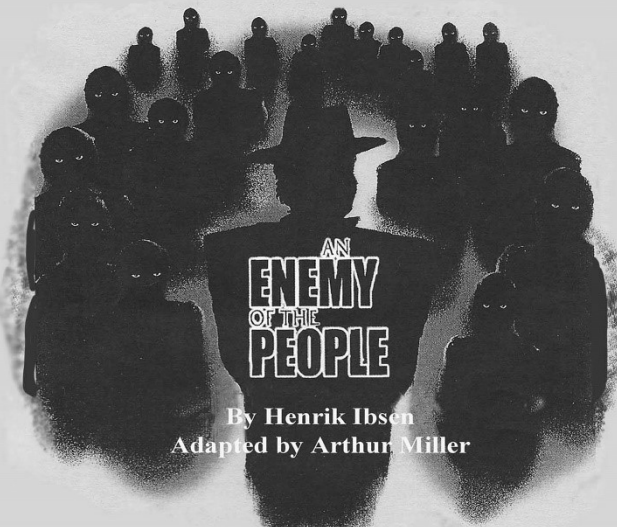


Join us for our 1st production of our 2018 season
(our 6^{1st})

A timeless (and timely) classic by one of the greatest
dramatists of the 19th century, adapted by one of the
greatest dramatists of the 20th century.

January 5 - 28, 2018



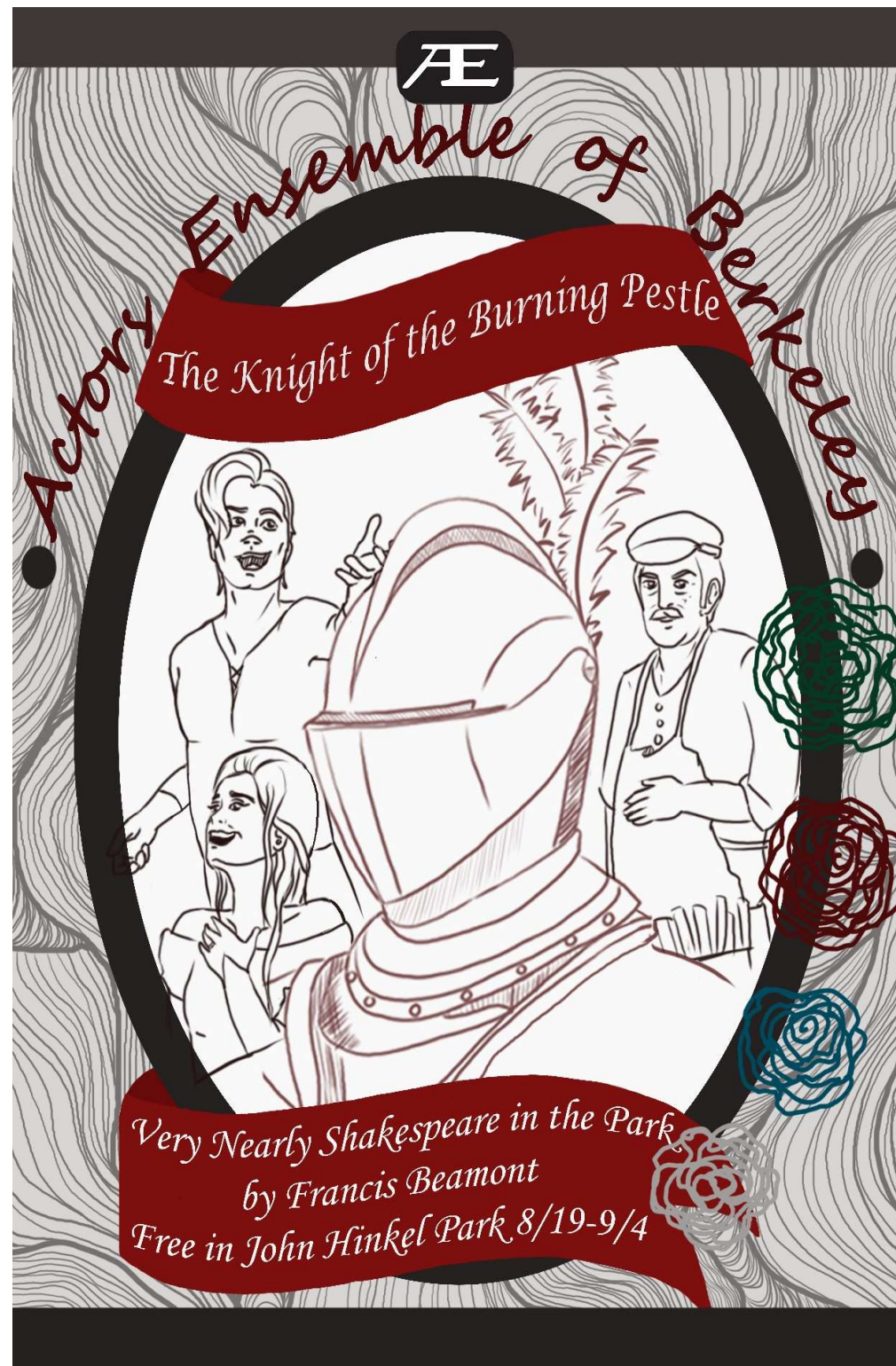
By Henrik Ibsen
Adapted by Arthur Miller

Live Oak Theatre
1301 Shattuck Ave (at Berryman)
Berkeley, CA

Check out our website www.aeofberkeley.org for exciting
announcements about our 2018 season. -Join our FB group! -
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AEB thanks **Tower Cleaners**
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A NOTE FROM THE DIRECTOR

Oblivious to the shifting demographics of his audience, Francis Beaumont's *The Knight of the Burning Pestle* infamously flopped after its first production in 1607 at the private, indoor Blackfriars Theater. Prior to this production, Blackfriars was a space dedicated to the wealthy gentlemen and scholars of London. These audience members were seated on stage as well as in the house, flanking the actors in a thrust space. By making the audience visible in this way, theater-going at Blackfriars provided an opportunity for these gentlemen to be seen and peacock their wealth through mannerisms, clothing, and other material items. This means of social performance became a tradition among the wealthy, theater-going elite.

As trade, along with its complementary industries, boomed in the late-Renaissance, newfound wealth was distributed among a wider pool of people. New consumers, whose tastes were shaped by the shouting and commandeering of a performance in the public theater, found themselves at Blackfriars ready to try their hand at elitist traditions in order to make their newfound spending power known. With the Blackfriars space in mind, the unwitting Beaumont wrote *Knight* in order to make fun of these new consumers (members of the common, citizen class) and flirt with the frustrations of his wealthy, scholar colleagues. Unfortunately for Beaumont, more people who identified with George, Nell, and their lower economic status, were in the audience on opening night 1607.

From the vantage of our modern egalitarianism, *Knight* is unintentionally about validation—Beaumont's need to validate his elite status by championing the qualities of his elite colleagues and invalidating the claims to social mobility held by the citizen class. By explicitly criticizing the need for social validation among the lower-middle economic strata, *Knight* is an examination on how an audience's theatre-going is, in and of itself, a validation-seeking performance of identity. Unlike a lonely, late-night binge of Netflix streaming, theatrical performances are inherently participatory and democratic. How we behave within this space is contingent upon two concepts: an acknowledgement of our being seen, and how we intend to be perceived. As an audience, we assume the role of spectator, we behave accordingly, and don a relationship of performance with not only the actors on stage, but also with our fellow audience members. As you view the farcical antics of George, Nell, and Rafe, we ask that you help us create an introspective opportunity out of Beaumont's classist failures. Help us turn the lens on ourselves and question the social motives of our theater-going experience. You might find that the performing is happening on both sides of the fourth wall.

Lelan Fernando, Berkeley, August 2017

Alexander Espinosa Pieb (Rafe) is a student at UC Berkeley studying Theater, Dance, & Performance Studies. He has appeared in Barestage's *Eurydice* and TDPS's *La Memoria*. It has been an honor for him to work with so many talented individuals in his first production with Actors Ensemble, and he can't wait to share this play with the audience. Shoutout to my one true love, Susan, the cobbler's maid in Milk Street. Love u babe <3

Vicki Siegel is a board member of Actors Ensemble of Berkeley and has adapted this version of *Pestle*. She has written book, lyrics and much of the music for two **AEB** musicals, *A Hot Day in Ephesus*, based on "A Comedy of Errors", and *What Do Women Want/The Marriage of Sir Gawain*. Kudos to Lelan and this wonderful cast and crew!

Jerome Solberg (Producer) has been a huge part of **AEB** since 2005, he has also performed in various productions such as *Marriage of Figaro* and *Rock n Roll*. When not working with **AEB** Jerome enjoys restoring old cars and taking care of adorable street cats in need of a loving home.

Kaz Valtchev (Jasper) graduated from UC Berkeley last year and has been working in theater ever since. This is his first major role in a fully produced play and he is very excited to perform with Actor's Ensemble of Berkeley for the first time. Kaz has also been writing since he was eight years old and can be seen at poetry slams throughout the Bay Area. He is deeply grateful to all his friends and family for supporting his artistic endeavors.

Lee Vogt (The Citizen Grocer) has been performing consistently on Bay Area stages for quite some time now. Some of his notable performances with **AEB** include *The Importance of Being Earnest*, *Panhandle*, and *Antigone*. By day he helps recent immigrants master the English language.

Peter Weiss (Venturewell the Merchant, Barbaroso) appeared as the Preacher in Actors Ensemble's production of *Panhandle*, as Jerry in *Relatively Speaking*, and is delighted to be back in John Hinkel Park since last appearing here in *Fortinbras*. He spent 37 years in Los Angeles where he appeared in films, television shows, and theatre. His stage roles included everything from Atahualpa in Peter Shaffer's *The Royal Hunt of the Sun* to John Laroquette's sidekick in the original comedy farce, *Tarboosh*.

When **Susannah Wood** (Mistress Merrythought) isn't performing or directing in community theaters around the Bay Area, she tutors English, makes fruit pies, works, and teaches jazzercise.

Donuts con su papa Miguel. She enjoys coffee, chisme and dancing because as the Chingona poet Yessica Salgado said, "a nightclub is a church".

Bruce Kaplan (Merrythought) is delighted to be back in the friendly wilds of John Hinkel Park, where he played one of his bucket list roles last summer as Malvolio in *Twelfth Night*. He's done many shows with **AEB**, including his very first ever in 2001. Other favorite roles have been Robert in *Proof* and Candy in *Of Mice and Men*. Bruce is an environmental planner by day, but prefers the nights. Thanks for supporting community theatre!

Polina Litvak (Humphrey) graduated from UC Berkeley in 2016, and since then has worked with multiple theatre companies in the Bay Area, including RE:ACT, Dragon Productions, Marin Summer Theater, Ninjaz of Drama, and Theater of Others. This is her third production with Actors Ensemble after being ASM for *Twelfth Night* and stage managing *The Importance of Being Earnest*, and she is very excited to be working with the company again on such a delightful play.

Shannon Mauldin (Michael Merrythought) is a recent graduate from Saint Mary's College of California. While receiving her undergraduate degree she played Division 1 basketball for the Gaels. Shannon played Lucy Staten Dream in the play *To be Honest* by Kentaley McCurdy. She is currently in school obtaining a Master's in Leadership with a concentration in Organizational Change from Saint Mary's College of California. When she is not acting you can find her coaching Women's Basketball at Diablo Valley Community College.

Tessa Maurer (Stage Manager) stage managed her first show in the 6th grade and has been an addict ever since. Her alter-ego is a second-year PhD student at UC Berkeley in water resources engineering. She has greatly enjoyed meeting more members of the Berkeley community through this show and hopes you all have a delightful time watching it

Marie Morley (Costume Designer) is a recent graduate of UC Berkeley where she studied Theater and Performance Studies and Linguistics. She enjoys working both on and behind the stage with past design work including costuming for *Macbeth* and a genderbent *The Taming of the Shrew*, both with BareStage Productions. This is her first production with Actors Ensemble of Berkeley, and she would like to thank the incredible crew, cast, board, and director for welcoming her!

Ayumi Namba (Assistant State Manager) was born in Japan and raised in Berkeley, and will start her junior year of high school this year. *The Knight of the Burning Pestle* is her first experience participating in theater.

About Actors Ensemble of Berkeley

Actors Ensemble (**AEB**) has been around the block (and just around the corner from you) since 1957, making us the longest-running stage company in Berkeley. Since 1965 we have performed primarily at Live Oak Theatre in North Berkeley. Recently we have also taken the opportunity to bring the magic of theatre to John Hinkel Park, the site of many wonderful performances from the forerunner of Cal Shakes, Shotgun Players, Women's Will, and others over the years. We hope you enjoy the show.

As Berkeley's only true community theatre company, we depend on our volunteers to bring their energy and creative vision to each play we produce. If you would like to volunteer in our theatre, give us a call or send us an email! We'd love for you to play a part in our next show!

Actors Ensemble of Berkeley
P.O. Box 663
Berkeley, California 94701
www.aeofberkeley.org
info@AEofBerkeley.Org



Check out www.AEofBerkeley.Org and subscribe to our email list for

- Staged Readings
- Audition Notices
- Two-for-One Nights and Other Discounts – and More!

Board of Directors

Crystal Brown, Michael R. Cohen, Robert Estes, Linda Giron, Bob Gudmundsson, Terry Haley, Martha Luehrmann, Norah Foster, Emmy Pierce, Vicki Siegel, Jerome Solberg, Jeff Trescott, Susannah Wood.

**Act I is approximately 1 hour 15 minutes long:
15 minute intermission**

**Act II is approximately 45 minutes long
Performances @ 4 p.m. Sat/Sun 1/1-1/16 2017 plus July 4th**

Actors Ensemble would like to thank the Civic Arts Commission of the City of Berkeley for the grant of \$5,200 in 2016 to Actors Ensemble, enabling us to continue to provide free or low cost opportunities for community members to participate in the life changing activities of theater arts.

**The Knight of the Burning Pestle
by Francis Beaumont
Adapted by Vicki Siegel**

Cast

Nell, The Grocer's Wife.....Marsha van Broek
The Citizen Grocer.....Lee Vogt
Rafe, The Grocer's Apprentice.....Alexander Espinosa Pieb
Pompiona.....Katherine Garcia
The Rest of the Audience.....You, You & You

The London Merchant

Venturewell.....Peter Weiss
Jasper.....Kaz Valtchev
Master Humphrey.....Polina Litvak
Luce.....Katherine Garcia
Mistress Merrythought.....Susannah Wood
Michael.....Shannon Mauldin
Master Merrythought.....Bruce Kaplan

Staff

DirectorLelan Fernando
Stage ManagerTessa Maurer
Assistant Stage Manager.....Ayumi Namba
Costume Designer.....Marie Morley
Costume Assistant.....Naseem Alavi
Set Design.....Elena Childs
Props.....Elena Childs, Mercedes Cohen,
..... Vicki Siegel & Jerome Solberg
Producer & Scheduling.....Michael R. Cohen
Producer & Publicity..... Jerome Solberg
Technical Direction/Hot Dog Coordinator.....Bob Gudmundsson
Concessions Coordinator.....Michael R. Cohen
Graphic DesignJamie Danila and Michael R. Cohen
Photography.....Anna Kaminska

SPECIAL THANKS TO: Heinz, Laura Morgan, and the rest of the folks at Masquers Playhouse in Point Richmond, Madison Wackerman, San Francisco Shakespeare Festival, Inferno Theatre, Curtain Theatre, Hanson & Fitch, Haulaway Storage, and Denise Brown, Nyles Gregory, Bruce Pratt, Manuel Ramirez, and Cecilia Booker of the City of Berkeley.

This production is dedicated to life, work, and memory of William Martinelli, 1930-2017, original and continuous board member of Actors Ensemble since 1957.

Cast and Crew Biographies

In Alphabetical Order

Naseem Alavi (costume assistant) is a junior at Oakland School for the Arts who enjoys costumes and creative writing. This is their second show with the Actors Ensemble of Berkeley.

Marsha van Broek (Nell, the Grocer's Wife) is pleased to be performing again with Actors Ensemble of Berkeley. She was recently seen in *Laughing Stock* at the Role Players Ensemble, and *Lettice and Lovage* at the Novato Theater Company. She would like to thank her husband, Alex, for supporting her interest in the theatre and for making great dinners.

Elena Childs (Set Design) has an MFA in Scene Design from SFSU, but has been in a self-imposed exile from theatre for more than a handful of years. Because of an (un)fortunate event and a gain of a tremendously long "vacation," she has returned to the welcoming arms of theatre, this is her second show with **AEB!**

Michael R. Cohen (Producer) has been behind the scenes as a stage manager, high school drama teacher, and theater educator for his entire adult life. This coming January he will direct **AEB's** winter production of Arthur Miller's acclaimed adaptation of Henrik Ibsen's *An Enemy of the People*, opening January 5th, 2018 at Live Oak Theatre.

Jamie Anne Danila (Graphics) was born and raised in the Philippines, and moved here to continue exploring and learn experimental art. She has a bachelor's degree in animation from De La Salle University. Currently falling in love with detailed graphic design and Lomography.

Lelan Fernando (Director) is a recent graduate from the University of California, Berkeley. A Bay Area native, he is leaving home for Southern California to take the first steps toward a career in education and education policy. In addition to directing Sarah Ruhl's *Eurydice* and AE alum Linda Giron's *Memoria Del Silencio* at Cal, Lelan was last seen performing in BareStage Productions' *Spring Awakening*.

Katherine Garcia AKA *La Bruja De Richmond* (Luce, Pompiona) is a Bay Area native. Katherine, a Graduate of UC Berkeley studied Theater and Chicano studies. Her latest role was portraying Irma in a production of a new play called *Memoria del Silencio en el País de la Eterna Primavera* by Linda Maria Girón. Katherine spends her time thrift store shopping con su mama Guadalupe and going to Lee's

William Martinelli, born January 5th, 1930, lifelong resident of Oakland and board member of Actors Ensemble of Berkeley since its incorporation in 1957, died in Oakland on July 13th, 2017.

Bill attended Cal where became part of an engaged coterie of students centered around Fred Harris, one of the founders of the Cal theatre department, and his no less dynamic wife, Mary. After graduation, many of these students stayed in touch and formed Actors Ensemble, with Bill one of the founding members.

Over the years Bill worked consistently behind the scenes to maintain the operations of the company with his friends Arnold Wolf, George Marchi, Ernest Landauer, Joseph Landisman, Donna Davis, Ralph Miller, Marge Glicksman, June Levin, Sue Anne Seton, Tom Reilly, Margaret Gudmundsson and countless others, finding time occasionally to act in productions. His attention to detail and appreciation for theatrical achievement were extraordinary, but he was a kind critic; he didn't have a malicious bone in his body. His eyes were always smiling, and he was always ready to laugh.

Some plays of note that Bill appeared in:

1961 – The Bald Soprano (Mr. Martin), **1963** – As You Desire Me
1969 – The Mother of us All, **1982** – Pal Joey
1999 – Murder at the Vicarage

UNION MAID, by Woody Guthrie

There once was a union maid, she never was afraid
Of goons and ginks and company finks and the deputy sheriffs who
made the raid.
She went to the union hall when a meeting it was called,
And when the Legion boys come 'round
She always stood her ground.

Oh, you can't scare me, I'm sticking to the union,
I'm sticking to the union, I'm sticking to the union.
Oh, you can't scare me, I'm sticking to the union,
I'm sticking to the union 'til the day I die.

This union maid was wise to the tricks of company spies,
She couldn't be fooled by a company stool, she'd always organize the
guys.
She always got her way when she struck for better pay.
She'd show her card to the National Guard
And this is what she'd say

You gals who want to be free, just take a tip from me;
Get you a man who's a union man and join the ladies' auxiliary.
Married life ain't hard when you got a union card,
A union man has a happy life when he's got a union wife.

Actors Ensemble
of Berkeley

Francis Beaumont

The
London
Merchant

Directed by Lelan Fernando

THE SPEAKERS' NAMES

VENTUREWELL, a rich merchant
JASPER, his apprentice
MASTER HUMPHREY, a friend to the merchant
LUCE, the merchant's daughter
MISTRESS MERRYTHOUGHT, Jasper's mother
MICHAEL, a second son of Mistress Merrythought
OLD MASTER MERRYTHOUGHT

THE CAST

Peter Weiss.....Venturewell
Kaz Valtchev.....Jasper
Polina Litvak.....Master Humphrey
Katherine Garcia.....Luce
Susannah Wood.....Mistress Merrythought
Shannon Mauldin.....Michael
Bruce Kaplan.....Master Merrythought

THE PRODUCTION TEAM

Lelan Fernando.....Director
Tessa Maurer.....Stage Manager
Michael Cohen.....Producer
Jerome Solberg.....Producer
Elena Childs.....Set Designer
Marie Morley.....Costume Designer

THE PLAY

Venturewell, a wealthy merchant, wants his daughter, **Luce**, to wed the dimwitted nobleman, **Humphrey**. Luce, however is in love with Venturewell's apprentice, **Jasper**, son of the drunk ne'er do well, **Master Merrythought**, and the worried, struggling, **Mistress Merrythought**, whose main concern is providing for the future of their young son, Jasper's brother, **Michael**.

Scene 1. Venturewell fires Jasper after discovering the romance between Luce and the young apprentice.

Scene 2. Luce agrees to marry Humphrey, but secretly, she and Jasper have a plan to run off together.

Scene 3. Mistress Merrythought and Michael leave their home, frustrated with the drunk Master Merrythought.

Scene 4. Mistress Merrythought and Michael find themselves in Waltham Forest along with Jasper, Luce, and an oblivious Humphrey.

Scene 5. Venturewell, looking for his daughter, confronts Master Merrythought.

Scene 6. Luce and Jasper are caught after Humphrey leads Venturewell to Waltham Forest.

Scene 7. Jasper has another plan to reunite with Luce. He pretends that he has died of a broken heart and has the coffin, with him inside, brought to Venturewell.

Scene 8. Jasper appears to Venturewell as a ghost and the guilt ridden merchant regrets that he has fired Jasper.

Scene 9. All ends well with Jasper and Luce's love restored, and the Merrythoughts reunited.