



By Caryl Churchill
Directed by Christina J. Moore

Sept .28 – Oct. 2, 2011

7pm | Wednesday & Thursday

8pm | Friday & Saturday

3pm | Sunday

Jones Theater

SAROFIM

school of fine arts

THEATRE

CLOUD NINE

by Caryl Churchill

Director

Christina J. Moore

Scenic Designer

Desiderio Roybal

Costume Designer

Kerry Bechtel

Lighting and Sound Designer

John Ore

Director's Notes

My first encounter with *Cloud 9* was in 1982. I was a college student visiting New York for a theatre conference when I saw the Tommy Tune production that ran Off-Broadway. I remember very few things about the production, aside from my reaction – I thought it was hilarious, shocking, and moving all at once. Having come from a conservative background, both socially and theatrically, I hadn't ever encountered such unusual conventions as cross-gender and cross-racial casting or Churchill's manipulation of time. I certainly had never encountered this kind of sexual frankness on stage. But whether or not I "got" the play on an intellectual level, the play "got" me on a visceral one.

Cloud 9 was developed through workshops with the Joint Stock company in London in the late 1970's. Working with the idea of "sexual politics," the company's individual experiences revealed that most of them felt they had been raised with social and sexual values so far removed from the 1970's that it might as well have been another century. Thus, Churchill's use of two very disparate acts – the first set in Colonial Africa in the 1870's and the second in late 1970's London – sets in sharp relief the ideas of sexual identity and personal freedom.

Thirty years later, some of the shock value has faded and the theatrical novelty worn off. At its heart, *Cloud 9* is a story about family relationships, those we're born with and those we create, and how those relationships shape identity. Like Churchill's characters we all search for our own *Cloud 9*, whether it's sexual bliss, a fulfilling relationship, or simply the freedom to be ourselves despite the expectations of others. – Christina J. Moore, Director

Cast

Clive/Cathy.....	Robert Frost
Betty/Martin.....	Chris Weihert
Joshua/Edward.....	Chase Brewer
Maud/Betty.....	Jessica Hughes
Harry/Gerry.....	Adrian Gonzalez
Edward/Lin.....	Rachel Hoovler
Ellen/Mrs. Saunders/Vicki.....	Kristi Brawner

Production Staff

Technical Director.....	Don Day
Costume Shop Manager.....	Sarah Lankenau
Master Electrician.....	Patrick Anthony
Voice & Movement Coach.....	Kathleen Juhl
Assistant Director.....	Abraham Ramirez
Stage Manager.....	Abby Birkett
Assistant Stage Manager.....	Misti Blankenship
Assistant Lighting Design.....	Isaac Buckland, Huy Nguyen
Dramaturgs.....	Alexis Gette, Alison Meagher-Manson
Stage Carpenter.....	Tyler Williams
Assistant Master Electrician.....	Shelby Gebhart
Prop Production.....	Michael Johnston
Light Board Operator.....	Iris Schendstok
Wardrobe.....	Andja Budincich, Megan Vestal, Emma Martinsen
Sound Board Operator.....	Corinne Mears
Sound Engineer.....	Renn Little
Show Electrician.....	Katie Moss
Deck Crew.....	Mitchell Handy, Logan Raye, Phillip Smith
House Manager.....	Alison Meagher-Manson

Dramaturgical Notes



Winner of numerous literary prizes and awards, Caryl Churchill is arguably one of the most prominent female playwrights in contemporary theatre. A fervent believer in the ability of ordinary individuals to produce extraordinary change within themselves and the world around them, her works challenge contemporary notions concerning gender, race, and sexuality.

Cloud Nine (1979) is a complex play that creates an even more complex world. This can be overwhelming to both audiences and theatre makers. However, a glimpse into the creative process might help with understanding the treatment of the play's main themes.

In her introductory notes to the play, Churchill reveals that the basic outline for *Cloud Nine* was based on a clinic held at the Joint Stock Theatre Group concerning sexual politics. The Joint Stock Theatre Group (formed in London in 1974) focused its efforts on the development of a non-realistic theatre through collaborative workshops with playwrights, directors, and actors. By joining forces with Joint Stock and through improvisational exercises focusing on stereotypes and role reversals, Churchill was able to explore the parallel between colonial and sexual oppression.

After a three-week workshop, twelve weeks of writing, and a six-week rehearsal process, what emerged was a controversial work reflecting upon women's rights, sexuality, race and gender constructs, and capturing the zeitgeist of 1979 London. – Alexis Gette, Alison Meagher-Manson

Notes from the Playwright

The first act of *Cloud 9* takes place in Victorian Africa, where Clive, the white man, imposes his ideals on his family and the natives.

The second act is set in London in 1979—this is where I wanted the play to end up, in the changing sexuality of our own time. A hundred years have passed, but for the characters, only twenty-five years. There were two reasons for this. I felt the first act would be stronger set in Victorian times, at the height of colonialism, rather than in Africa during the 1950's. And when the company talked about their childhoods and the attitudes of sex and marriage that they had been given when they were young, everyone felt that they had received very conventional, almost Victorian expectations and that they had made great changes and discoveries in their lifetimes.

The first act, like the society it shows, is male dominated and firmly structured. In the second act, more energy comes from the women and the gays. The uncertainties and changes of society, and a more feminine and less authoritarian feeling, are reflected in the looser structure of the act. – Caryl Churchill

Theatre Laboratory Crews

Scenery Technical Assistants - Abe Ramirez *Crew-* Abby Birkett, Abe Ramirez, Chase Brewer, Chaz Sanders, Chris Weihert, Emma Martinsen, Michael Johnston, Rachel Anderson, Tyler Williams, Isaac Buckland, Katie Moss, Gabriella Schafer, Kate Longoria, Alexis Gette

Lighting and Sound Technical Assistants - Renn Little, Shelby Gebhart *Crew-* Abe Ramirez, Alexis Gette, Isaac Buckland, Corrine Mears, Katie Moss

Costume Technical Assistants - Andja Budincich, Kristi Brawner, Erin Cressy, Adrian Gonzalez, Elizabeth Grenadier, Rachel Hoovler, Gina Watts, Megan Vestal *Crew-* Kristi Brawner, Misti Blankenship, Corrine Mears, Sarah Crownover, Chaz Sanders, Allison Meagher-Manson

Special Thanks

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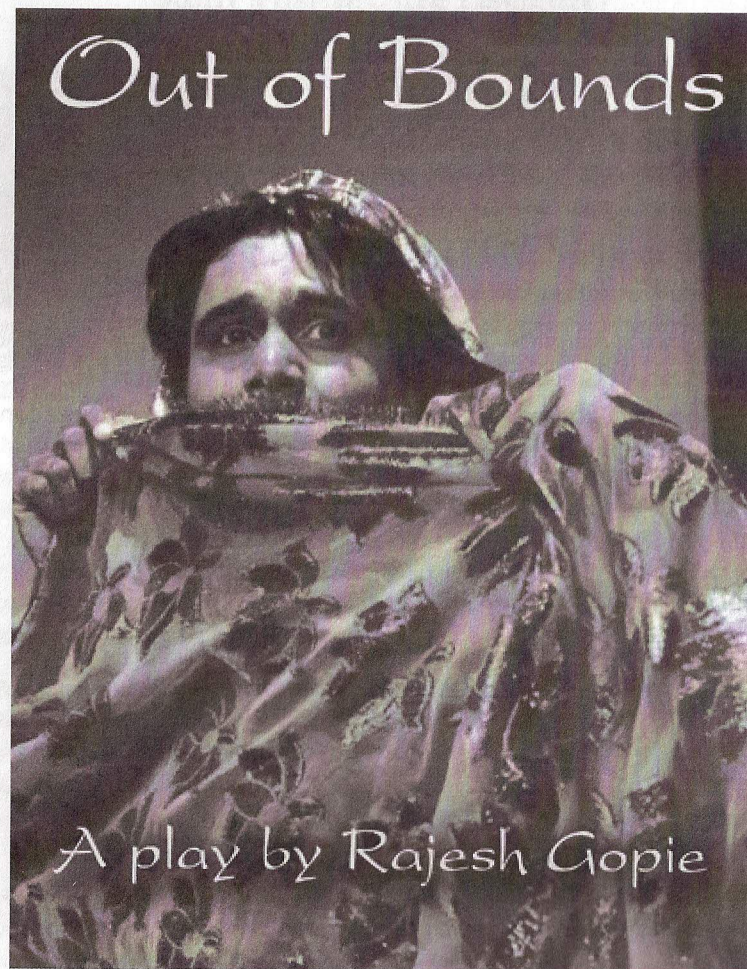
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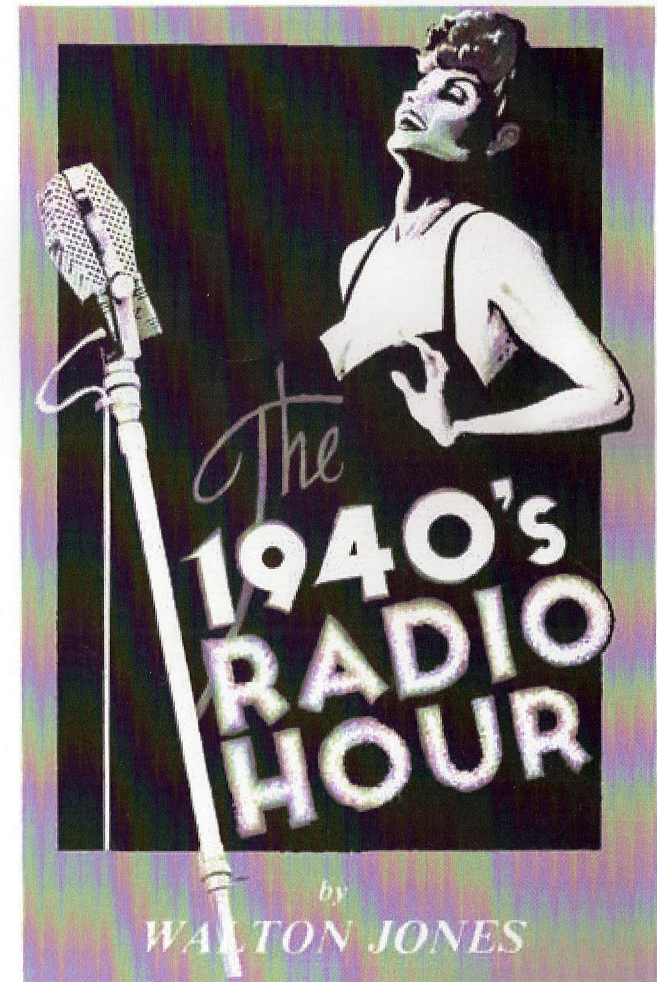


OUT OF BOUNDS

By Rajesh Gopie
Free Admission
(seating limited)

ONE NIGHT ONLY!
October 5, 2011
7pm | Wednesday
Jones Theater

Rajesh Gopie's one man performance runs through 28 characters with jaw dropping energy, and so moved Nelson Mandela that he requested a private performance. *Out of Bounds* provides insight into the confused state of being a South African Indian under apartheid, where the dangers were more hidden and unexpected. This play is far more than about Indian culture. It embraces all people who have asked themselves, who they are and where they come from.



1940'S RADIO HOUR

By Walton Jones
Directed by Rick Roemer

Nov. 16 – 20, 2011

7pm | Wednesday & Thursday
8pm | Friday & Saturday
3pm | Saturday & Sunday
Jones Theater

It's Christmas time in 1942. On a cold and snowy evening, a close-knit group of entertainers at a small New York City radio station—all heading somewhere else—are broadcasting the final holiday variety show for the troops overseas. Patriotic, sentimental, and overwhelmingly nostalgic, this holiday musical production is reminiscent of an era long since passed, but never completely forgotten.

SAROFIM Staff

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John Ore—Professor/Resident Lighting & Sound Designer

Rick Roemer—Professor/Acting, Directing and Musical Theatre

Desiderio Roybal—Assoc. Professor/Resident Scenic Designer

Colin Denby Swanson—Asst. Professor/Playwriting

Judy Thompson-Price—Instructor, Dance, Choreography

Christina Moore—Adjunct Asst. Professor of Directing

Sarah Lankenau—Costume Shop Manager

Don Day—Technical Director

Patrick Anthony—Master Electrician

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(discounts available to groups, seniors, youth and students)

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