

# ARTS

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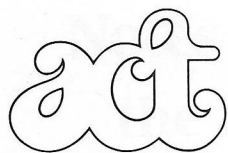
L I N E

Volume I, No. 6

October, 1983







# A Contemporary Theatre

**Gregory A. Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

presents

## Cloud 9

**by Caryl Churchill**

September 22—October 13, 1983

<b>Director</b>	Jeff Steitzer
<b>Set Designer</b>	Bill Raoul
<b>Costume Designer</b>	Sally Richardson
<b>Lighting Designer/ Technical Director</b>	Phil Schermer
<b>Stage Manager</b>	Bonita M. Ernst

### ACT I

Africa, 1880

### ACT II

London, a hundred years later  
... but for Betty's family only 25 years have passed.

*There will be one 15-minute intermission.*

*Cloud 9* is presented by special arrangement with Samuel French, Inc., and by special arrangement with Michel Kleinman Productions. Its original New York production was directed by Tommy Tune and produced by Michel Stuart and Harvey J. Klaris; associate producer, Mark Beigelman.

*Cloud 9* title song by Maury Yeston.

Incidental music by Maury Yeston and Denny Randell.

Music recordings—Executive Producers: Denny Randell & Richie Havens

Producers: Denny Randell & Maury Yeston

Artist: "Time Vacuum"

Additional sound design/musical direction for ACT: David Hunter Koch

**THE CAST,**  
in order of appearance

**ACT I**

<b>Clive</b>	Rex Rabold
<b>Betty</b>	Bill O'Leary
<b>Joshua</b>	Richard Riehle
<b>Edward</b>	Nina Wishengrad
<b>Victoria</b>	as herself
<b>Maud</b>	Peggy Schoditsch
<b>Ellen/Mrs. Saunders</b>	Jeanne Paulsen
<b>Harry Bagley</b>	Keith Langsdale

**ACT II**

<b>Betty</b>	Peggy Schoditsch
<b>Edward</b>	Rex Rabold
<b>Victoria</b>	Nina Wishengrad
<b>Martin</b>	Keith Langsdale
<b>Lin</b>	Jeanne Paulsen
<b>Cathy</b>	Richard Riehle
<b>Gerry</b>	Bill O'Leary

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.

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## Passion and Politics in the British Empire

### A Selective Chronology

1842 Sir Richard Burton, explorer and translator of Eastern languages, begins study of sexual customs in India. His writings are later burned by his wife.

1847 William Acton, eminent scientist, asserts that it is a "vile aspersion" to suggest that women feel sexual pleasure.

1850 Signs posted in London; "Beware of Pederasts! They usually gather near the picture shops and have effeminate appearance, fashionable clothing, etc."

1877 Britain assumes control of Transvaal, a republic in Africa, despite protests from the Boer residents.

1879 Queen Victoria denies the need for legislation condemning "passionate friend-

ships" between women, asserting that, in fact, "women don't do such things."

1881 The first Boer uprising ends in defeat for Britain.

1889 Scandal in London: Homosexual "play house" raided, clientele include members of the royal family.

1902 The Boer invasion of British territories results in two-year war and final defeat of the Boers.

1903 "Fighting Mac" MacDonald, hero of the Boer war, shoots himself in Paris on his way home to face charges of sexual conduct with Singaporean males.

1918 Women receive right to vote in Britain.

1928 Novel *Well of Loneliness*, which takes love between women as one of its themes, is published and censored.

1951 Two British foreign officers defect to the Soviet Union. Innuendo regarding their sexuality inspires wave of repression against alleged homosexual men, including arrest and trial of 1,685 men in 1952 including Lord Montague, writers Rupert Croft-Cooke and Peter Wildebloode, and actor John Gielgud.

1967 After ten years of debate, Parliament decriminalizes sex between consenting adults in private.

1978-79 Caryl Churchill writes *Cloud 9*.

1982 Lady Di has a baby boy.

1983 In the USA, a former colony, Academy Award nominations go to performances as: a homosexual female impersonator; a woman playing a man playing a woman; a heterosexual male who finds work only after impersonating a woman; a transsexual sports figure. The film most honored is a British film about the rise of Indian nationalism over colonialism.

# Notes about the Play

From Director Jeff Steitzer

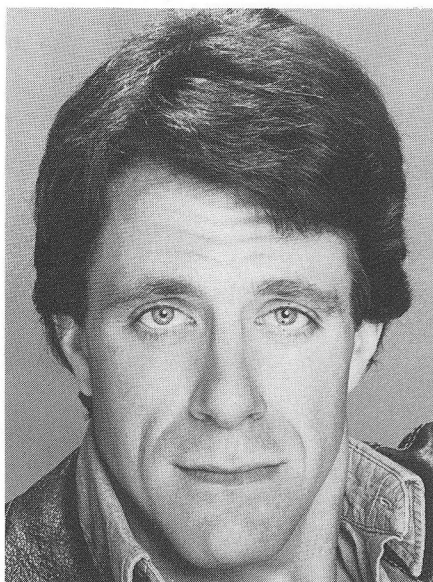
In her book *Sexual Politics*, Kate Millett analyzes Jean Genet's view of the interrelationship of male sexual supremacy and political oppression. This excerpt might equally well apply to Caryl Churchill's *Cloud 9*:

Taking the fundamental human connection, that of sexuality, to be the nuclear model of all the more elaborate social constructs growing out of it, Genet perceives that it is in itself not only hopelessly tainted but the very prototype of institutionalized inequality. He is convinced that by dividing humanity into two groups and appointing one to rule over the other by virtue of birthright, the social order has already established and ratified a system of oppression which will underlie and corrupt all other human relationships as well as every area of thought and experience.... In Genet's analysis, it is fundamentally impossible to change society without changing personality, and sexual personality as it has generally existed must undergo the most drastic overhaul.

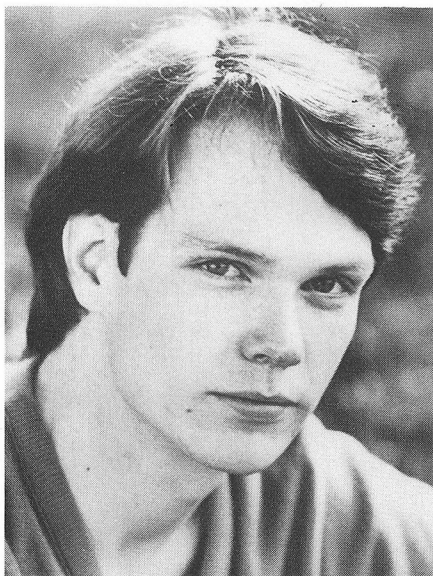
*Cloud 9* began in workshops "set up to explore a wide range of sexual politics and experience, preferences, too," according to its author, Caryl Churchill. "The whole second act was developed in rehearsals." Its first full production was at London's Royal Court Theatre, followed by its current, award-winning stand at Off-Broadway's Lucille Lortel Theatre. Prior to ACT's presentation, *Cloud 9* will have been staged in Los Angeles and San Francisco.

## WHO'S WHO

**KEITH LANGSDALE** (*Harry/Martin*) makes his Northwest debut in this production. His work on stage has ranged from "Cleante" in the Lincoln Center presentation of *Tartuffe* and the lead in *Fireflies* at Off-Broadway's Nat Horne Theater to roles at several resident and stock theatres. Among his credits are "Chris" in *Division Street* at Baltimore's Center Stage, "Lucentio" in the Los Angeles Shakespeare Festival's *The Taming of the Shrew*, "Parolles" in *All's Well That Ends Well* and "Polixenes" in *The Winter's Tale* at The Berkeley Shakespeare Festival, and "Neal" in the world premiere of *Homesteaders* at the Capital Rep. On television he has appeared on "Barney Miller," "Bosom Buddies," "House Calls," and "One Life to Live." Keith's work in feature films includes *Clonus* and the lead in the award-winning *The Man Who Read Books*.



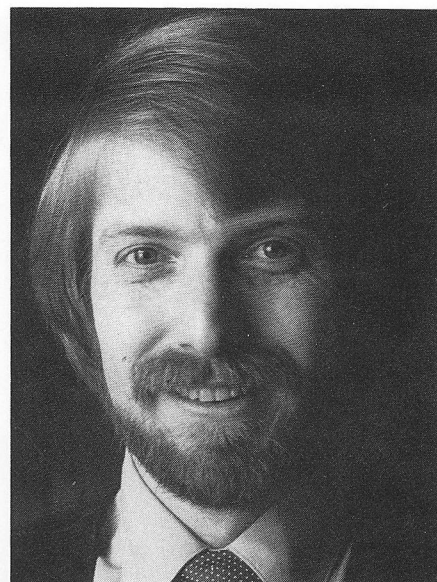
Keith Langsdale



William O'Leary



Jeanne Paulsen



Rex Rabold

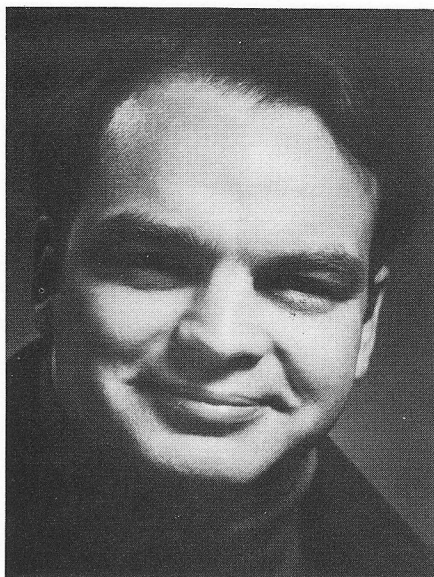
**WILLIAM O'LEARY** (*Betty/Gerry*) returns to ACT after playing "Charlie Then" in *Da*, our 1982 season opener. A graduate of the University of Washington's Professional Actor Training Program, Bill was most recently seen at The Empty Space Theatre as "Jamie" in *Filthy Rich*. Originally from Chicago, he spent two seasons with the Illinois Shakespeare Festival, playing such roles as "Dromio of Syracuse" in *The Comedy of Errors* and "Lysander" in *A Midsummer Night's Dream*. He is certified with the Society of American Fight Directors and counts as his favorite characters the title roles in *When You Comin' Back*, *Red Ryder?* and *Romeo and Juliet*.

**JEANNE PAULSEN** (*Ellen/Mrs. Saunders/Lin*) makes her Seattle debut in this production. For the past three years she has acted with The Oregon Shakespearean Festival, where her many appearances include "Irene Molloy" in *The Matchmaker*, "Kitty Carberry" in *Spokesong*, "Amy" in *Wings*, "Margaret Morley" in *Artichoke*, "Julia" in *Two Gentlemen of Verona*, "Lady Percy" in *Henry IV, Part 1*, and "Maria" in *Twelfth Night*, as well as roles in *Wild Oats*, *Richard II*, *Juno and the Paycock*, *Coriolanus*, and *Inherit the Wind*. Jeanne also has performed at PCPA in Santa Maria, California, and with the Denver Center Theatre Company in their recent production of *Waiting for Lefty*.

**REX RABOLD** (*Clive/Edward*) had a five-year tenure with The Oregon Shakespearean Festival before joining the Seattle theatre community. While in Ashland, he appeared in 22 productions, including *King Lear*, *As You Like It*, *Macbeth*, *Seascape*, *A Taste of Honey*, *Tartuffe*, and *Brand*. In Seattle, he has performed in *Bent* at The Empty Space and in *Hay Fever* at Intiman, as well as in the "Sundays at Jake's" program for The Seattle Repertory Theatre. Last season at the Tacoma Actors Guild, Rex played "Alfredo Amoroso" in *Filumena*, and he recently appeared in *Side By Side By Sondheim* at the Oregon Contemporary Theatre. His tele-

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Richard Riehle

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vision credits include "Malvolio" in *Twelfth Night*, a role he repeated for Pioneer Memorial Theatre in Utah. He holds a bachelor's degree from Western Oregon State College and a master's degree from the University of Idaho.

**RICHARD RIEHLE** (*Joshua/Cathy/Soldier*) was last seen at ACT as "Bob Cratchit" in the 1981 and 1982 productions of *A Christmas Carol*. Since then he has toured Alaska as "Count Gregor" in *Fools for The Alaska Repertory Theatre* and has been seen in several Seattle-area productions. Among these are "Schwartz" in *The Front Page* at The Seattle Rep, "Hans" in *Through the Leaves* and "Henry 'Pig' Duval" in *Filthy Rich* at The Empty Space, and most recently "Baboon" in Intiman Theatre's *In the Jungle of Cities*. Richard also spent several seasons with The Oregon Shakespearean Festival and at PCPA. Earlier this year he directed *Six Characters in Search of an Author* for the PATP at the University of Washington.

**PEGGY SCHODITSCH** (*Maud/Betty*) returns from Peterborough Players in New Hampshire, where she was seen in the world premiere of Donald Hall's *Ragged Mountain Elegies*. She was seen on our mainstage earlier this season in *The Dining Room*, and previously played "Emma" in the Tacoma Actors Guild presentation of *Betrayal*. In New York Ms. Schoditsch created the role of "Beatrice" in the Off-Broadway production of *Modigliani*. For two seasons she was a member of the company of The Guthrie Theatre in Minneapolis, where her many roles include "Mrs. Gibbs" in *Our Town*, "Amelia" in *Wild Oats*, "Violet" in *The Tavern*, and "Mrs. Cratchit" in *A Christmas Carol*. Prior to that she toured nationally and internationally with the National Theatre of the Deaf and appeared with such theatres as A. C. T. in San Francisco, the California Actors Theatre, and the Pacific Conservatory for the Performing Arts. Her television appearances include a guest role on "Sesame Street" and the PBS special "Who Knows One."



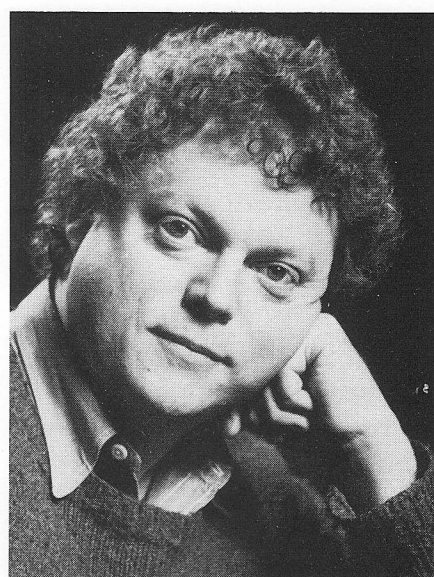
Peggy Schoditsch



Nina Wishengrad



Jeff Steitzer



Bill Raoul

**NINA WISHENGRAD** (*Edward/Victoria*) left New York for Seattle in 1978 to appear in *Fiddler on the Roof* and *Zorba* at the Cirque Dinner Theatre, and has been here ever since. She has appeared in numerous productions here at ACT, including *The Water Engine*, *Wings*, *Buried Child*, *A Wrinkle In Time*, and *A Christmas Carol*. At The Seattle Repertory Theatre she was seen in *Strider* and *Major Barbara*, as well as several of the "Sundays at Jake's" readings. In addition to her stage work, Nina has built a career as a writer, producer, and voice talent of broadcast commercials. She holds a BFA in directing from Carnegie-Mellon University.

**DIRECTOR JEFF STEITZER** is making his ACT directing debut with *Cloud 9*, although his productions have been seen extensively in the Seattle area. Among his directing credits are *Illuminatus!*, *Gossip*, and *Paranormal Review* at The Empty Space; *Bay City Blues* at Bathhouse Theatre; and *Guys and Dolls* at the Palace Theatre. As Associate Artistic Director of The Empty Space this past season, he directed *Filthy Rich* and a new adaptation of *Tartuffe*. He is the recipient of two Twin Cities Drama Critics' KUDO Awards for his direction of *How the Other Half Loves* and *Tartuffe* at the Actors Theatre of St. Paul. In 1981 he served as an N.E.A. Directing Fellow at The Guthrie Theatre. As an actor, Jeff has performed in numerous roles, including "Henry" in ACT's 1979 production of *The Fantasticks*, "Donny" in *American Buffalo*, *The Amazing Faz*, and most recently the vicious "Queen Dusty Butts" in the *Ming the Rude* trilogy. Jeff currently is Associate Artistic Director at the Seattle Children's Theatre (formerly Poncho Theatre).

**SET DESIGNER BILL RAOUL** was ACT's technical director for its first season and has designed more than 20 productions for our mainstage. His most recent work here was our 1981 production of *Night and Day*. Prior to that his credits here include *Wings*, *Waiting*

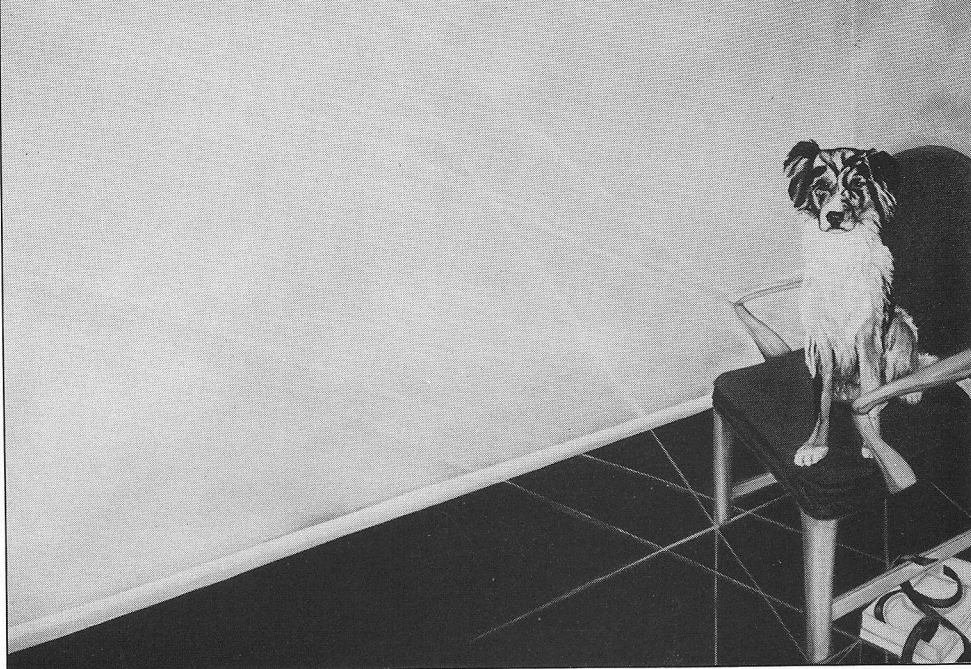
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## Art in the Lobby

In 1983 ACT continues its policy of providing space in its upper lobby to individual artists. ACT feels this gives our audience a chance to view new visual art work, enhances their theatre experience, and affords ACT the opportunity to be of public service to the greater arts community. Purchases of Art in the Lobby directly benefit the theatre.

During the run of *Cloud 9*, we present the works of **Susan R. Lytle, J. Kyle-Dietrich,** and **Andrew Johnston.** Ms. Lytle and Ms. Kyle-Dietrich are both Seattle painters. Mr. Johnston currently lives in Eugene, Oregon, and works primarily with pastels. Additional information on these artists is posted near their works in the upper lobby.

To purchase art work on display, contact the House Manager or call the ACT Office at 285-3220.



From top to bottom: "Timberwoods—Miles to Go," by J. Kyle-Dietrich; "Friends," by Susan R. Lytle; "Untitled," by Andrew Johnston.



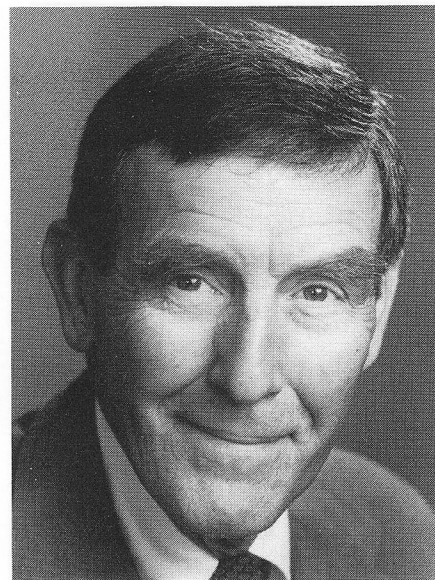




Bonita M. Ernst



Sally Richardson



Gregory A. Falls

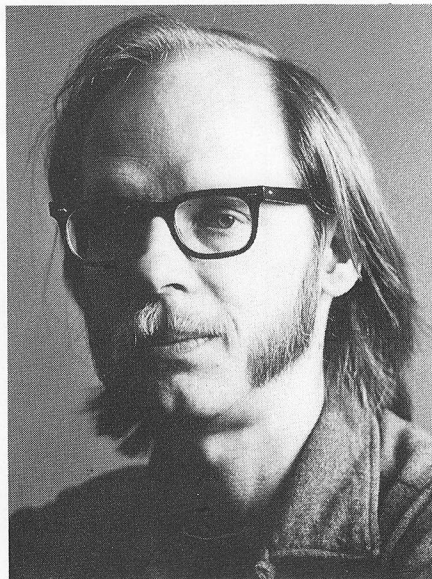
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For *Godot*, *A Delicate Balance*, *The Fantasticks*, *Plaza Suite* and others. Bill is a graduate of the University of Washington and currently an associate professor at the University of Montana. For nine years he has served as resident designer for The Montana Repertory Theatre. With over 200 designs to his credit, Bill also wrote a handbook on designing and constructing stock scenery.

**COSTUME DESIGNER SALLY RICHARDSON's** work has been seen in numerous productions here at ACT, including *Waiting for the Parade*, *Fanshen*, *The Shadow Box*, *The Club*, *Ladyhouse Blues*, *Boccaccio*, *The Resistible Rise of Arturo Ui*, and others going back to 1971. She last worked with director Jeff Steitzer in the trilogy production of *Illuminatus!* at The Empty Space. At The Seattle Repertory Theatre last year she designed costumes for *Death of A Salesman*. At The Empty Space her credits also include *Bent*, *Fefu and Her Friends*, *Agnes of God*, and *We Won't Pay! We Won't Pay!*, among others. Sally also designed *Desire Under the Elms* and *The Rivals* for Tacoma Actors Guild. In addition to her freelance design work, last year she was a guest lecturer in costume design at the University of Washington.

**LIGHTING DESIGNER PHIL SCHERMER** is ACT's Producing Manager and Technical Director. In the past 17 years his lighting design credits have included *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many others. At The Empty Space Theatre, he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas and Vi*. He also has designed lighting for The Seattle Repertory Theatre and its 2nd Stage and sets for ACT, the 2nd Stage, and The Empty Space.

**STAGE MANAGER BONITA M. ERNST** returns for her second season here at ACT.



Phil Schermer



Susan Trapnell Moritz

Last year she stage managed *Da*, *Waiting for the Parade*, *The Greeks*, and *A Christmas Carol*. She is an M.F.A. graduate of California Institute of the Arts and has stage managed in theatres up and down the West Coast. Among the theatres she has worked with are The Seattle Repertory Theatre, The Empty Space, the Mark Taper Forum and Westwood Playhouse in Los Angeles, the Globe Theatre in Hollywood, and the Old Creamery Theatre in Iowa.

**ADMINISTRATIVE MANAGER SUSAN TRAPNELL MORITZ** came to ACT from two years as general manager of Dance Theatre Seattle, where previously she served as educational director. Her work experience ranges from a stint in Paris as UNESCO bilingual aide to writing and editing positions in the Washington, D.C., area. She worked with the National Urban League and also taught English to youngsters in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina and has completed her M.A. coursework in dance education at George Washington University. She also attended the University of Lyons in France.

**PRODUCING DIRECTOR GREGORY A. FALLS** is the founder of A Contemporary Theatre. He has directed more than fifty productions here, including *The Greeks*, *Catholics*, *Getting Out*, *Fanshen*, *Henry IV Part 1*, and *Ballymurphy*. He also created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie and original scripts of *Aladdin and the Magic Lamp*, *The Forgotten Door*, *A Wrinkle In Time*, *The Pushcart War*, and *Ali Baba and the Forty Thieves*. For ten years, Mr. Falls was Executive Director of the U.W. School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

## A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109  
Located at 1st Ave. W. & W. Roy St.  
Box Office: (206) 285-5110  
Administrative Offices: (206) 285-3220

**Gregory A. Falls**, Producing Director

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Assistant House Manager ..... **Kasey Meier**  
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Tailor ..... **Jimmy Wauford**  
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**Jorie Wackerman**  
Assistant Lighting Designer ... **Mary Schuster**  
Properties Manager ..... **Nancy Provence**

## THANK YOU!

ACT wishes to thank the following for their assistance:

Steve Klein  
Nancy Lane, dialect consultant  
Robert Loper  
Richard Seyd  
Roupen Shakarian

## RAFFLE RAFFLE RAFFLE RAFFLE RAFFLE RAFFLE

There are **prizes galore** to be won in ACT's annual fundraising raffle. This year the drawing will be held on Friday, December 30, following the last performance of *A Christmas Carol*.

Tickets are available in the lobby before and after performances of *Cloud 9* as well as during intermission.

As of this printing, the major prizes include round-trip airfare to New York City via **Western Airlines** and a beautiful Japanese wedding kimono, on display in our lobby, courtesy of **Marvel on Madison**.

And many, many more prizes have been donated by the generous businesses and individuals listed below.

Akio's, Seattle  
B. Bailey Books (Broadway), Seattle  
Benihana of Tokyo, Seattle  
Bergman Luggage, Seattle  
Bud's Jazz Records, Seattle  
Creations in Cloth, Seattle  
Duke's, Seattle  
Eastern Onion Singing Telegrams, Bellevue  
The Edgewater Inn, Seattle  
Ernestine's Jazz Club, Seattle  
The Exercise Place, Seattle  
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Gourmet to Go, Seattle  
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Haagen-Dazs Ice Cream Shoppe (Broadway), Seattle  
Haviland Vintners  
Jake O'Shaughnessy's, Seattle  
KIRO Newsradio 71, Seattle  
Lawrence the Florist, Bellevue  
Marvel on Madison, Seattle  
Senator & Mrs. Ray Moore, Seattle  
Olde Mother Hubbard's, Seattle  
Original Ellen's, Issaquah  
Pacific Dessert Co., Seattle  
The Pink Door, Seattle  
Plasteel Frames, Seattle  
Queen Anne Framing Co., Seattle  
The Red Balloon Co., Seattle  
The Restaurant, Seattle  
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The Sunspa, Seattle  
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Tower Books, Seattle  
Trattoria Pagliacci, Seattle  
Tubs, Seattle  
University Book Store, Seattle  
Uptown Florists, Seattle  
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We Hats and Vests, Seattle  
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## POST-PLAY DISCUSSION

A free, informal discussion of *Cloud 9* will take place in the theatre on **Sunday, September 25th**, immediately following the 2:30 p.m. matinee, at approximately **4:45 p.m.** You and your guests are invited to attend and participate, along with members of the company.