One of the most important educational tasks which society must assume is the control, the restriction of the sexual instinct when it breaks forth as an impulse toward reproduction; it must be subded to an individual will that is identical with the mandates of society... Otherwise the instinct would burst all bounds and the work of the culture, achieved with such difficulty, would be shattered.

-Sigmund Freud

We live, as the British feminist Sue Cartridge once suggested, between worlds, between a world of habits, expectations, and beliefs that are no longer viable, and a future that has yet to be constructed. This gives to sexuality a curiously unsettled and troubling status: source of pain as much as pleasure, anxiety as much as affirmation, identity crisis as much as stability of self.

-Jeffrey Weeks

When we discussed our backgrounds it occurred to us it was as if every one felt they had been born almost in a Victorian age. Everyone had grown up with quite conventional and old-fashioned expectations about sex and marriage and felt they themselves had had to make enormous break-aways and leaps to change their lives from that. That was way it was an appropriate image for that Act, to set the people's childhoods in Victorian times.

-Caryl Churchill

Upcoming Attractions at the School of Drama

Balm in Gilead
by Lanford Wilson
The Playhouse Theatre
December 2-13

Measure for Measure
by Shakespeare
Meany Studio Theatre
January 27 - February 7

SCHOOL OF DRAMA
EXECUTIVE DIRECTOR
Sarah Nish Gates

FACULTY
Professors: Robert Dahlstrom, Steve Pearson, Barry Witham
Associate Professors: Robyn Hunt, William Forrester
Assistant Professors: Sarah Bryant-Bertail, Valerie Curtis-Newton, Mary Louise Geiger, Odai Johnson, Shanga Parker
Senior Lecturer: Mark Jenkins, Mark Harrison
Lecturers: Tom Burke, Judith Shahn, Deborah Trout

PART-TIME FACULTY
Geoff Alm, Scott Hafso, Catherine Madden, Karen Omahen, Stephanie Skura, Scott Weldin

RETIRED, EMERITUS FACULTY AND FORMER PROGRAM HEADS

STAFF
Kris Bain, marketing and pr manager
Bob Boehler, stage technician
Nacho Bravo, master electrician
Malcolm Brown, stage technician
Sue Bruns, office assistant
Alex Danilchik, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Dorothy Kerst, graduate programs
Laurie L. Kurutz, costume
Cecile Kummerer, computer technician
Scott Perkins, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Rebecca Traber, office assistant
Alan Weldin, scene shop manager
Nancie Vaeth, costume

BY CARYL CHURCHILL

The Penthouse Theatre
59th Season
420th Production
November 18th - 29th, 1998

* Deceased
CAST
(in order of appearance)

ACT ONE
Africa, 1880

Clive
Betty
Joshua
Edward
Victoria
Maud
Ellen, Mrs. Saunders
Harry Bagley

Tommy Smith
Daniel Eneberg
Glenn Josang
Rachel Levy
As herself
Anna Martin
Allison Leach
Sam Lai

ACT TWO
London, 1980

But for the characters it is only 25 years later.

Victoria
Lin
Cathy, Bill
Edward
Betty
Gerry
Martin

Anna Martin
Allison Leach
Tommy Smith
Daniel Eneberg
Rachel Levy
Glenn Josang
Sam Lai

CLOUD 9
by Caryl Churchill

DIRECTED BY JUDE DOMSKI

SET DESIGN
J. Clay Satterfield

COSTUME DESIGN
David Morris

LIGHTING DESIGN
Steven TunEyck

SOUND DESIGN
Christopher Guilmot

COMPOSER
J. Daniel Stanley

STAGE MANAGER
Malena Fitting

DRAMATURG
Mark Weitzenkamp

PROP MASTER
Caden Manson

ABOUT THE PLAYWRIGHT
Caryl Churchill, born in 1938, studied English literature at the University of Oxford where her first dramatic works were produced. During the 1960’s, Churchill wrote short radio play for the BBC while raising a family. In 1972, her first professional stage production, Owners, performed at the Royal Court Theatre, shifted her focus toward full length plays developed in workshops with strong political underpinnings. A Socialist feminist, Churchill has worked extensively with British leftist companies, the Joint Stock Theatre Group, an organization dedicated to collective creation of theatrical work, and the Monstrous Regiment, a feminist theatre union. Her most well-known works, Vingar Tom, Top Girls, Pen and Cloud Nine have been studied and performed extensively in England and the U.S. and she is claimed by several political and artistic constituencies, from Marxism to post-modernism. Her Brechtian tactics and bold theatrical structures always aims to reveal the value of the eccentric individual over an explosive social order and the individual’s struggle to emerge from the constraints of culture, class, economic systems, and the imperatives of the past.

PRODUCTION STAFF

ASSISTANT STAGE MANAGER
Rachel Walker

ASSISTANT TO THE DIRECTOR
Suzeen Morrison

ASST LIGHTING DESIGNER
Joel Russ

DIALECT COACH
Laura Worshen

FIGHT DIRECTOR
Geoff Alm

LIGHT BOARD OPERATOR
Andrew Venegas

SOUND BOARD OPERATOR
James Bader

RUNNING CREW
Rachel Kerwin, Jenae Miller, Michelle Porter, Erin Toner

ADVISOR
Lucas Ganzey, Becky Huddleston, Hussein Kalonji, Malana Keckler-Cadry, Greg Perkins, Carrie Shepherd

ADVISOR
Dorothy Holland

DESIGN FACULTY ADVISOR
Mary Louise Geiger

HOUSE MANAGEMENT
Michael Thompson

PRODUCTION OFFICE STAFF
Mika Burns, Jude Domski

TICKETS
UIW Arts Tickets

SPECIAL THANKS
Especially to Chazz Rose who worked as co-director during the initial stages of Cloud Nine; Mark Harrison, Dorothy Holland and Shanga Parker for their time and insight as Advisors; Graham Christopher, Valene Curtis-Newton and Deborah Fialkow, additional support; Sarah Shapley for loan of her bike.

The Opening Night reception is provided by Raindancer Restaurant located on University Way NE.

Cloud Nine is presented with special permission from Samuel French.