

Prospectus

The Newsletter of the Cayman Drama Society

March 2006

Editor – Alan Hall



Unfortunately, His Excellency had to leave shortly afterwards, owing to a prior engagement, but promised to return regularly for future productions. However, we were very pleased that Mrs Mariko Jack and her family were able to remain for the first public performance of *Peter Pan*.

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WE DID IT !

Prospect Playhouse Re-Opened

Thanks to a spurt of last-minute activity by Peter Phillips, his Restoration Committee and other CDS members (even whilst the final rehearsals for *Peter Pan* were taking place) the Prospect Playhouse was prepared for its Grand Re-Opening on Wednesday 15th March.

Guests started arriving at 6pm for a Gala Reception with champagne and hors d'oeuvres. The most commonly asked question throughout the evening was "who did your catering?", and we were proud to reply that it was all done by our own members. Congratulations to Penny Phillips, Ann Pasold, Cathy Wight, Regina Oliver and Pat Bazell-Taylor for the food preparation, and to Penny and Bar Manager Peter Pasold for choreographing (to a standard with which even Linda Rayner would have been pleased) a vast army of food and drink servers.

After a short but memorable speech from CDS Chairman Alan Hall (a transcript of which is available upon request) we were honoured that His Excellency Mr Stuart Jack, Governor of the Cayman Islands, performed the ribbon-cutting to open up the auditorium. Those CDS members present all commented very favourably on the new colour-scheme for the Foyer and Auditorium, creating a much warmer and more welcoming atmosphere.

Peter Pan

On opening night, the audible gasps from the audience as Peter Pan flew through the window at the start of Act One immediately made the hard work and dedication of the cast and crew worthwhile. All subsequent scenes, songs and dance numbers were also greeted warmly with resounding applause, with particular enjoyment and appreciation for the flying scenes involving Peter, Wendy, John and Michael.

Special mention must be made here of the Flying Director Rick Glass and his kamikaze crew who risked life and limb every performance by jumping off 8 ft stepladders (normally unseen and unheard) to create the effects seen by the audience.

Janine Moss in the title role gave an extremely believable performance as the boy who refused to grow up and taught herself to fly. She also managed to make the physical demands of the role appear to be totally effortless.

Angelica Borden as Wendy successfully portrayed the transformation from a young girl from a sheltered background whose dreams suddenly become reality obliging her to take on all of the responsibilities of the mother to a band of lost boys and girls.

Melanie Ebanks and Danielle Borden, as John and Michael respectively, provided a delightful contrast between the older brother who takes life seriously and the younger

sibling who visibly and audibly thrills to every new experience.

Martin Tedd and Caroline Neale performed admirably as the heavy-handed Victorian father and caring mother, eclipsed only by their own performances in their other roles of Captain Hook and the Crocodile. Hook's determined attempts to exact revenge on Peter Pan for cutting off his hand were acted out in a truly malevolent manner by Martin despite the audience's obvious enjoyment of their futility. Caroline's role as the (Sexy) Crocodile who continually thwarted Hook's attacks on Peter, assisted by her Crockettes, fell just the right side of demanding censorship and was a huge audience-pleaser.

As Nana (the Nursemaid Dog) and as Smee (the Pirate First Mate) Meegan Ringeison and Maria Kennedy managed to steal just about every scene in which they were involved, by their stage presence and comedy antics, and their memorable duet of "The Dog with a Heart of Gold".

By their use of laser light and bells Shara Fernandez and Carlene Bradshaw-Miller magically convinced all children and many adults in the audience that Tinker Bell was actually appearing on stage.

The huge supporting cast added tremendously to the excitement and enjoyment, with the Lost Boys and Girls, Pirates and Red Indians all receiving well-deserved applause in recognition of their months of hard work to bring a fantasy to life.

Congratulations to Director Colin Wilson, Choreographer Linda Rayner, Musical Director Chris Bowring (ably assisted in the pit by Louise Price and Lyn Priegel), Producers Diane Alexander, Helen Godfrey and Colin Wilson, Costume Designer and Co-ordinator Violetta Kanarek, Set Designer and Builder Peter Pasold, Props by Judy Shepherd and Fiona Moseley, Lighting by Peter Phillips, Valerie Cottier and Ian Morgan, Sound by Mark Dixon, Stage Manager Paul De Freitas, and the dozens of other CDS members working backstage, front of house and elsewhere, who combined to make this the best, longest-running (with a demanding total of 15 performances over 3 weeks), and

probably the most financially successful CDS production ever!

None of this would have been possible without the support of our sponsors, Digicel and Bank of Butterfield, and our other corporate supporters and advertisers, for whose ongoing generosity we are extremely grateful.

Finally, the newly-enlarged and equipped Prospect Playhouse and the vast array of young on-stage talent should ensure the continuing success of the CDS for many years.



Become a Cayman Drama Society Patron

For those of you who may not already be aware, the Cayman Drama Society at present has five means of raising revenue:

1. Membership Subscriptions;
2. Programme Advertising by local businesses;
3. Corporate Sponsorship;
4. Ticket Sales;
5. Bar Profits.

You will all be aware of the increase in property expenses, particularly insurance and utilities, over the past few years, resulting in vastly greater operating costs for the Prospect Playhouse.

Costs of materials for sets and costumes have also shot up proportionately, increasing the expense of every production which we put on. In order to cover these higher costs and balance our annual budget it is necessary for us to increase our income.

However, we are reluctant to make any major adjustments to our present revenue streams, as any increase is likely to force our members, corporate supporters and theatre-goers to consider the requirements of their own financial budgets, and is therefore unlikely to result in additional revenue for the CDS.

We have recently been approached by a number of our members with a potential solution to our financial shortfall, which is that we offer the opportunity to individuals to become a Patron of the CDS.

Within the professional theatre producers enlist the help of "Angels", theatre lovers who support productions financially in the hope of getting a return on their investment if a show is successful and profitable.

2006 Executive Committee

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Committee Members

Valerie Cottier

Rick Glass

Regina Oliver

Penny Paterson

Penny Phillips

The only difference with our scheme, being a not-for-profit association, is that for our “Angels” (to be known as Patrons) the only return will be a formal acknowledgement, to be listed in each production programme and to be inscribed on a permanent plaque located prominently in the foyer of the Prospect Playhouse, and the satisfaction of supporting a very worthwhile scheme of community involvement in the performing arts.

We are therefore pleased to invite application from any member to become a Patron of the Cayman Drama Society at the following levels:

GOLD by a donation of CI\$ 1,500

SILVER by a donation of CI\$ 1,000

BRONZE by a donation of CI\$ 500

Patronage may be in the name of an individual, a family, or in memory of a loved one, or may be secured by anonymous donation

Anyone becoming a Silver or Bronze Patron may upgrade to a higher level by subsequent payment of the difference in donation level.

Please contact any member of the Executive Committee for further information about this scheme.



Our Next Two Productions

*Jeffrey Bernard
is Unwell*

by Keith Waterhouse

The comedy (which starred Peter O’Toole in both of its West End productions) is based on the life and writings of a columnist for the *New Statesman* and *The Spectator*, whose wild life in Soho and excessive drinking and gambling frequently prevented him from submitting his

articles on time, forcing his editors to instead publish the single line “Jeffrey Bernard is Unwell”.

The action of the play, often referred to as a monodrama because it relies so heavily on the central character, takes place in his favourite pub, the Coach and Horses, where Jeffrey awakes one night to find that he has been locked in.

Between attempts to telephone the landlord to come and let him out, Jeffrey chronicles, through a stream of hilarious anecdotes, a life devoted to stylish self-destruction, accompanied by the inverted clichés which were a mainstay of his column (“My entire life is a downhill struggle” “I drink to stop myself from jogging”). As Jeffrey unpacks his few possessions he recalls, in a series of flashbacks, the colourful characters and bizarre situations which have brought him to his present state.

The CDS production of this award-winning comedy (The 1990 Evening Standard Award for Best Comedy) is scheduled for performance for 3 weeks starting Thursday 18th May 2006. Penny Phillips will direct and expects to hold auditions during the first week of April. The cast will consist of the title character, a man in his fifties, and at least four supporting cast (2 male and 2 female) playing dozens of supporting characters.

Elmina’s Kitchen

by Kwame Kwei-Armah

Our second award-winning play (the 2003 London Evening Standard Award for Most Promising Playwright) is the story of a single father’s struggle to survive and protect his wayward son from the temptations of crime.

Set in a West Indian café in Hackney, South London, the play focuses on three generations of men: Clifton a man who abandoned his wife and sons, Deli his youngest son who runs Elmina’s Kitchen and his grandson Ashley, whose only ambition in life comes on four wheels. Deli may have learned that crime doesn’t pay, but his son is seduced by his

CDS Website

Over the past few months Paul De Freitas has been doing a fantastic job of upgrading and updating our website. For those of you who have not visited it recently, please log on to www.caymandrama.org.ky

Please also take the opportunity to add your contact information and, if you wish, further details for future participation as cast members or production crew.

Paul is also keen to receive photographs of past productions for inclusion on the website. If you have prints or digital photos which can be used, please contact Paul by e-mail on pdf@megasol.se

friend Digger, a ruthless criminal immersed in the gun culture.

As Deli tries to improve his lot by turning the café into a fast-food restaurant with the help of new waitress Anastasia, the three generations of men play out their funny tragic lives with devastating consequences.

Elmina’s Kitchen is not simply a warning about the increasing rate of gun crime, but also black-on-black violence. The pressure on young black males to live up to stereotypes forces Ashley to become an informant for Digger. It is a stark warning about the kind of character needed to overcome circumstances and seeming cultural inheritance.

To be directed by Bill Bewley and Alison Maxwell in June/July, Auditions will be held at the end of April. Look out for a separate flyer for further details.



Cayman Drama Society 2006 Calendar of Events

Saturday 22nd and Sunday 23rd April at 7.30 pm

Jazz Night with Wil Steward and Band

Thursday 18th May for 3 weeks

Jeffrey Bernard is Unwell by Keith Waterhouse

Directed by Penny Phillips

Thursday 29th June for 3 weeks

Elmina's Kitchen by Kwame Kwei-Armah

Directed by Bill Bewley and Allison Maxwell

September

And Then There Were None by Agatha Christie

Directed by Ian Morgan

November

Charles Dickens' A Christmas Carol

adapted by Shaun Sutton

Directed by Alan Hall