



**UCSB Department of
Theater and Dance**

Cloud Nine

by **Caryl Churchill**
directed by Anne Torsiglieri

November 4-12, 2011
Performing Arts Theater

CLOUD NINE

by Caryl Churchill

Director - Anne Torsiglieri

Scenic Designer - Ann McMeeking

Costume Designer - Ann Bruice

Co-Lighting Designers - Vickie J. Scott & Andrew Schmedake

Composer/Sound Designer/Musical Director - Jim Connolly

Composer, *Cloud Nine* - Brian Granger

Choreographer - Christopher Pilafian

Fight Choreographer - Jeff Mills

Vocal Coach - Michael Morgan

Assistant Director/Dramaturg - Rachel Wolfe

Stage Manager - Joel Rivas

CAST

Act I takes place in a British colony in Africa in 1879.

Clive	Brian Bock
Betty	Dylan Hale
Joshua	Andrew Fromer
Edward	Allie Granat
Maud	Hasmik Anna Saakian
Ellen/Mrs. Saunders	Brittany Carriger
Harry Bagley	Garrett Ward

Act II takes place in London in 1979.
But for the characters it is twenty-five years later.

Betty	Hasmik Anna Saakian
Edward	Dylan Hale
Victoria	Allie Granat
Martin	Garrett Ward
Lin	Brittany Carriger
Cathy/Soldier	Andrew Fromer
Gerry	Brian Bock

Produced by special arrangement with Samuel French, Inc. New York City

There will be one 15-minute intermission.

There is no late seating in the Performing Arts Theatre. Patrons leaving the theatre during the course of the performance will not be re-admitted to the venue until intermission or the end of the performance. Restrooms are in the lobby adjacent to the Ballet Studio Theater entrance as you exit the venue. Please remember that smoking, eating, drinking, and recording devices of any kind are not allowed in the theatre. As a courtesy to patrons and performers, make sure electronic devices remain silent and inoperable. A disco ball lighting effect, chemical haze and fog, and theatrical weaponry are used during this production.

THE MUSIC

Come Gather Sons of England
copyright Anthony Wilkin 1902
original music by Anne Torsiglieri

A Boy's Best Friend
copyright Joseph D. Skelly 1897

Cloud Nine
text and lyrics by Caryl Churchill
original music by Brian Granger

NOTES FROM THE DIRECTOR

“There came a time when the risk to remain tight in the bud was more painful than the risk it took to blossom.”

~ Anaïs Nin

The search for and acceptance of one's own unique identity is a valiant and worthwhile quest, however terrifying. Though our world has come a long way toward acceptance of this very human mission, we need only read the news to see we still have a long way to go in this regard. There are still strong movements, both societally and personally that seek to restrict and demonize the expression of one's true and noble self.

As we witness Churchill's beautiful and flawed characters as they struggle on their journeys, we are encouraged on our own paths toward self-realization.

Here's to the world becoming a more fertile garden.

- Anne Torsiglieri, Director

NOTE FROM THE DRAMATURG/ASSISTANT DIRECTOR

One of the most unique and celebrated aspects of Caryl Churchill's *Cloud 9* is her bending of time. One hundred years of actual time passes between the first and second acts, from 1879 to 1979, but only twenty-five years of "character time"—that is, the characters only age 25 years. This original time frame allows us to see how much has changed—and how much has stayed the same—between the Victorian Era and the social upheavals that have shaped our own time. Between these two, arguably the most important difference for both these characters and our own lives is the difference between a world of proscription, where rules for how to live are always handed down by others, and a world of personal freedom and choice.

The Victorian Era, during which Act I takes place, was a time dominated by proscription. It was the age of Empire, in which Britain and other European nations exported their values and ideas about how to live to practically all the rest of the world—frequently reinforcing their notions of morality, civilization, and progress through violent conquest and corporeal punishment. Britain's own people, as Caryl Churchill so eloquently shows, were no less subject to these strict rules or the severe punishments inflicted on those who broke them. These behavioral rules extended to all aspects of life, but were nowhere more severe than in the realm of sex and gender roles. The Victorians held that women were to be docile, innocent, nurturing, sensitive, and weak while men were to be strong, robust, judicious, protective, and dominant. Sex, that rarely-discussed phenomenon of human life, was to be employed only within the bonds of matrimony, for the production of children, the building of a family, and the continuation of the Empire. All in all, it was a time in which lives that were not lived according to the proper proscriptions were subject to misery and shame.

The 1970's, on the other hand, was a time in which personal freedom was celebrated and explored. Riding on the heels of the many social justice movements of the 1950's and 60's, it was a time for rejecting received wisdom (which had often turned out not to be so wise) in favor of personal exploration. In the realms of sex and gender, the Women's Liberation Movement and Gay Liberation Movement were in full swing, challenging old ideas about the restrictions of physical body type on behavior, temperament, and sexual practices. In an era after penicillin (which brought to an end the era of gruesome death due to syphilis) and the birth control pill but before the outbreak of HIV/AIDS, the time was ripe for alternative explorations of sexuality that had been dangerous and tightly controlled before. In the second act, characters who have been restricted and dictated to all their lives have the chance to break free and live as the people they are in multiple ways.

Yet shadows of the past still linger—the colonial project continues in Belfast, and characters who wish to shake off gender roles find themselves inhibited by beliefs they perhaps didn't even know they held. Ultimately, it is up to each audience member to make sense of Churchill's time-bending picture, and to draw their own judgments on how far we have progressed and how far we still have to go.

- Rachel Wolfe, Dramaturg/Assistant Director

Caryl Churchill (Playwright) is one of Europe's most celebrated contemporary playwrights. Born in London, England in 1938 and educated at Trafalgar School for Girls in Montreal, Canada, and Oxford University, Churchill began her playwriting career with award-winning student dramas such as her early work *Downstairs* (1958). After college, Churchill continued to gain fame as a playwright through her many productions of radio and television plays for the BBC, eventually becoming the resident dramatist at the Royal Court Theatre from 1974-75. Following this triumphant return to stage plays, Churchill began working closely with the Joint Stock Theatre Company, with whom she has spent most of her playwriting career, and with Monstrous Regiment, a feminist theater group. The 1979 production of her play *Cloud 9* with the Joint Stock Theatre Company gained Churchill international fame, and it remains her most famous play to date. Along with her plays *Top Girls* (1982) and *Serious Money* (1987), *Cloud 9* represents one of the four Obie Awards that Churchill has received throughout her career (the fourth being an award for sustained achievement presented to Churchill in 2001).

Anne Torsiglieri (Director) has been seen on Broadway in *Top Girls*, *Parade*, *Blood Brothers* and *Miss Saigon* as well as in the National Tour of *Les Miserables*. Off-Broadway and regionally she's performed at theatres which include Manhattan Theatre Club, Second Stage, Playwrights Horizons, The Women's Project, Ensemble Studio Theatre, NY Stage and Film, The Working Theatre, The York Theatre, Berkeley Rep, Williamstown Theatre Festival, McCarter Theatre, Baltimore Center Stage, The Huntington, The Eugene O'Neill Theatre Festival, Sundance Theatre Lab, Great Lakes Theatre Festival, Cleveland Playhouse and The Arizona Theatre Company. Directors she's worked with include Hal Prince, Mark Brokaw, Michael Mayer, Diane Paulus, James Macdonald, Marion McClinton, Irene Lewis, Connie Grappo, Mark Linn-Baker, Peter Hackett, Michael Langham, Eileen Myers, Susan Fenichel, David Wheeler and Victoria Bussert. Anne was given DramaLogue and Garland awards for her portrayal of Catherine Sloper in *The Heiress* (Berkeley Rep). She had the great pleasure of creating the role of Clara in the world-premier of *Marty* (The Huntington), playing opposite John C. Reilly, directed by Mark Brokaw and created by the legendary Charles Strauss, Lee Adams and Rupert Holmes. Recent television and film include "Law & Order", "Kidnapped", "Vanessa", "Gossip Girl" and the award winning "Albert Schweitzer: Called to Africa" (Gabriel and Telly Awards). Anne is a graduate of Princeton University and the Juilliard Drama Division and has studied at the Vilnius Conservatory in Lithuania. She's taught acting at Princeton University, Dartmouth College, Stella Adler, The Actors Center, The New School and the Acting Conservatory at SUNY Purchase. She is a Fox Fellow, a member of The 52nd Street Project and a member of The Workshop Company. Anne is currently an Assistant Professor in the Dept. of Theater and Dance at UCSB, where she is thrilled to have performed in the world-premier of Sheri Wilner's *Kingdom City* (a "Launch Pad" production) under the direction of Risa Brainin. Thank you to all the amazing artists who've brought this play to life here at UCSB. And a special thanks to my family for their support.

Anne McMeeking (Scenic Designer) Anne's focus on Scenic Design and Art began many years ago along with her love of drawing and painting; leading to the pursuit of her Bachelor's Degree in Dramatic Arts from UCSB in 2005, and a MFA in Theatrical Design from The University of Texas at Austin in 2011. Anne has designed scenery for premier productions of Frances Ya-Chu Cowhig's "Lidless" and Kimber Lee's "FIGHT", as well as for various productions for UT Austin and Penfold Theatre Company. She is extremely pleased to be back at her Alma Mater and to be involved with this production. Anne is currently working as a freelance designer and painter in Austin Texas and will be returning to live the good life in southern California this spring. To see more of her work visit her at www.annemcmeeking.com

Ann Bruice (Costume Designer) Recent UCSB theater design credits include: *Hamlet*, *She Stoops to Conquer*, *How I Learned to Drive*, *Iphigenia 2.0*, *Kingdom City*, *Rabbit Hole*, *Seagull*, *Reckless*, *Plumfield Iraq*, *Idiot's Delight*, *Woyzeck*, *By the Bog of Cats* and *Pentecost*. UCSB dance designs include Christopher Pilafian's *Oracle*, *Circuits*, *Dance For An Unknown Occasion*, *Between Thoughts*, Kiara Kinghorn's *Follow Me*, *Moon*, and co-designing Christina McCarthy's *Love*, *Petrushka*. Locally she has designed *Night of the Iguana*, *All My Sons* and *Driving Miss Daisy* (Ovation Nominee) for the Rubicon Theatre, as well as *Enchanted April* and *The Beard of Avon* (Indy Award) for Santa Barbara City College Theatre Group. Recent design credits include: *Take Me Out* for Ensemble Theatre Company, *A Christmas Carol* for The Granada, and *Dancing Here Now* for Santa Barbara Dance Theatre. Regionally and nationally Ann has designed 17 productions for South Coast Repertory

including *Philadelphia Story* and *You Can't Take It With You* (Los Angeles Drama Critic's Circle Awards), *Hay Fever*, *Blithe Spirit* and *New England* (Drama Logue Awards). Ms. Bruce has also designed for The Mark Taper Forum, American Conservatory Theater, Pasadena Playhouse, Los Angeles Theater Center, Manitoba Theater Center, San Jose Repertory, New Mexico Repertory, Philadelphia Theater Company, and the Grove Shakespeare festival. Ann spent five seasons (110 episodes) designing the TV series *Babylon 5*, garnering an International Cult Television Award. She holds an M.A. in Drama from UCSB and an M.F.A in Costume Design from Cal Arts, has taught at both UC Irvine and UCSB, is a member of both USA and CDG. Ann is most rewarded by the gift of raising her inspiring son Michael.

Vickie J. Scott (Co-Lighting Designer) has created designs for dance, theater and themed entertainment throughout the US and abroad. She is also the Director of the Design Program in the Department of Theater and Dance.

Andrew Schmedake (Co-Lighting Designer) is a graduating senior in UCSB's design program. Having previously worked as an assistant lighting designer to the department's productions of *Hamlet* and *She Stoops to Conquer*, he is overjoyed to continue to work on the UCSB stage. Prior credits include dance lighting designs for the dance pieces *What Did She Do Wrong?*, *Muutos*, and *(Chican@) Pieces of Our People*. Look for his upcoming work in the department's Fall Dance Concert, as well as at Center Stage Theater for Nebula Dance Company in early 2012.

Jim Connolly (Composer/Musical Director/Sound Designer) writes music for the Gove County String Quartet, Lit Moon Theatre, and some other things. From time to time he has received Santa Barbara *Independent Theater Awards* and has been commissioned to write for theaters far, far away. Macedonia may be one of those places. He is currently working on a pop music project with Colter Frazier and Anna Abbey. Soon he will be rich!

Brian Granger (Composer, *Cloud Nine*) holds two MFA degrees (from Ohio State University and NYU/Tisch School of the Arts, respectively) and is currently a 4th year PhD student in the UCSB Department of Theater and Dance. His dissertation-in-progress--under the direction of department professors Christina S. McMahon (Chair), William Davies King, and Black Studies/English professor Stephanie Batiste---

explores the representations and realities of place, race and labor in African-themed Broadway musicals. As a songwriter and composer he has had work commissioned from both OSU and Denison University, scored original music for the Columbus-based theater group Total Theatre, Inc., was awarded a Greater Columbus Arts Council grant to complete his rock opera "Dierdre" (based on the Irish legend of the same name), and--as songwriter and member of the professional cappella group Throat Culture, has been featured with Throat Culture as musical guests on NPR's "A Prairie Home Companion" with Garrison Keillor.

Rachel Wolfe (Assistant Director/Dramaturg) is a second-year M.A./Ph.D. student in the Theater and Dance Department. Her former UCSB credits include *Fast Food at the Speed of Death* (translator), *The Office* (director), and *She Stoops to Conquer* (dramaturg). Prior to coming to UCSB, Rachel received her B.A. in Theater Arts and Spanish from the University of Puget Sound, where her directing and dramaturgy credits included *The Gene Pool* (director), *Yo también hablo de la rosa* (director), *Under Lubianka Square* (director), and *Raised in Captivity* (dramaturg). Rachel is also a co-founder of Handwritten Productions, a Seattle-based theater company, with which she directed Shakespeare's *Troilus and Cressida*, the company's inaugural production, in 2010.

Joel Rivas (Stage Manager) is currently a junior here at UCSB. He is a Theater major with a concentration in directing. Previous shows he's been involved in include: *Hamlet* (ASM), *Biederman's Match* (ASM), *Iphigenia 2.0* (ASM), *The Trojan Women* (ASM), and *Rabbit Hole* (Crew). He would like to thank Annie for the honor of being a part of such an edgy and wonderful production. He is glad to work with Rachel, his fabulous cast, and his wonderful ASM, Michelle. He would also like to thank those who have helped him to get to this point: Susan, Megan his mentor, his Mom, Sister, Sasha, Rocio, Abraham, Joel Munoz, and Gary.

CAST BIOGRAPHIES

Garrett Ward (Harry Bagley/Martin) is a senior receiving his BFA in acting. This past summer he went drag as Mistress page in Shakespeare in the Park's production, *Scary Wives of Windsor*, and recently appeared in the The Proboscis Radio Theater's drama, *Cannibalism*. Past roles at UCSB include Marcellus and Osric (*Hamlet*), Silva Vicarro

(*27 Wagons Full of Cotton*), and Bobby Beausoleil (*True Love*). 'Gramps' is a member of the long form improv group SKETCH 'N' SNIFF and the Production Manager for Mask & Scroll. Look out for student run productions later this quarter. *Cloud Nine* marks Garrett's first appearance in the PAT. As a performer, he owes everything to those who have been a part of his life-particularly his senior class' Sweigs, Big E, Bruno, Plando, his mentors, and his eccentric family. He is grateful to all those who have helped out in this production, especially Joel, Rachel, Michelle, and his fellow cast. He would like to thank Annie for her honesty and inspiration.

Brittany Carriger (Ellen/Mrs. Suanders/Lin) is a Senior in the BFA Acting program. You may remember her from *The House of Bernard Alba*, as the servant, *Reverse Transcription* as Ottoline, The Chorus Leader in *Biederman's Match* And Herself in her solo performance, *The Parts I've Played*, Which she had the honor to perform in Los Angeles this summer. She sends thanks to the Lover of her soul, Her mommy, her daddy, and her sisters Jasmin and Aliya, Annie, Rachel, Joel, This Amazing Cast Caryl Churchill, Poordog Group and Bruce to whom she owes a lot of this. Miss you.

Brian Bock (Clive/Gerry) is an eccentric, ectomorphic Theater major in his fourth and final year at UCSB. He has hitherto appeared in *Scary Wives of Windsor*, *Hamlet*, *She Stoops to Conquer*, *True Love*, *Romeo and Juliet*, and *McBeth!* at UCSB. He would like to thank Annie for her inspiring (and often hilarious) direction and infectious passion; Rachel for knowing everything and not acting like it; the cast for its brilliance and cohesion; and mutti and vati for giving him a sense of self. He hopes this raucously profound play touches you (no pun intended) as much as it does him.

Allie Granat (Edward/Victoria) is a senior in the BFA. Most recently she has had the pleasure and joy of performing in *Measure for Measure* as Lucio, *The Scary Wives of Windsor* as Mistress Quickly, and *How I Learned to Drive* as Teenage Greek Chorus. Allie is returning to the PAT with *Cloud 9* and could not be happier. Words cannot adequately describe the gratitude and appreciation she feels for being a part of this magnificent play. Thank you to Carol

Churchill's brilliant words and the outstanding and supportive direction from Annie. Annie beautifully and seamlessly helped guide us on this powerful journey of finding the truth with a capital T. More thanks to Rachel, Joel for his dedication and hard-work, Michelle, the cast of crazy talented actors who are her family and supported her every step of the way, and to her incredible and unwavering family and friends. "It'll be fine when you reach Cloud 9".

Hasmik Anna Saakian (Maud/Betty) would like to thank Anne Torsiglieri for this truly beautiful opportunity to dissect the lives of two incredibly intriguing and inspirational women. She would also like to thank her mother, Astkhik Dzhambaryan Saakian for her unwavering support throughout this challenging and rewarding experience.

Andrew Fromer (Joshua/Cathy/Soldier) is a senior in the BFA Acting program here at UCSB. He is beyond thrilled to be a part of this wonderful production and would like to thank Annie and congratulate her on her mainstage directorial debut. Being a part of this production has been a truly wonderful experience for him and he would like to thank the whole cast and crew for all of their hard work. Andrew was most recently seen as Rosencrantz in *Hamlet*, directed by Irwin Appel and as Willy in *Biederman's Match*, directed by Risa Brainin.

Dylan Hale (Betty/Edward) is a senior in the BFA, most recently seen as Grover, et al in *On the Verge*, Tony Lumpkin in *She Stoops to Conquer*, Red Dicks in *True Love*, and Capulet in *Romeo and Juliet*. He would like to thank the cast and crew for bringing the world of this fantastic play to life, and to Annie for letting him inhabit said world. As always, love to the family. For anyone who has ever felt out of place or alone - for everyone.

ACKNOWLEDGEMENTS

Josh Nelson, UCSB Learning Resources
Matt, Woodstocks Pizza
Jay Scheidemen, IVPRD

Special thanks to Michael Bernard,
Edna and Arthur Torsiglieri, the
Department of Theater and Dance,
Simon Williams, Risa Brainin,
Jeff Mills, Rachel Wolfe, Brian Granger,
Christopher Pilafian, Joel Rivas

In memory of Stanley Glenn, Professor Emeritus

DEPARTMENT OF THEATER AND DANCE

CHAIR
Simon Williams

VICE CHAIR/DIRECTOR OF DANCE
Christopher Pilafian

DIRECTOR OF PERFORMANCE/
ARTISTIC DIRECTOR, LAUNCH PAD
Risa Brainin

DIRECTOR, BFA ACTOR
TRAINING PROGRAM
Irwin Appel

SR PUBLIC EVENTS
MANAGER, ADMINISTRATION
Eric S. Mills

PRODUCTION MANAGER
Susan L. McMillan

TECHNICAL DIRECTOR
Steven Gerlach

THEATRE PRODUCTION
SUPERVISOR, COSTUMES & MAKEUP
Renita Davenport

SR WARDROBE TECHNICIAN
Kake Boucher

THEATRE PRODUCTION
SUPERVISOR, LIGHTING & SOUND
Steve Cooper

THEATRE PRODUCTION SUPERVISOR,
SCENERY AND PROPERTIES
Jamie Birkett

SR SCENE TECHNICIAN
Camren Wakefield

HOUSE MANAGER
Megan Sweigert

TICKET OFFICE CASHIERS
Brittney Eugenio, Angelina Huynh Nguyen

PROMOTIONAL DESIGN
Eric S. Mills, Anne Torsiglieri, Janet O'Neill,
Anne McMeeking

PROMOTIONAL PHOTOGRAPHY
David Bazemore

CLOUD NINE

ASSISTANT STAGE MANAGER
Michelle Baek

SCENIC

ASSISTANT DESIGNERS
Harrison Haug, Sharon Rosenberg

RUN CREW
Morgan Altenhoff, Stacey Brizeno, Daniel Prado

TECHNICAL ASSISTANT
Reed Peck-Kris

SCENIC PRACTICUM
Alexis Cary, Quinlan Fitzgerald, Erica Flor,
Isaac Villa Remijio, Sharon Rosenberg,
Alexandra Sabolch, Dani Ziff

COSTUMES

PRODUCTION ASSISTANT
Alisha Luxton

WARDROBE SUPERVISOR
Joyelle Ball

WARDROBE CREW
Bianca Beloiu, Jae Hyun Jung, Hui Yu "Anne"
Lu, Katrina Rabusin, Joannekris Reyes-Ortiz

STITCHERS
Bianca Beloiu, Kake Boucher, Janet O'Neill

COSTUME PRACTICUM
Lande Asiru, Nika Burnett, Tahnee Cadrez,
Christian Campos, Kali Deming, Rebecca
Gilbert, Kalila Griffith-Strassner, Jo Lee,
Seung-hyun Lee, Philip Lindsey, Victoria
Pash, Joannekris Reyes-Ortiz, Joel Rivas,
Ronit Roodman, Megan Sweigert

LIGHTING/SOUND

ASSISTANT DESIGNERS
Harrison Haug, Spencer Michaels

LIGHT CONSOLE OPERATOR
Isaac Villa Remijio

SOUND CONSOLE OPERATOR
Melissa Steritz

TECHNICAL ASSISTANTS
Spencer Michaels, Andrew Schmedake, Megan
Sweigert, Jimmy Thomason, Trevor Wade,
Garrett Ward

LIGHTING PRACTICUM
Christine Brandt, Stacey Brizeno, Sandra
Hernandez, Eric Higinbotham, Jo Lee, Jennifer
Luan, Monica Moe Mulvany, Irene Yen