A luxury sedan so unique, it's capable of thought.

The Mazda 929 Now there's a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. So Drive up a steep hill, for instance, and you'll find that the 929 cruise control maintains a steady speed without annoying and unwanted shifts—thanks to its advanced "fuzzy logic." Air bags are standard for both driver and front passenger. Also standard is a computer-controlled Anti-lock Brake System to help you keep control during hard braking. And that's a comforting thought. The 929's V6 power, its sculpted shape, and luxuries such as the available leather trim,* what you may like most is the way this car thinks.

BON APPÉTIT!

Two Musical Monologues

Music by
LEE HOIBY

Words by
RUTH DRAPER and JULIA CHILD

Directed by
CAREY PERLOFF

Scenic Design
DONALD EASTMAN

Costuming
The Italian Lesson
RITA RIGGS

Costuming, Bon Appetit!
JEAN PUTCH

Lighting Design
KENT DORSEY

Stage Management
MERYL LIND SHAW

The Cast
The Italian Lesson
Mrs. Clancy  Jean Stapleton

Bon Appetit!
Julia Child  Jean Stapleton

Permit
TODD SISLEY

There will be one ten-minute intermission.

*Geat upholstery is limited except for back side of front seat, bottom cushions, side panels, and other interior areas. © 1992 Mazda Motor of America, Inc.

PERFORMING ARTS
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 1920 began to write and perform her inventive monologues all over the world. The Italian Lesson, one of her most celebrated pieces (written in 1920), 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 apropos, 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. Emph noises: "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 program 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 gives us a new perspective on two familiar and beloved characters. After attending a performance of Hoiby's 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.

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SPECIAL THANKS TO OUR CONTRIBUTING EPICURES

A.C.T. gratefully acknowledges the following individuals and companies for making Bon Appetit! a delectable experience:

- Bradley Ogden and Michael Delmar of One Marbitt Restaurant and The Lark Creek Inn
- Hacienda Wines
- Pan Pacific Hotel
- Ghirardelli Chocolate Company
- Armani
- Smythe & Son Printing
- Piper Sonoma Champagne
- Crystal Geyser
- Trefethen Vineyards

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 prominent place in the hearts and memories of millions, Ms. Stapleton's career in television has included starring roles in numerous telefilms and specials, among them television's first presentation of the classic comedy YOU CAN'T TAKE IT WITH YOU, Hallmark Hall of Fame's AUNT MARY (one of the 1980's season's highest-rated telefilms), Judith Keppel's Green Days (for PBS's "Great Performances"), Angel Dust, Dead Man's Philips, A Matter of Sex, Isabel's Choice, Eleanor, First Lady of the World (which earned her an Emmy nomination), and Five on the Dark. Ms. Stapleton also had a special recurring guest role in the hit series "Seinfeld" as Mrs. King. Other television credits include The Fugitive, Godmother in "Cléveris" and the Ogress in "Jack and the Beanstalk" for Showtime's "Fanciful Theatre," alip Mother Goose in Shelley Duvall's "Mother Goose Rock 'n' Rhyme" for the Disney Channel, PBS's "Travelling Times," the Arts & Entertainment Network's production of Paul Zindel's "Let Me Hear You Whisper," and the PBS series "Bagdad Cafe," co-starring Whoopi Goldberg. Among her feature film credits are Something Wild, Up on the Sunset Strip, Chinese Restaurant, and The Buddy System.

Among other accomplishments, Ms. Stapleton was a key participant in the effort to have Eleanor Roosevelt's Hyde Park home, Val-Kill, designated as a historic site. She is currently a trustee of the Aronson Fund of America and president of the Advisory Board of the Woman's Research and Education Institute in Washington, D.C., and serves on the board of the World Federation Association.
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Throughout the years, the theater has remained its first love, and her stage performances have brought her tremendous personal satisfaction, as well as critical praise. Miss Stapleton starred in the Los Angeles Music Center productions of The Three of the Cushion and Oklahoma! during hiatus periods of her television series. In "All in the Family," she starred in Morn-ing's at Seven by Paul Osborne. She also starred in a national tour of George Kelly's Daisy Maigen, 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 Pole Playhouse in Fayetteville, Pennsylvania.

Ms. Stapleton added an operatic debut to her already impressive list of credits.

WHO'S WHO IN BON APPÉTIT!

JEAN STAPLETON has just completed a successful run in Morton Foote's The Boyfriend at the Lunt-Fontanne Theatre. In the early 1930s she will appear in The Pajama Game on A&E Cable Networks for the General Motors Playwrights Theatre.

Ms. Stapleton has been a dramatic teacher at American Actors Company and at the American Theater Wing 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 Finian's Rainbow, Annie, and Ah, Wilderness, as well as in the Broadway stage productions of Raintree County and Damn Yankees. Her first national tour was with the national tour of the now-classic Come Back, Little Sheba. Through the years, the theater has remained its first love, and her stage performances have brought her tremendous personal satisfaction, as well as critical praise. Miss Stapleton starred in the Los Angeles Music Center productions of The Three of the Cushion and Oklahoma! during hiatus periods of her television series. In "All in the Family," she starred in Morn-ing's at Seven by Paul Osborne. She also starred in a national tour of George Kelly's Daisy Maigen, 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 Pole Playhouse in Fayetteville, Pennsylvania.

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Among other accomplishments, Ms. Stapleton was a key participant in the effort to have Eleanor Roosevelt's Hyde Park home, Val-Kil, designated as a historic site. She is currently a trustee 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 Association.
LYNN SOFFER (Understudy) appeared last season in A.C.T.’s productions of Good and Opera de Bergerac. She made her mainstage debut at A.C.T. in the spring of 1981 when she assumed the leading role of Lydia de Jager in Lisette Locat Rossi’s Dark Sun. Bay Area audi- ences have also seen her work in Ensemble Theatre Company productions of Uncle Vanya, June 24, and Women Beware Women, and most recently in Victoria Row’s Consenbruch at Brau. Ms. Soffer has performed with the Pacific Conserva- tory of the Performing Arts (PCPA), Alaska Repertory Theatre, Sherwood Shakespeare Festival, Acadia Repertory in Maine, and in New York City with Direct Theatre and the 28th Street Pro- ject. She has toured extensively through- out Alaska performing Shakespeare’s Women and has taught and directed in that state’s Artista-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, PCPA, and A.C.T.

LEE HOBBS (Composer) three-act set- ting of Shakespeare’s The Tempest was commissioned by the Des Moines Opera and premiered in 1984, followed by a second production at the Kansas City Lyric Opera in 1987. Jean Stapleton intro- duced Ms. Hobbs’ setting of The Italian Letter at the Baltimore Opera in 1985 and Bon Appetit at the Kennedy Center in 1988, and inspired both productions at CSC Repertory Ltd.—The Classic Stage Company in New York last season under Karen Parseloff’s direction. Summer and Smoke, an opera with libretto by Landolf Wilson based on Tennessee Williams’ play, was commissioned by and premiered at the St. Paul Opera in 1971 and pro- duced by the New York City Opera in 1972, the Chicago Opera Theater produc- tion was televised nationally on PBS in 1981. Mr. Hobbs’ full-length opera, A Moon in the Country (directed by William Ball after Turgenev) premiered at the New York City Opera in 1984. The Sorg, a one-act opera, commissioned by Mary Curtis Zimbardo, premiered at the first Spoleto Festival in 1968 and has since been presented in over fifty produc- tions. Other works by Mr. Hobbs include the cantata A Hymn of the Nativity, the operas Houdini, two piano concertos, two orchestral suites, and the ballet suite After Eden, which is in the rep- ertoire of many American and European dance companies. He has written incidental music for over twenty theater produc- tions for A.C.T. (including A.C.T.’s annual holiday presentation of Charles Dickens’ A Christmas Carol), the Ameri- can Shakespeare Festival, the Public Theatre, telefilm, and Broadway.

Mr. Hobbs is also a noted pianist who appears in recitals of the standard repertory 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 performed by Leocroce’s Prix (who has included Hobbs songs on her concert programs for twenty-five years), Arnold August, Dalton Baldwin, Katherine Gerina- ski, Will Parker, Bob Holt, Phyllis Ryn- jilson, Karen Bochicchio, Peter Orth, Menahem Pressler, Daniel Hoefstet, the Dorian Wind Quintet, An die Musik, and Leonard Raver.

In 1986, Mr. Hobbs’ 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 Long Beach. His sixty-fifth birthday was celebrated by a program of choral and chamber works given by the William Ferris Chorale in Chicago. Recent perfor- mances of his work include O Capitano! My Country! in New Orleans, The Nation’s Echo found 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 con- act opera This Is the Ball Speaking, based on a play by Landolf Wilson, will be pro- duced by the Theater Lab at New York’s Circle Repertory Company in March 1990. Recent and upcoming publications from G. Schirmer include the vocal score of The Tempest, Thirteen Songs for High Voice, Five Whitman Songs for high tenor, and a collection of piano works, the vocal duet Bermudan, and Bon Appetit.

Mr. Hobbs was born in Wisconsin in 1928. He studied piano with Gunner Johansen and Egon Petri, and composition with Gail Gunzelman at the Curtis Institute. His work has been recognized with awards from the Guggenheim Foun- dation, the National Institute of Arts and Letters, the Ford Foundation, the Ful- bright Commission, and the National Endowment for the Arts.

MARK SULLIVAN (Adaptor) conceived of Bon Appetit as a companion piece to The Italian Letter, 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, Pianist) attended the New England Con- servatory, State University of New York at Purchase, and University of Michigan. He studied with Louis Seymour, Seymour Bern- stein, and Martin Katz, and was the recip- ient of two Tanglewood Fellowships, the Karl Haas Scholarship, and an A. Power Rugis Fellowship. He has performed in New York’s Alice Tully Hall, Florence Gould Hall, the Crawford Opera House in Lenox, Massachusetts, and at the New York’s Troy Music Hall. Among his collabora- tors have been cellist Carlos Fierro and saxophonist Harry White. He has been the assistant conductor for the Lake George Opera Festival and the Telemann Opera Theatre at New York University. Mr. Sisley has appeared with numerous chamber groups, including the Harsum Ensemble, the New York Chamber Ensemble, and the Cecilia Chamber Orchestra. He recently completed the successful New York and Boston runs of Bon Appetit! and is looking forward to playing Lee Hobbs’ That Is The Ball Speaking at Circle Repertory Company in New York in March.
American Conservatory Theater

LYNNIE SOFTER (Understudy) appeared last season in A.C.T.'s productions of Good and Olyman de Bergman. She made her mainstage debut at A.C.T. in the spring of 1981 when she assumed the leading role of Lydia de Jager in Lisette Locat Ros's Dark Sun. Bay Area audi- ences have also seen her in Enzio Theatre Company productions of Uncle Vanya, June 24, and Women Beware Women, and most recently in Victoria Ruiz's Corazonadas at Brava. Ms. Soffer has performed with the Pacific Conserva- tory of the Performing Arts (PCPA), Alaska Repertory Theatre, Sheridan Shakespeare Festival, Acadia Repertory in Maine, and in New York City with Direct Theatre and the 24th Street Pro- ject. She has toured extensively through- out Alaska performing Shakespearean Women and has taught and directed in that state's Artists-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 Artists of Marin, (PCTW), and A.C.T.

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Mr. Hooby is also a noted pianist who appears in recitals of the standard repertoire 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 performed by Leontyne Price (who has included Hooby songs on her concert programs for twenty-five years), Arleen Auger, Dalton Baldwin, Katherine Cren- ski, Will Parker, Ben Holt, Phyllis Bryn- Julson, Karen Boeckle, Peter Orth, Menahem Pressler, Daniel Heifetz, the Dorian Wind Quintet, An die Musik, and Leonard Raver.

In 1989, Mr. Hooby's work was the subject of a retrospective concert at the Kennedy Center on the American Compo- ser 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-fifth birthday was celebrated by a program of choral and chamber works given by the William Ferris Chorale in Chicago. Recent perfor- mances of his work include O Capitain! My Capitain! in New Orleans, The Neosonic Echo Festival with the Colorado Children's Chorale, and The Balloon Festival (an excerpt from the opera's prologue Kensington and Juliet) at American Opera Projects in New York. His new con- act opera This Is the Ball Speaking, based on a play by Landolf Wilson, will be produced by the Cahn Theatre at New York's Circle Repertory Company in March 1990. Recent and upcoming publications with G. Schirmer include the vocal score of The Tempest, Thirteen Songs for High Voice, Five Whitman Songs for baritone, an album of piano works, the vocal duet Bermudian, and Bon Appetit!

Mr. Hooby was born in Wisconsin in 1935. He studied piano with Gunmar Johannsen and Egon Petri, and composition with Gian Carlo Menotti at the Curtis Institute. His work has been recognized with awards from the Guggenheim Foun- dation, the National Institute of Arts and Letters, the Ford Foundation, the Ful- bright Commission, and the National Endowment for the Arts.

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

STARTS DECEMBER 18TH
AT A THEATER NEAR YOU.
This Christmas, before you open your gifts...
Open your heart.

Starts December 18th
At a theater near you.
DONALD EASTMAN (Scenic Design) made his A.C.T. debut this season with the design for Creations, directed by Carey Perloff. Principal designer for New York's CSC Repertory Ltd.—The Classic Stage Company, his other work with Ms. Perloff includes Theatres Britanniques, Don Juan de Sorribes, Happy Days, Elbrizo, and last season's production of Creations. Other New York productions include Cuba and His Teddy Bear with Robert De Niro on Broadway, Jungle Cities at the Public Theatre, and productions for the New York Shakespeare Festival, Malibu Mines, the American Place Theatre, and La Mama E.T.C. 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 DORRIS (Lighting Design) returned to A.C.T. this season to design scenery and lighting for The Pope 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, Murder on the Orient Express, 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 Zaks, Jack O'Brien, Ellis Rabb, Adrian Hall, John Riesen, John Tillinger, Ed Gall, Luis Valdez, Charles Marowitz, and Shoshana Del Rio. He has designed scenery and/or lighting for over sixty productions at the Old Globe Theatre in San Diego, including A Midsummer Night's Dream, Oh! Calpurnia, Macbeth, The Plaguer, Rashomon, Tristan and Isolde, and Much Ado About Nothing. He has designed for many resident companies, including the La Jolla Playhouse, the Ahmanson at the Dodgillet, Playwrights Horizons, Denver Center Theatre Company, the Shakespeare Theatre at the Folger in Washington, D.C., Berkeley Repertory Theatre, Studio Arena Theatre in Buffalo, Philadelphia Theatre Guild, South Coast Repertory, Los Angeles Theatre Center, A Contemporary Theatre in Seattle, San Jose Repertory Theatre, El Teatro Campesino, San Diego Repertory Theatre, Eureka Theatre Company, and Arizona Theatre Company. He also designed the sets and lighting for the West Coast premiere of The Lightning Train for San Diego Opera. Mr. Dorris's recent Bay Area work includes scenery for Oedipus the King, The Importance of Being Earnest, and the San Francisco Shakespeare Festival's production of The Christmas with Mr. Shaw. A member of the board of directors of the California Shakespeare Festival.

MERIL LIND SHAW (Stage Manager) debuted at A.C.T. this season as Assistant Stage Manager for Creations, after twelve years as Resident Stage Manager at Berkeley Repertory Theatre.
DONALD EASTMAN (Scenic Design) made his A.C.T. debut this season with the designs for Creators, directed by Greg Poitier. Principal designer for New York’s CSC Repertory Ltd.—The Classic Stage Company, his other work with Mr. Poitier includes Phaedra Britannica, Don Juan in Seville, Happy Days, Imperial and last season’s production of Creators. Other New York productions include Cues and His Riddley River with Robert De Niro on Broadway, Jungle Cities at the Public Theater, and productions for the New York Shakespeare Festival, Mabou Mines, the American Place Theatre, and La Mama ETC. 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 Theater. A grantee 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 1980 Oot Award for sustained excellence.

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MERIL LIND (Stage Manager) debuted at A.C.T. this season as Assistant Stage Manager for Creators, after twelve years as Resident Stage Manager at Berkeley Repertory Theatre, where she stage-managed over forty shows, including The Importance of Being Earnest, Mccarte, The Pleasure of the Gods, A View from the Bridge, The Moonstone, Prelude a Kiss, The Birthday Party, Execution of Justice, and USA. She stage-managed the world premiere of its Persevering through the Universe at Berkeley’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 Kumu Theatre Company, and the Amur. M. Sims is a member of the board of directors of the California Shakespeare Festival.