


ACTORS' 
COLLECTIVE OF
BERKELEY

GEORGE BERNARD SHAW'S

HEART BREAK HOUSE

DIRECTED BY
ROBERT ESTES
JANUARY 21ST - FEBRUARY 19TH
LIVE OAK THEATRE, BERKELEY
WWW.AEOFBERKELEY.ORG



ABOUT ACTORS ENSEMBLE OF BERKELEY

Actors Ensemble of Berkeley has been around the block (and just around the corner from you) since 1957, making us the longest running stage company in Berkeley. In 1965, AE began performing at the Live Oak Theatre — and has ever since.

Our mission is to enrich, entertain and improve our community through fascinating theatrical works. With social consciousness and an ensemble approach, we provide area residents with opportunities to attend, participate in and be helped through theatre. Our shows will be affordable, our opportunities enjoyable, and our community impact felt year-round.

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
Info@AEofBerkeley.Org

BOARD OF DIRECTORS

Alan Barkan, Jeremy Cole, Robert Estes, Jose Garcia, Jonathan Gordon, Margaret Gudmundsson, Bob Gudmundsson, Martha Luehrmann, William Martinelli, Vicki Siegel, Jerome Solberg, Stanley Spenger, Kim Stewart

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- **SPECIAL EVENTS**
- **STAGED READINGS**
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THANK YOU FOR THE HELP



Al Badger

Christian Carter

Bronwyn Eisenberg

Jose Garcia



Jonathan Gordon

Rosemarie Ramos

Helen Slomowitz

Steve Sotos

Pat and Eugene in the
Recreation Center

A NOTE FROM THE DIRECTOR

When Will Something Happen?

So often in drama, the characters face enormous consequences for their actions: for instance, in *The Winter's Tale*, our last play here at AEB, King Leontes jealousy leads to the immediate destruction of his family.

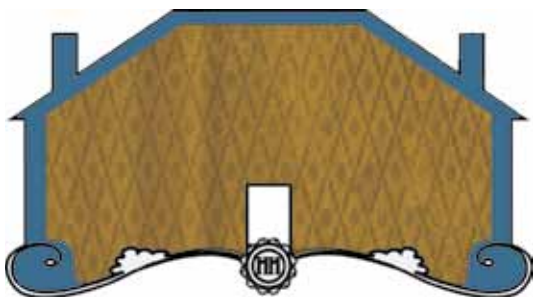
But what if the characters never experience the ultimate results of their actions?

Heartbreak House is a play of dramatic irony: it was written during and after World War I about people living just before that war breaks out. From the time it was written, to the time first produced, to our time now, we have all known more than the characters. They could hardly be expected to know that once that war began, 58,000 of their fellow countrymen would die or be seriously wounded in battle on a single day. Imagine them living as we do: without knowing the future.

With the idea of closing the irony gap between the characters and us, I thought of setting of the play in Berkeley 2011—audience and characters alike would then be on equal footing, not knowing how things turn out.

I soon realized that changing the setting would not be necessary: *Heartbreak House* is startlingly contemporary. Yes, we no longer speak with the same decorum and (sadly) elegance, yet, in the play, Hesione will with quite a casual and modern air inform us that she invites women to her house in the hopes that her husband may have another great love affair. Yes, there isn't much actual violence, yet Boss Mangan will compare the treatment he receives to a woman being hit in the breast. And yes, heartbreak in 1914, well, is pretty much like heartbreak in 2011.

Most importantly, just as the characters seem blithely incapable for altering their future, so, perhaps, are we. Just as they have the sense of something being not quite right, of not seeing how to move forward, of not knowing how to overcome their present circumstance—well, isn't that how we feel today? Aren't we all waiting for something to happen?



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ENSEMBLE OF
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GEORGE BERNARD SHAW'S

HEART BREAK HOUSE

DIRECTED BY
ROBERT ESTES



Cast

Michele Delattre	≈	HESIONE HUSHABYE
Taylor Diffenderfer	≈	ELLIE DUNN
Amaka Izuchi	≈	LADY UTTERWORD
Keith Jefferds	≈	BOSS MANGAN
Brian McManus	≈	RANDALL UTTERWORD
Joseph O'Loughlin	≈	THE BURGLAR
Lynn Sotos	≈	NURSE GUINNESS
Stanley Spenger	≈	HECTOR HUSHABYE
Matthew Surrence	≈	MAZZINI DUNN
Jeff Trescott	≈	CAPTAIN SHOTOVER



Act I is One Hour
First Intermission is Ten Minutes
Act II is One Hour & Fifteen Minutes
Second Intermission is Ten Minutes
Act III is One Half Hour

HEART BREAK HOUSE



Crew

Robert Estes	≈	DIRECTOR
Vicki Siegel	≈	ASSISTANT DIRECTOR
Carrie Lynne Barnes	≈	STAGE MANAGERS
Kim Wilber	≈	
Jerome Solberg	≈	PRODUCER & SET DESIGNER
Gian Banchemo	≈	BACKDROP PAINTING
William Curry	≈	COSTUME DESIGN
Norman de Veyra	≈	GRAPHICS DESIGN
Alecks Rundell	≈	LIGHTING DESIGN
Richard Herrera-Lopez	≈	ORIGINAL
Infections Beat Music	≈	COMPOSITIONS
Anna Kaminska	≈	PHOTOGRAPHY
Steve Jemera	≈	SOUND EFFECTS
Lynn Sotos		BACKDROP PAINTING ASSISTANTS
Stanley Spenger	≈	
Matthew Surrence	≈	
Jeff Trescott		MAKEUP ASSISTANCE
Emily Petersen	≈	
Shifra Pride Raffle	≈	PROP & COSTUME ASSIST.
Bob Gudmundsson		SET CONSTRUCTION
Alecks Rundell	≈	
Jerome Solberg	≈	
Steve Martinot		SOUND & LIGHT OPERATION
Sylvia Mwihaki	≈	



Allow Us to Introduce Ourselves

Gian Banchemo (Backdrop Painting) is a graduate of Oakland's Arts and Crafts and the San Francisco Art Institute, also two culinary schools. I've worked as a cook in the States and Italy and am now in the process of organizing a new studio so as to devote all my energy to the graphic arts.

William Curry (Costume Design) is a recent MFA recipient from the University of Wisconsin - Madison. Professional internships include Orlando Shakespeare Theatre, Southwest Shakespeare Festival, and New York Stage and Film. For the Bay Area: *Wise Up!* (MCCSF), *International Stud* (CSU-EB), and *Ice Wolf* (CSU-EB). *Heartbreak House* is William's first show with Actors Ensemble.

Michele Delattre (Hesione Hushabye) is appearing for the third time at AE where in years past she played Agnes in *Delicate Balance* and Cecily in *Travesties*. This year she was surprised and delighted to find her late mother's name on an AE cast list from the late 1950s. Thanks to Robert Estes for the chance to keep up the family tradition – and the pleasure of working with such a fine cast and crew on a great classic.

Norman de Veyra (Graphics) welcomes the embrace of another AE production. His recent works include set designs for AE's *The Winter's Tale* and *Deathplay* for the Thunderbird Theater Company. Norm is cofounder of Ostrich & Sands Design and is an architectural designer when he isn't too busy trying to name that tune.

Taylor Diffenderfer (Ellie Dunn) is a graduate of Santa Rosa High's Art Quest theater arts program and has been performing since nine, starting in Petaluma's Cinnabar Theater's young rep. Most recently she portrayed Emily in *Our Town* at the Raven Theater. Next up, in March, she will be in a new play, *The Ticking Clock* at Santa Rosa's 6th Street Theater.

Robert Estes (Director) previously helmed *Curse of the Starving Class* for AEB. He recently directed *Other People's Money* for the Masquers. He has assistant directed at the Cutting Ball Theatre, California Shakespeare Theatre and the Magic Theatre. He would like to thank the cast, crew, AEB Board and volunteers for making it all happen.

Amaka Izuchi (Lady Utterword) is happy to be making her debut with Actors Ensemble on the Live Oak Theatre stage. She recently moved here from Boston, and she finds that the weather and the people are both very nice and the theatre community vibrant, though the football teams are lousy. She hopes you enjoy her performance as much as she has enjoyed creating it.

Keith Jefferds (Boss Mangan) is happy to be collaborating once again with Robert Estes who recently directed him in the Masquers' *Other People's Money*. Favorite roles include King Henry in *Lion in Winter*, Tartuffe in *Tartuffe*, and Sir Wilfrid Robarts in *Witness for the Prosecution*. Keith is also a graphic designer and budding playwright.

Brian McManus (Randall Utterword) is delighted to be working again with Robert Estes and Actors Ensemble with whom he acted in last year's production of *Curse of the Starving Class*. He has since worked with Subterranean Shakespeare and Impact Theatre. Like Shaw, he is an Irishman. He wishes to thank his family for their continued love and support.

Joseph O'Loughlin (The Burglar) is excited to make his Actors Ensemble debut. He has performed in a dozen Subterranean Shakespeare staged readings both dramatic and comedic, often playing multiple roles. He has performed in musical theatre and is an operatic baritone who has sung among his many roles; Scarpia, Rogoletto, and Tonio.

Matthew Surrence (Mazzini Dunn) is happy to help a great cast, crew, design team, director, and producer bring a Shaw masterpiece to life. Matthew's favorite artist, Stephen Sondheim, wrote a song about Shaw for *The Frogs*. Check it out. It's awesome – just like you, for coming to see this show!

Alecks Rundell (Lighting Design) is excited to be working with Actors Ensemble again. He received his Theatre Arts degree from Reed College, OR. He completed his thesis on Fractals and Chaos Theory as applied to Theatre, and still pursues the beauty of fractals. He thanks his parents, Jeanne and Richard Rundell, and sends his love to Priscilla.

Vicki Siegel (Assistant Director) has worked on and acted in many Subterranean Shakespeare and Actors Ensemble readings including *Knight of the Burning Pestle* by Beaumont. She played the Nurse in the Curtain Theatre's *Romeo and Juliet* and Merchant 3 in her original musical, *A Hot Day in Ephesus* based on *A Comedy of Errors*.

Jerome Solberg (Producer, Set Designer) is happy to help put on a great play with a great group of people. He was last seen on stage in *Curse of the Starving Class*, and designed the set for *Antigone*, both in 2010 and both with Actors Ensemble at Live Oak Theatre.

Lynn Sotos (Nurse Guinness) is delighted to be debuting at Live Oak Theatre with this outstanding and talented ensemble. Some of Lynn's favorite roles have been Mercy Lott in *Humble Boy* at Ross Valley Players, Polina Andreyevna in *The Notebook* of Trigorin at Hillbarn Theatre, and May Login in *Eastern Standard* at Black Box Theatre in Santa Monica.

Stanley Spenger (Hector Hushabye) performed most recently for AE in *The Winter's Tale*, *Blithe Spirit*, and *LUV*, and directed *Uncle Vanya*. He appeared in two productions of *A Midsummer Night's Dream*, for both North Bay Shakespeare, with Hector Correa, and Impact Theatre. Two summers ago he performed in the musical *A Hot Day in Ephesus*, by Vicki Siegel, based on *A Comedy of Errors*.

Jeff Trescott (Captain Shotover) moved to the Bay Area in 1981 with 17 acting friends who became the core of the Theatre of the Blue Rose. Over the next 15 years he learned his craft, appearing in over 60 TBR productions. Since then he has performed with various Bay Area theatres, including the Willows, Lamplighters, Lafayette Town Hall, and Shotgun Players.

Actors Ensemble of Berkeley's

2011 SEASON

Celebrating our 54th year!

– still the longest-running theatre organization in Berkeley

**George Bernard Shaw's
Heartbreak House
directed by Robert Estes
January 21 to February 19**

**West Coast Premiere!
Sarah Ruhl's
Passion Play
directed by Jon Lowe
April 22 to May 21**

**Alan Ayckbourn's
Communicating Doors
directed by Suzan Lorraine
July 22 to August 20**

**John Patrick Shanley's
Doubt: a Parable
directed by Donna Davis
October 21 to November 19**

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