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FOR THE 2009 SEASON!**

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Pay by check or money order by filling in the form below, or buy your Season Tickets online at www.aeofberkeley.org

NAME _____

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NUMBER OF SEASON TICKETS _____ X \$40 = _____

TAX DEDUCTIBLE DONATION (optional) = _____

(An additional \$15 makes you an AE Member!)

TOTAL = _____

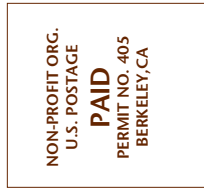
Tickets will be mailed back to you at the address specified above. We will begin mailing tickets shortly after the week of December 1st. **Please don't lose them!**

INFORMATION: www.aeofberkeley.org

RESERVATIONS: (510) 649-5999

Season Tickets are good for any performance of each play - you do not need to decide now on a performance date. Shows are at 8pm Fridays, Saturdays, and the Thursday of the last weekend. You can reserve dates by phone using our Reservation Line (510) 649-5999. Reservations are typically accepted starting 3 weeks before the first performance. General Information and directions at (510)841-5880 (messages will be answered eventually!) or (better) at www.aeofberkeley.org, or email us at info@aeofberkeley.org

Make checks payable to: Actors Ensemble
Mail to: Actors Ensemble of Berkeley
P.O. Box 663
Berkeley, CA 94701



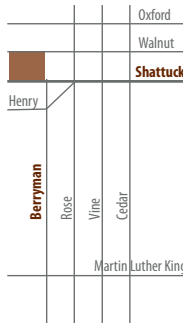
Actors Ensemble of Berkeley

Live Oak Theatre
1301 Shattuck Ave. (and Berrymann)

From I-80: Exit University Ave. Go east and turn left on Shattuck. Stay right when Shattuck splits after Vine.

From Hwy 24: Exit Berkeley. Go west down Tunnel Road onto Ashby. Turn right onto Shattuck. Stay right when Shattuck splits after Vine.

From BART: Stop at Downtown Berkeley. Head north on Shattuck toward University. Theatre is 0.9 miles away.



P.O. Box 663 • Berkeley • CA • 94701



Actors Ensemble of Berkeley



2009 SEASON

EXIT THE KING

January 23—February 21

Pioneering the Theatre of the Absurd is not unlike founding the Donner Pass, as very few will ultimately trickle through and several will eat each other up in the process. Along with Samuel Beckett, Eugene Ionesco did help shepherd in the Theatre of the Absurd, but, as with any other survivor, he did it warily, looking over his shoulder the whole time and calling his creation "the Theatre of Derision." In his **Exit the King** we are witness to the last few hours of King Berenger as he unwillingly faces the end of his reign, the end of his kingdom (driven into the ground, quite literally, through narcissism, neglect, and incompetence - sound familiar?) and, ultimately, the end of himself. Just like in life, the end is foreseeable far in advance, but it's how you get there that counts. Join us as we throw in our lot with Ionesco at the height of his powers, wending us through the absurd twists and turns of a man who simply refuses to face the facts.

Eugene Ionesco

LUV

April 24— May 23

Last season, we brought you a bright, upbeat view of love that only a Neil Simon could deliver. This season we bring you a view of love from it's underside. This **Luv** exposes our universally dysfunctional attempts at loving. Murray Schisgal's hit comedy, **Luv**, ran for more than two years on Broadway. And we've got to tell you, sometimes, whether to laugh or cry is a tough call. Heart over mind, mind over body; this is an age old story of how one partner fell out of love with their current and in love with their wanna-be-current and schemed to painlessly shift currents. Described as "wildly absurd and deliciously outlandish" the play takes place on the area of a bridge where the height of daylight is never seen. A chance passing of paths, that reunites two high school buddies disconnected by time. One buddy is dirty, dressed in rags, wallowing in despair; looking to the bridge for an exit. The other buddy, well dressed, seemingly successful, ever the opportunist; looking to the bridge for discarded treasures and his latest scheme's victim. A perfect storm where both buddies might - just might - find through each other a new opportunity for **Luv**.

Murray Schisgal

WONDERFUL TOWN

July 17—August 15

Why hasn't one heard more of the musical called **Wonderful Town**? While we can't find any conspiracy, it's a show that has seemingly fallen through Broadway's cracks, with only one revival (in 2003) since its premiere in 1953. Yet, consider that the legendary team of Betty Comden and Adolph Green ("On the Town," screenplay for "Singing in the Rain") wrote the lyrics for this marvel and Leonard Bernstein composed the music ("West Side Story," anyone?). **Wonderful Town** went on to win five Tonys, including Best Musical, with its story of two sisters, Ruth and Eileen Sherwood, who move from Ohio to fast-talking, fast-living New York. Once there the budding writer and actress navigate the sharp shoals of love and career while keeping their sense of humor intact. The wonder of **Wonderful Town** is that it's been under the radar for so long, and that's a condition Actors Ensemble of Berkeley intends to address. Come and see - and hear! Did we mention that this is our first musical in four years?

Comden and Green, music by Leonard Bernstein

T.B.A.

October 23—November 21

You may be curious why our fourth play is listed as **TBA**. And while the letters "TBA" might stand for just about anything (To Be Aghast, anyone?) we in the theatrical world usually intend the letters to mean, as we do here, To Be Announced. Mysticism can be enticing - who wouldn't want to be a Rasputin and know which plays would be on our schedule years in advance? but the downside can be daunting, as you'd also be apt to know which shows succeeded and which failed, thus taking all the fun out of it. Goodbye fortune-dabbling and hello to the unknown. To be honest, we did have a play picked specifically for this spot - and we tried a few years ago to get it as well - but it shall have to remain our white whale for the time being (and no, the play had nothing to do with "Moby Dick"). We do have another show in mind, however, and promise an exciting and involving coda to our 52nd season, so for now, let's salute that show business staple, that enduring battlewagon of the footlights, **TBA**.

t.b.a.