his work was presented by the music department of the University of California at Los Angeles. His sixty-third birthday was celebrated by a program of choral and chamber works given by the William Ferris Chorus in Chicago. Recent per-
formances of his work include O Capitaine! My Capitaine! in New Orleans; The Notturna Etoile Round with the Colorado Children's Chorale; and The Balcony Suite (an excerpt from the opera in progress Romeo and Juliet) at American Opera Projects in New York. His new one-
act opera This Is the Ball Speaking, based on a play by Landolf Wilson, will be pro-
duced by the Theatre Lab at New York's Circle Repertory Company in March 1990. Recent and upcoming performances by G. Scherrer include the vocal score of The Tempest, Thirteen Songs for High Voice, Five Widows songs for baritone, an album of piano works, the vocal duet Berusda, and Ron Appel.

Mr. Hobbs was born in Wisconsin in 1926. He studied piano with Gunmar Johansson and Egon Petri, and composition with Gun Carlo Menotti at the Curtis Institute. His work has been recognized with awards from the Guggenheim Foun-
dation, the National Endowment for the Arts, and the National Endowment for the Arts.

MARK HULDSCHREINER (Adaptor) con-
nived of Ron Appel's as a companion piece to The Italian Lesson, which he directed at its premiere at the Newport Musical Festival in 1984. He has been associated with Lee Hobbs as librettist, director, and producer since 1979.

TODD SISLEY (Musical Director, Piano) attended the New England Conser-
viatory of Music University of New York at Purchase, and University of Michigan. He studied with Lois Shapiro, Seymour Bernstein, and Martin Katz, and was the as-
test of two Tanglewood Fellowships, the Kastner Scholarship, and an E. Power Biggs Fellowship. He has performed in New York's Alice Tully Hall, Florence Gould Hall, the Crawfurd Opera House in Lenox, Massachusetts, and at the New York's New Music Festival. Among his collabora-
tions are with cellist Carlos Prieto and saxophonist Jerry Hahn. Mr. Sisley has been the assistant conductor for the Lake George Opera Festival and the New York University. Mr. Sisley has appeared with numerous chamber groups, including the Harns' Ensemble, the New York Chamber Ensemble, and the Cecil Chamber Orchestra. He recently completed the successful New York and Boston runs of Ron Appel's and is looking forward to playing Lee Hobbs's This Is the Ball Speaking at Circle Repertory Company in New York next March.

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American Conservatory Theater

LYNNE SOFFER (Understudy) appeared last season at A.C.T.'s production of "God of Carnage." She made her mainstage debut at A.C.T. in the spring of 1991 when she assumed the role of Lydia de Jager in "La Cage Aux Folles." In 1992, she also appeared in the role of Margaret in "Who's Afraid of Virginia Woolf?" at the Shakespeare Theatre Company. Ms. Soffer has performed with the Pacific Conservatory of the Performing Arts (PCTA), Alaska Repertory Theatre, Stratford Shakespeare Festival, Acadian Repertory in Maine, and in New York City with Direct Theatre and the 29th Street Project. She has toured extensively throughout Alaska performing Shakespearean Women and has taught and directed in that state's Art in Schools program periodically for the past thirteen years. Ms. Soffer currently teaches acting, voice, and speech at A.C.T. and has served as a dialect coach for Berkeley Repertory Company, Theatre Arts at UC, UC, and A.C.T.

LEE HOBY'S (Composer) three-act setting of Shakespeare's "The Tempest" was commissioned by the Des Moines Opera and premiered in 1990. He followed a second production at the Kansas City Lyric Opera in 1995. "Ben Appel's" (Composer) "The Tempest" was performed at the Kennedy Center in 1993 and marked both productions on the CSC Repertory L.A.-The Classic Stage Company in New York this last season under Todd Hauff's direction. "Summer and Smoke," an opera with libretto by Larry Wilson based on Tennessee Williams’ play, was commissioned by YLEK and premiered at the New York City Opera in 1992, the Chicago Opera Theater production was then taken nationally on PRR in 1993. At the Tempest, a three-act opera commissioned in 1994 by the Curtis Institute of Music, performed at the Curtis Institute in Philadelphia and in New York at the New York City Opera in 1995. "The Tempest," a three-act opera commissioned by New York City Opera in 1996, has been presented in over fifty productions. Other works by Mr. Hooby include the cantata "A Flight of the Storks," the opera "The Creation," two piano concertos, two orchestral suites, and the ballet suite "After Eden," which is in the repertoire of many American and European dance companies. He has written incidental music for over twenty theater productions for A.C.T. (including "A.C.T.'s annual holiday presentation of "Peter and the Wolf"). Mr. Hooby is also a noted pianist who appears in recitals of the standard repertoire and his own work, as soloist in his own concertos, and frequently as accompanist to singers and instrumentalists who perform his music. His work has been performed by Leontyne Price (who has included Hooby songs on her recital programs for twenty-five years), Audra Angiolini, Katherine Cassin, William Packer, Ben Holt, Patti Scott, Karen. Bouchard, Peter Ortiz, Montel Hand, David Heifetz, the Davao Wind Quintet, An die Musik, and Leonard Rose. In 1995, Mr. Hooby's work was the subject of a retrospective concert at the Kennedy Center on the American Composer Series, and a two-week festival of his work was presented by the music department of the University of California at Long Beach. His sixty-fifth birthday was celebrated by a program of choral and chamber works given by the University of Illinois (the "Vermont Chorale" in Chicago). Recent performances of his work include O' Captain! My Captain! in New Orleans, The National Echo Round with the Colorado Children's Chorale, and "The Bakery Store" (an excerpt from the opera "Summer and Smoke"") at American Opera Projects in New York. His new opera "This is the Ball Speaking," based on a play by Larry Wilson, will be produced by the Theater Lab at New York's Circle Repertory Company in March 1989. Recent and upcoming productions for Mr. Hooby include "The Tempest," Thirteen Songs for High Voices, Five Whitman songs for harp and an album of piano works, the vocal duet "Bermuda," and "Ben Appel's." Mr. Hooby was born in Wisconsin in 1936. He studied piano with Gunner Johansson and Egon Petri, and composition with Gian Carlo Menotti at the Curtis Institute. His work has been recognized with awards from the Guggenheim Foundation, the National Institute of Arts and Letters, the Ford Foundation, the Fulbright Commission, and the National Endowment for the Arts.

MARK BULGARELLI (Adapting) conceived of "Ben Appel's" as a companion piece to "The Indian Letterman," which he directed at its premiere at the Newport Music Festival in 1984. He has been associated with Lee Hooby as librettist, director, and producer since 1978.

TODD SISLEY (Musical Director, Piano) attended the New England Conservatory of Music in Boston and received his Bachelor of Music degree in 1971. He has performed with the orchestras of New York, Philadelphia, Pittsburgh, and the Boston Symphony Orchestra. Mr. Sisley has been principal guest conductor of the New York Philharmonic and has been associated with the Boston Symphony Orchestra since 1980. His work has been performed by leading orchestras and choirs throughout the United States and Europe. Mr. Sisley is currently musical director of "Ben Appel's," an opera with libretto by Larry Wilson based on Tennessee Williams’ play, which was commissioned by YLEK and premiered at the New York City Opera in 1992, the Chicago Opera Theater production was then taken nationally on PRR in 1993. At the Tempest, a three-act opera commissioned in 1994 by the Curtis Institute of Music, performed at the Curtis Institute in Philadelphia and in New York at the New York City Opera in 1995. "The Tempest," a three-act opera commissioned by New York City Opera in 1996, has been presented in over fifty productions. Other works by Mr. Hooby include the cantata "A Flight of the Storks," the opera "The Creation," two piano concertos, two orchestral suites, and the ballet suite "After Eden," which is in the repertoire of many American and European dance companies. He has written incidental music for over twenty theater productions for A.C.T. (including "A.C.T.'s annual holiday presentation of "Peter and the Wolf"). Mr. Hooby is also a noted pianist who appears in recitals of the standard repertoire and his own work, as soloist in his own concertos, and frequently as accompanist to singers and instrumentalists who perform his music. His work has been performed by Leontyne Price (who has included Hooby songs on her recital programs for twenty-five years), Audra Angiolini, Katherine Cassin, William Packer, Ben Holt, Patti Scott, Karen. Bouchard, Peter Ortiz, Montel Hand, David Heifetz, the Davao Wind Quintet, An die Musik, and Leonard Rose. In 1995, Mr. Hooby's work was the subject of a retrospective concert at the Kennedy Center on the American Composer Series, and a two-week festival of his work was presented by the music department of the University of California at Long Beach. His sixty-fifth birthday was celebrated by a program of choral and chamber works given by the University of Illinois (the "Vermont Chorale" in Chicago). Recent performances of his work include O' Captain! My Captain! in New Orleans, The National Echo Round with the Colorado Children's Chorale, and "The Bakery Store" (an excerpt from the opera "Summer and Smoke"") at American Opera Projects in New York. His new opera "This is the Ball Speaking," based on a play by Larry Wilson, will be produced by the Theater Lab at New York's Circle Repertory Company in March 1989. Recent and upcoming productions for Mr. Hooby include "The Tempest," Thirteen Songs for High Voices, Five Whitman songs for harp and an album of piano works, the vocal duet "Bermuda," and "Ben Appel's." Mr. Hooby was born in Wisconsin in 1936. He studied piano with Gunner Johansson and Egon Petri, and composition with Gian Carlo Menotti at the Curtis Institute. His work has been recognized with awards from the Guggenheim Foundation, the National Institute of Arts and Letters, the Ford Foundation, the Fulbright Commission, and the National Endowment for the Arts.

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THIS CHRISTMAS, BEFORE YOU OPEN YOUR GIFTS...
OPEN YOUR HEART.

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AT A THEATER NEAR YOU.

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Time waits for no man, but true love waits forever.
DONALD EASTMAN (Scenic Design) made his A.C.T. debut this season with the designs for Creditor, directed by Carey Perloff. Principal designer for New York's CSC Repertory Ltd.—The Classic Stage Company, his other work with Mr. Perloff includes The Doctor, The Mayor of Casterbridge. He has several productions of Stravinsky. Other New York productions include Cuba and The Addict with Robert De Niro on Broadway, Awake and Alive at the Public Theatre, and productions for the New York Shakespeare Festival, the Actors' Playhouse Theatre, and the Actors Theatre of Louisville. His regional credits include designs for productions at the Long Wharf Theatre, Center Stage in Baltimore, Virginia Stage Company, Capital Repertory Company in Albany, and Milwaukee Repertory Theatre. A graduate of the National Opera Institute, he has designed for the Washington Opera, Spoleto Festival U.S.A., Virginia Opera, and Long Beach Opera. Mr. Eastman received the 1989 Obie Award for sustained excellence.

KENT DORSEY (Lighting Design) returned to A.C.T. this season to design scenery and lighting for The Pigeon and the Witch. His scenic designs were previously seen here in The Marriage of Figaro in 1991. His New York set and lighting design credits include productions of About Time, The Cocktail Hour, Bitter Sweet, You Do, You Don't, and Another Antigone, and he made his Washington, D.C. debut with his lighting for The Cocktail Hour at the Kennedy Center. He has worked as both scenic and lighting designer for directors Jerry Zea, Jack O'Brien, Ellis Rabb, Adrian Hall, John Hirsch, John Tilling, Ed Doll, Luis Valdez, Charles Marowitz, and Sharon Ott. He has designed scenery and lighting for over sixty productions at the Old Globe Theatre in San Diego, including A Midsummer Night's Dream, Shakespeare's The Four Temperaments, Much Ado About Nothing, and Macbeth. He has designed for many resident companies, including the La Jolla Playhouse, the Ahmanson at the Ahmanson Theatre, the Playwrights Horizons, the Denver Center Theatre Company, the Shakespeare Theatre, the Folger in Washington, D.C., Berkeley Repertory Theatre, Studio Arena Theatre in Buffalo, Philadelphia Drama Guild, South Coast Repertory, Los Angeles Theatre Center, A Contemporary Theatre in Seattle, San Jose Repertory Theatre, El Teatro Campesino, San Diego Repertory Theatre, Berkeley Repertory Theatre, and the Linney Company. He also designed the set and lighting for the West Coast premiere of The Lighthouse at San Diego Opera. Mr. Dorsey's recent Bay Area work includes scenery for Of Mice and Men, the West Coast premiere of The Importance of Being Earnest, and the West Coast premiere of The Importance of Being Earnest as Associate Artist for Berkeley Repertory Theatre.

MERYL LIND SHAW (Stage Manager) debuted at A.C.T. this season as Assistant Stage Manager for Creditor; after twelve years as Resident Stage Manager at Berkeley Repertory Theatre, she was introduced to the world of producing as Stage Manager for the Berkeley Ensemble Theatre Company, where she stage-managed forty shows, including The Importance of Being Earnest, Macbeth, The Importance of Being Earnest, A View from the Bridge, The Caucasian Chalk Circle, The Diary of Anne Frank, The Diary of Anne Frank, and the West Coast premiere of The Importance of Being Earned as Associate Artist for Berkeley Repertory Theatre. She also stage-managed the world premiere of In Flanders Fields at the University at Baltimore's Center Stage and was Production Stage Manager at the California Shakespeare Festival for three seasons. She has also stage-managed at the San Francisco Shakespeare Festival, the Berkeley Theatre Company, and the Miners. Ms. Shaw is a member of the board of directors of the California Shakespeare Festival.
DONALD EASTMAN (Scenic Design) made his A.C.T. debut last season in the design for Crepuscule, directed by Gary Peetoff. Principal designer for New York’s CSC Repertory Lab—The Classic Stage Company, his work with Ms. Peetoff includes Phaedra’s Spectre, The Merry Gang, Happy Days,和服务, and 2001: A Space Odyssey, produced at the Players Theatre. His other New York productions include Blake and the Apollo River with Robert De Niro on Baseball, Jungle City at the Public Theatre, and productions for the New York Shakespeare Festival, Mother Goose, the American Place Theatre, and La Mama ETC. His regional credits include designs for productions at the Long Wharf Theatre, Gather Stage at Baltimore, Virginia Stage Company, Capital Repertory Company in Albany, and Milwaukee Repertory Theatre. A grantee of the National Opera Institute, he designed for the Washington Opera, Spoleto Festival U.S.A., Virginia Opera, and Long Beach Opera. Mr. Eastman received the 1989 Oliv Award for his design of the Ring Cycle in San Francisco and the 1990 Los Angeles Drama Critics Circle Award for his design for the Ring Cycle in San Francisco. His other regional credits include The Importance of Being Earnest and The Importance of Being Earnest, directed by Gary Peetoff. His designs have been seen in various productions throughout the United States and Europe, including The Importance of Being Earnest at the Edinburgh Festival and at the Kennedy Center. His work has been featured in several publications, including The New York Times, The Washington Post, and The Wall Street Journal. He is also a member of the board of directors of the California Shakespeare Festival.

MERRY LIND (Costume Design) debuted at A.C.T. this season as Assistant Stage Manager for Crepuscule, after thirteen years as Resident Stage Manager at Berkeley Repertory Theatre, where she stage-managed over forty shows, including The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, and The Importance of Being Earnest. She is also a member of the board of directors of the California Shakespeare Festival.

KENT DORSEY (Lighting Design) returned to A.C.T. this season to design scenery and lighting for Crepuscule. His scenic designs were previously seen in the Berkeley Repertory Theatre’s productions of The Importance of Being Earnest, The Importance of Being Earnest, and The Importance of Being Earnest. He has designed for the San Francisco Shakespeare Festival, the San Francisco Opera, the San Francisco Symphony, and various other regional and national companies. His lighting design for Crepuscule is his first production at A.C.T. He is a member of the board of directors of the San Francisco Shakespeare Festival.