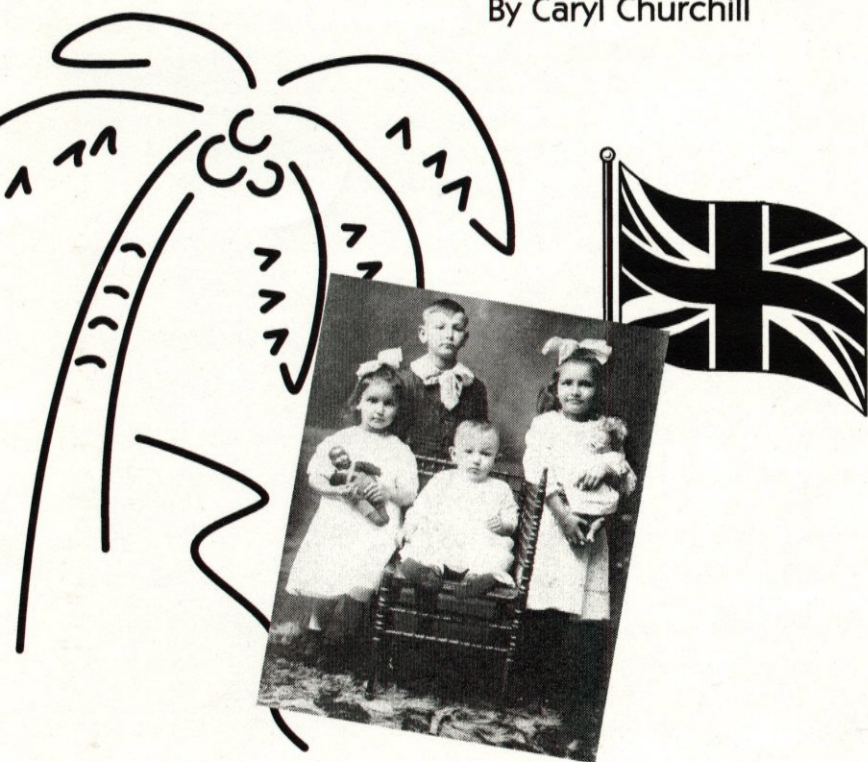


BUCKNELL'S DEPARTMENT OF THEATRE AND DANCE PRESENTS

CLOUd Nine

By Caryl Churchill



**A COMEDY OF
SEX,
GENDER, RACE
CLASS &
POWER**

OCTOBER 3, 4, 5 and 6, 1997

8:00 PM

TUSTIN STUDIO THEATRE

**BUCKNELL'S DEPARTMENT OF THEATRE AND DANCE
PRESENTS**

CLOUD NINE

by Caryl Churchill

Direction: Robert Gainer
Set Design: Elaine Williams
Light Design: Heath Hansum
Costume Design: Joy Colbourne

CAST

ACT I

CLIVE, a British Colonial AdministratorSeth Rabinowitz
BETTY, his wife played by a manAndrew Baldwin
JOSHUA, his black servant played by a white ...Christopher Scholl
EDWARD, his son played by a womanCassandra J. Pisieczko
VICTORIA, his daughter,a dummy
MAUD, his mother-in-lawLindsey S. Rosenberg
ELLEN, Edward's GovernessLauren Rachel Shababb
HARRY BAGLEY, an explorerTodd Michael Ross
MRS. SAUNDERS, a widowLauren Rachel Shababb

ACT II

BETTYLauren Rachel Shababb
EDWARD, her sonSeth Rabinowitz
VICTORIA, her daughterCassandra J. Pisieczko
MARTIN, Victoria's husbandTodd Michael Ross
LINLindsey S. Rosenberg
CATHY, Lin's daughter, age 5, played by a man ...Christopher Scholl
GERRY, Edward's loverAndrew Baldwin

Except for Cathy, Characters in Act II are played by actors
of their own sex.

1880

ACT I takes place in a British colony in Africa in Victorian times.

1980

ACT II takes place in a London park 100 years later,
but for the characters it is twenty-five years later.

*Smoking, the taking of photographs, or the use of recording devices
is strictly prohibited.*

JOY COLBOURNE, Guest Costume Designer

Joy has a BFA in theatrical design from West Virginia University and a MFA in Costume Design from Penn State. Her other design credits include *A Lion in Winter*, *She Loves Me* and *Much Ado About Nothing*. She is making her professional debut here at Bucknell University with *Cloud Nine*.

PRODUCTION STAFF

Technical DirectorAshley Elder
Ass't Technical DirectionSteph Bischoff
Stage MangerEric Charles
Ass't Stage ManagerAmy Gilday
Running CrewsSharon Savage, Megan Sommerfield, Linda Ha,
.....Frederick Tobin, Karen Forgione
CostumersPam Miller, Alison Walker
Costume TAsJustine Berger, Betsy Klinger
.....Catherine Lisciandra, Vanessa Peet
Costume Running Crew ...Alissa Yatcko, Elena Vasallo, Carolyn Jamison
Makeup ...Carolyn Jamison, Alison Walker, Kristen Guinn, Aaron Pickert
Master ElectricianRichard Dionne
Lighting TALeanne Wissinger
Sound TAKaren Forgione
Scene Shop TAsTodd Ross, Eric Charles
PaintingChristie Smith, Cassandra J. Pisieczko, David Carpenter
Props TADavid Carpenter, Cassandra J. Pisieczko
Publicity TAsMolly Ellis, Jason Seymour, Christie Smith
Lightboard OperatorGeorge Saj
Soundboard OperatorDavid Carpenter
TH 101 Crews
House ManagerJen Stoll



UPCOMING EVENT

Fall Dance Performance

Harvey M. Powers Theatre, December 5 & 6, 8:00 p.m.

NOTES BY PLAYWRIGHT

Cloud Nine was written for Joint Stock Theatre Group in 1978-79. The company's usual work method is to set up a workshop in which the writer, director and actors research a particular subject. The writer then goes away to write the play, before returning to the company for a rehearsal and rewrite period. In the case of *Cloud Nine* the workshop lasted for three weeks, the writing period for twelve, and the rehearsal for six.

The workshop for *Cloud Nine* was about sexual politics. This meant that the starting point for our research was to talk about ourselves and share our very different attitudes and experiences. We also explored stereotypes and role reversals in games and improvisations, read books and talked to other people. Though the play's situations and characters were not developed in the workshop, it draws deeply on this material, and I wouldn't have written the same play without it.

When I came to write the play, I returned to an idea that had been touched on briefly in the workshop—the parallel between colonial and sexual oppression, which Genet calls 'the colonial or feminine mentality of interiorised repression'. So the first act of *Cloud Nine* takes place in Victorian Africa, where Clive, the white man, imposes his ideals on his family and the natives. Betty, Clive's wife, is played by a man because she wants to be what men want her to be, and, in the same way, Joshua, the black servant is played by a white man because he wants to be what whites want him to be. Betty does not value herself as a woman, nor does Joshua value himself as a black. Edward, Clive's son, is played by a woman for a different reason—partly with the stage convention of having boys played by a woman (Peter Pan, radio plays, etc.) and partly with highlighting the way Clive tries to impose traditional male behaviour on him. Clive struggles throughout the act to maintain the world he wants to see—a faithful wife, a manly son. Harry's homosexuality is reviled, Ellen's is invisible. Rehearsing the play for the first time, we were initially taken by how funny the first act was and then by the painfulness of the relationships—which then became more than when they had seemed purely farcical.

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. Betty is middle-aged, Edward and Victoria have grown up. 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 in the 1950's. And when the company talked about their childhood's and the attitudes to 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 gays. The uncertainties and changes of society, and a more feminine and less authoritarian feeling, are reflected in the looser structure of the act. Betty, Edward and Victoria all change from the rigid positions they had been left in by the first act, partly because of their encounters with Gerry and Lin.

In fact, all the characters in this act change a little for the better. If men are finding it hard to keep control in the first act,

they are finding it hard to let go in the second: Martin dominates Victoria, despite his declarations of sympathy for feminism, and the bitter end of colonialism is apparent in Lin's soldier brother, who dies in Northern Ireland. Betty is now played by a woman, as she gradually becomes real to herself. Cathy is played by a man, partly as a simple reversal of Edward being played by a woman, partly because the size and presence of a man on stage seemed appropriate to the emotional force of young children, and partly, as with Edward, to show more clearly the issues involved in learning what is considered correct behaviour for a girl.

It is essential for Joshua to be played by a white, Betty (I) by a man, Edward (I) by a woman, and Cathy by a man. The soldier should be played by the actor who plays Cathy. The doubling of Mrs. Saunders and Ellen is not intended to make a point so much as for sheer fun.

Special Thanks To:

Meenakshi Ponnuswami, Race/Gender Center, John Dannekar, Kiersten Drumm, David Carpenter, Karen Forgione, Iris Gainer, Sarah Gainer, Krista McCabe, Janice Butler, Glyne Griffith, Kim Daubman, Jackson Hill. Also special thanks to Pam Miller, Chuck Westphal, Daniel More-Thompson, Kelly Hatch and the costume department at Penn State University Theatre Department. Wicker furniture compliments of Pier One Imports.

SPECIAL EVENT

Saturday, October 25:

Dedication of the Harvey M. Powers Theatre

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|----------------|--|
| 9:30 a.m. | Theatre Forum: Prominent alumni from stage, film, and television discuss their craft. Harvey M. Powers Theatre. Free. |
| 4:30-6:00 p.m. | Reception in Center Gallery. Forces: Art for the End of the Century, curated by Richard Humphrey, '74 Free. |
| 6:00 p.m. | Dinner and tribute to Harvey Powers. Terrace Room |
| 8:30 p.m. | Love Letters , featuring Edward Herrmann and Star Herrmann. Dedication and reception following performance. Harvey M. Powers Theatre. |
| \$35 | Love Letters and post-performance reception |
| \$50 | Love Letters , dinner and post-performance reception |

Tickets will go on public sale in the Langone Center Box Office on October 13. For dinner and ticket reservations, call Chris Fry at 524-1235

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