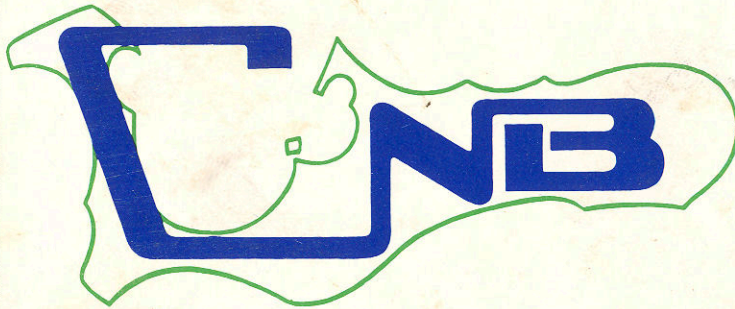


**Cayman National Bank and
Trust Co., Ltd.**



**Best Wishes
for a
successful
production.**

**THE CAYMAN
DRAMA SOCIETY**
presents

**'CHASE ME,
COMRADE!'**

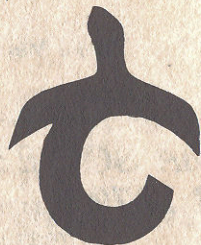


**A Comedy by
RAY COONEY**

*Wishing you every success
for this and
future productions.*

The English Shoppe

Congratulations to
Cayman Drama Society
on another fine
production.



Cayman Turtle

P.O. BOX 645 ● GRAND CAYMAN ● CAYMAN ISLANDS ●
BRITISH WEST INDIES
TEL. 93324/93313/93250 ● CABLES: TURTLE ● TELEX: CP 257



South Pacific - 1978



A Man For All Seasons - 1978

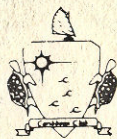


Love Is... - 1978



Worm's Eye View - 1972

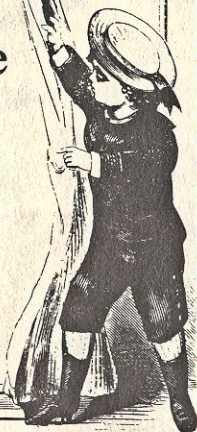
Caribbean Club LTD.



Best Wishes
to Cayman
Drama Society

Congratulations
on another fine
production.

**hobbies
and
books LTD.**



One for the Pot - 1974



A glance
at
the past
● Produced Jointly
with Cayman Singers.

1970 *See How They Run*

1971 *Doctor In The House*
My Three Angels
Wait Until Dark

1972 *Worms' Eye View*
The Rainmaker

1973 *Love's A Luxury*
Black Comedy
Johnny Belinda

1974 *One For The Pot*
The Secretary Bird
The Long, The Short and The Tall



The Boyfriend - 1976

1975 *The Hostage*
Arsenic and Old Lace

1976 ● *The Boyfriend*
Sailor Beware
St. Joan

1977 *Plaza Suite*
Pool's Paradise
10 Little Indians

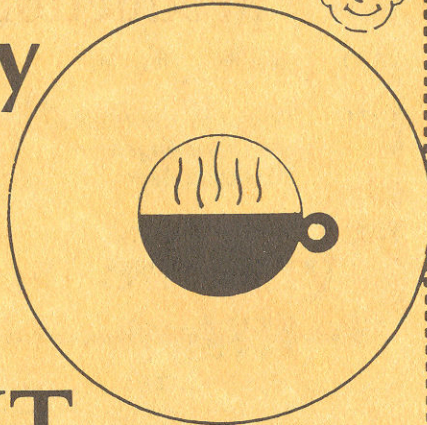
1978 ● *South Pacific*
A Man For All Seasons
Love Is...
Star Spangled Girl
Parrots' Revue

1979 *Chase Me Comrade*



St. Joan - 1976

The nicest way
to start
your day



THE DONUT SHOP



Located on the 1st floor
Jack & Jill Building, Fort Street
Open 8:00 a.m. - 5:00 p.m. Monday - Friday.

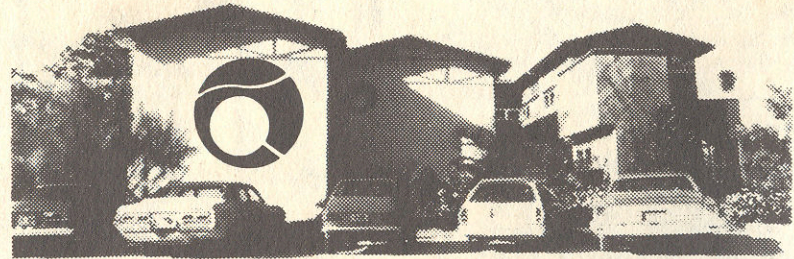
Best wishes to Cayman Drama
Society for a year of successful
productions.

Congratulations
on this
most recent
production.

Stereo City

Phone 94000

With the compliments
of the



Cayman Racquet Club

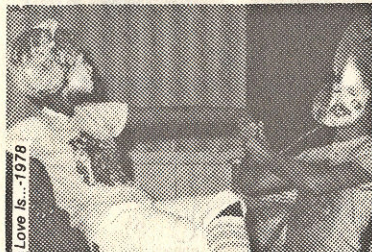
ALL THE STAGE IS A WORLD

Whilst sitting reading your programme, waiting for the curtain to rise, have you asked yourself what measure of personal well-being your cultural inner-self will derive from tonight's performance?



St. Joan - 1976

All right, I'll put it another way. What brought you here tonight? Perhaps the video tape you were expecting to see on your machine was already out when you went to the tape exchange this morning. Or did this seem to be the cheapest way of taking the wife out without being landed with an expensive dinner bill and a crippling bar tab?



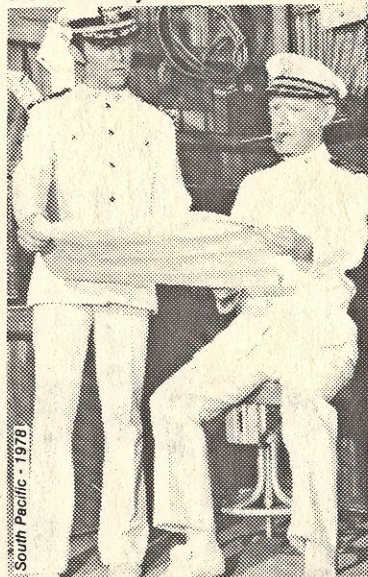
Love Is... - 1978



A Man For All Seasons - 1978

Were you passing the Hall on your way to the cinema and became curious to make sure that the crowd gathered around the door had not responded to a sudden hurricane warning? Or was it raining?

You weren't seriously interested in drama were you?



South Pacific - 1978

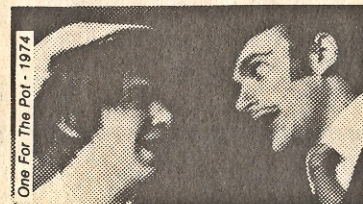
Whether you were or not and whether or not your conscience guiltily acknowledges one of the previous motivations for your presence here tonight, let me tell you why we came. We came with the intention of entertaining you.

We shall skip lightly across the well-trodden boards to project ourselves for the hour or two into your lives. We shall weave the costumes and grease paint, the dialogue and the repartee, the fabric and paint, props and effects the lights and the black-outs, into mysterious patterns of enjoyment and by our revels we shall leave you with something to look back on; a message perhaps or an emotion that you might otherwise have missed.



Star Spangled Girl - 1978

But let me tell you what I think may happen to you tonight. As you gaze wide-eyed across the footlights, you will transcend the timeless chasms of reality to become for a short while, part of our bright, carefree world of fantasy. The aurora exuding from the well-lit cocoon in front of you will gather up your thoughts in shrouds of reverie and you will share the joys and sorrows, the hopes and disappointments, the frustrations and fulfillments of the characters that we shall portray – the inhabitants of this strange realm.



One For The Pot - 1974



South Pacific - 1978

As their drama unfolds you will look into a mirror of life before you and you may even perceive your own reflection in theirs. For, to identify your own world with theirs, is to cross the wafer-thin divide between reality and fantasy. And you may find yourself asking which is more real or which is more fantastic – my world or theirs?



The Rainmaker - 1972

For is it not just this finely-balanced juxtaposition that has kept the theatre fresh and alive in the changing kaleidoscope of life through many centuries? Enjoy yourselves.

Steve Williams

Come to the Royal Bank.

* Full range of Banking and Trust Company Services.

* Over 1,400 Branches throughout the world.

● THE ROYAL BANK OF CANADA

— the helpful full service bank.
P.O. Box 245, Grand Cayman,
British West Indies,
Telephone: 94600, Telex: CP 244
Cables: ROYAL BANK

Manager: D.J.A. Stewart

● THE ROYAL BANK OF CANADA INTERNATIONAL LIMITED

Euro currency term deposit and loan facilities
Box 1115, Grand Cayman, British West Indies.
Telephone: 94201, Telex: CP 245.
Cables: INTERROYAL

Manager: P.J. Leggatt.

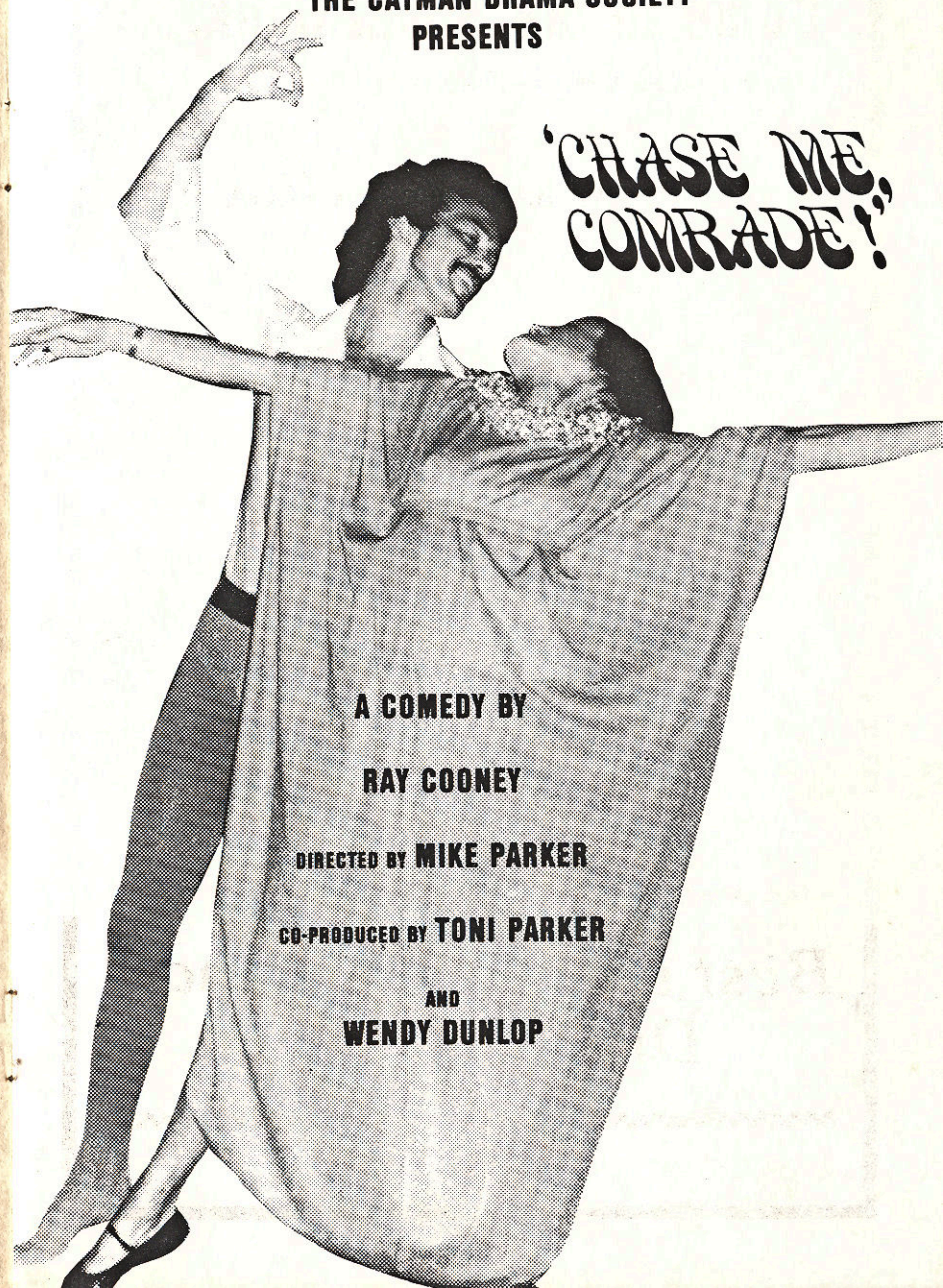


the helpful bank

~~~~~  
*Best wishes to Cayman  
Drama Society*  
~~~~~

THE CAYMAN DRAMA SOCIETY
PRESENTS

'CHASE ME,
COMRADE!'



A COMEDY BY

RAY COONEY

DIRECTED BY MIKE PARKER

CO-PRODUCED BY TONI PARKER

AND
WENDY DUNLOP

The cast in order of appearance:

**NANCY RIMMINGTON
COMMANDER RIMMINGTON
HOSKINS
ALICIA COURTNEY
PETROYAN
GERRY BUSS
MR. LAVER
CONSTABLE PULFORD
JANET RIMMINGTON
BOBBY HARGREAVES**

**Ann Smith
Steve Williams
Stuart Hurst
Gale Shaw
Terry Murphy
Nick Press
Tony Staples
Graham Stapeley
Val Watts
Mike Marshall**

TIME: A Saturday afternoon in late summer.

There are 3 Acts and the action of the play is continuous.
There will be two intervals of 15 minutes each.



PRODUCTION TEAM

**Set Decor
assisted by**

**Margaret Barwick
Jane Porter**

**Set Construction
assisted by**

**Dave Craven
Ken Clowes, Mike Lockwood,
Bob Scanlon, Barry Smith**

**Stage Manager
assisted by**

**Ken Clowes
Andrea Rhodes**

Ballet Adviser

Jackie Balls

Lighting & Sound

Peter Smith

**Wardrobe
assisted by**

**Elaine Brown
Debbie Whitelock**

Ballet Costumes

Jane Porter

Properties

Trish Mellin

Make-up

Aline Staples and Maxine Everson

Hair

**Maureen Scanlon and
Michael Ferguson**

Curtain

Rick Gorter

Front of House Manager

Lowell Panton

**Usherettes
assisted by**

**Charmaine Lawrence
Deborah Bleasdale, Heather Bodden,
Rosalie Lawrence, Florence Walters**

Publicity

Pat Stapeley

Art Design

Margaret Barwick

Photography

Bob Henning (Cayman Camera)

Refreshments

Gene Wren

**Box Office
assisted by**

**Patsy Healy
Myra Bleasdale, Deborah Bleasdale,
Maureen Collins, Marion Conway,
Karenza Craven, Christine Dyer,
Audrey Emery, Sue Kimble,
Carol Parker.**

DIRECTORS NOTES

"Chase Me Comrade" is described as a farce. What is a farce and why do it? Farce is our most popular form of comedy, probably because it makes no pretence to educate an audience, it does not try to send them away with a message ringing in their ears and it does not try to evoke any lasting change in them.

The "idea" can never be anything but subordinate to laughter. The rollicking characters, physical mishaps, ridiculous situations leave little time for thoughtful response. Our eyes are being bombarded by the visual, our ears by the hilarious, our response is unrestrained laughter. The stage happenings then, become a means to evoke laughter, not a technique for provoking thought. The physical situations farce employs are destined and produce an equal physical reaction - laughter - and it is difficult to exercise our intellect while drying tears from our eyes. The audience would not leave the theatre saying "what can we do to improve our lives or correct our follies". Instead they should leave saying "That was a funny play".

If you do, then all our hard work was not in vain and we have succeeded.

Mike Parker

.....
We would like to express our thanks to the following:

**Dick Sloan
Mr. & Mrs. Douglas Crook
The Bank of Nova Scotia
Green Acres Nursery
The Police Department
Mr. Elliot**

**Peter Goulden
The Cayman Arms
Cable & Wireless
Jacques Scott & Co., Ltd.
The Thrift Shop
Cayman Free Press**

The Royal Palms of Cayman

The next time you are asked to find accommodations for someone, don't forget Royal Palms. We offer your clients a special 10% discount on their room rate if a local company or Caymanian resident makes the reservation.

Just call us 9-2636.

**THE FRIENDLIEST HOTEL ON SEVEN MILE
BEACH.**

**Best Wishes to
Cayman Drama Society**



**HAMPSTEAD
LIMITED**

Shedden Road,
George Town,
Telephone 94239

“Professional Versus Amateur”

Until the mid '50's the professional theatre in Britain languished in a quagmire of mediocrity and before the howl of protest goes up from the Noel Coward and the Gilbert & Sullivan enthusiasts, I had better explain myself.

Plays bearing little or no relationship to real life swamped the West End of London and audiences were expected to, and indeed did, wallow in a “cloud-cuckoo land” of absurdity and nonsense escapism is all very well, but as with all things, enough is enough and by 1955 the patient was suffering from a surfeit of syrup. It was left to a young playwright, John Osborne, to administer the antidote and his play “Look Back In Anger” rocked the professional theatre from its complacency and provoked a storm of controversy which still rages today. Described by Arthur Miller as “an oasis of reality in the theatre hermetically sealed off from life”, **Look Back In Anger** described real people experiencing **real** emotions and frustrations in real circumstances. The old guard attacked it, the new young thinkers welcomed it and lo and behold, a revolution was born.



Subsequently, the theatre took on new life and vigor, Osborne was followed by Webster, Pinter and Beckett and more recently Stoppard. Suddenly theatre-goers were experiencing exciting and radical plays which jolted their audiences into an awareness of the social problems of the 20th century. By questioning established concepts and commenting forcefully on accepted social and

economic situations, these writers tended to be 'left-wing' in their political persuasions and hence hostile to much of the so-called establishment.

Strangely enough, the principal arguments against the plays were, firstly, “I see all that kind of thing in everyday life, I don't want to go to a theatre and see it again,” which is the precise reason why the playwright wrote the play and why he wants you to see it and secondly, that it is “vulgar” or obscene” The latter criticism, of course, came within the realm of the censor, The Lord Chamberlain, whom Kenneth Tynan contemptuously dismissed as; “The Royal Smut-Hound.” The aforementioned authors all ran foul of the censor, but the growing liberalism of the Sixties and Seventies greatly relaxed the rather puritanical shackles of the earlier half of the century.

Meanwhile, across the Atlantic, Tennessee Williams, Eugene O'Neil and Edward Albee were making similar transformations in the American theatre and “Who's Afraid of Virginia Wolff” in 1963 laid bare the frustrations of middle class marital life in America just as “Look Back In Anger” had portrayed the raw fundamentals of youthful working class life in England. From the early sixties Western theatre was never quite the same.

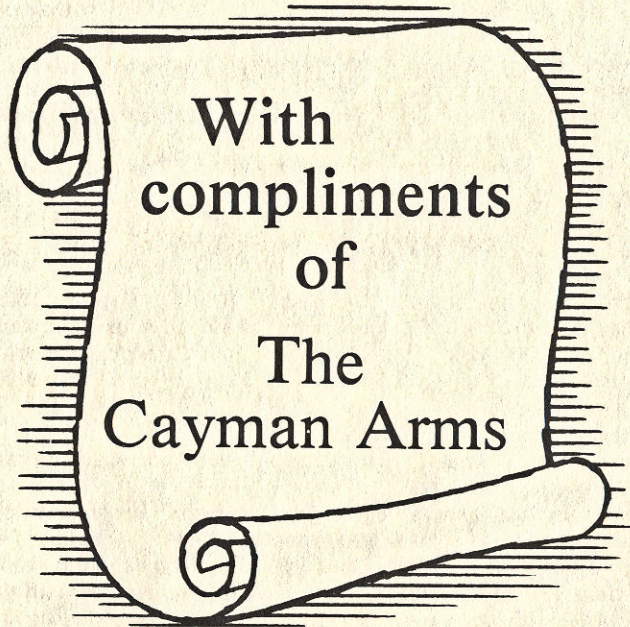
But, what of amateur theatre? Has it changed and if not, would it change or more importantly, can it change?

Amateur theatre will always remain slightly more conservative than its professional counterpart for these valid reasons. Firstly, its members are, by definition, amateurs, in that their livelihood is not in the theatre but elsewhere; mostly clerical or within the professions, or within that establishment which is the subject of such radical opinion by the new playwrights. Secondly, the amateur actor, as with any other amateur, performs his role because he loves acting and enjoys preparing for a part; rather than deliberating the burning social issues of the day, he regards his acting as an amusement and hobby. This is not to say that he is a brainless idiot with no social conscience, merely that he is less concerned than his professional counterpart about making his beliefs public on stage. Lastly, most amateur groups ranging from workshops to community theatre have the greatest respect for their audiences, most of whom have no wish to be shocked into frenetic political activism, but would rather support their local group because it tries hard and guarantees an enjoyable evening for the family.

This, however, does not mean an amateur group must be totally unambitious – “The Long, The Short and The Tall,” a scathing pronouncement of the futility of war; Brendan Behan's “The Hostage”, a realistic view of the degradation of Irish working class life set in the political maelstrom of the I.R.A. insurrections and “A Man For All Seasons”, an historical interpretation of the classic individualism versus establishment battle, have all been performed by the Cayman Drama Society to provide serious comment for its audience. The Inn Theatre, too, has given us “Sweet Talk”, a poignant glimpse into the bitter frustrations of a West Indian family plunged into the bleakness of a strange, unfriendly city.

But, nevertheless, be it “Music Hall” or “South Pacific”, “Ragtime” or “Chase Me Comrade”, the groups must always remember their audiences, their members, their position in society and temper their extremism with entertainment, anger with laughter and bitterness with perhaps just a spoonful of syrup.

Nick Press



Most flights weekly Grand Cayman - Miami, Florida.
The only carrier serving Grand Cayman - Houston Texas.
Weekly service to Kingston, Jamaica.

For reservations on the National Flag Carrier:
On Grand Cayman 9-2311, on the Brac 8-8234
In the United States dial toll free 1-800-327-2864,
In Florida 1-800-432-2180.

Join the Cayman Drama Society

Cut out this coupon today and mail it to:-

**Graham Stapeley, The Treasurer, Cayman Drama Society,
P.O. Box 1092, Grand Cayman.**

- YES!** I want to join the Cayman Drama Society, because:
(Put a tick beside those statements which apply to you)
- (a) I can write off my subscription as a tax loss.
 - (b) My great-great-great grandmother lived next door to a man whose great-great grandmother taught Will Shakespeare how to hold a quill.
 - (c) I think my talents need exposing...
 - (d) You'll keep me out of bars and off the streets.
 - (e) I think Steve Williams is the best thing since Clint Eastwood (who?) and sliced bread.
 - (f) My Mother won't let me join the Playboy Club
 - (g) I can't act, sing, or dance so I should feel completely at home with you lot.
 - (h) You obviously have lots of fun - can I join in?

NAME:

ADDRESS:

Membership fees are C\$5 per annum.



LUNCH AT



Full menu including our great
Lobster Salad
Fried Fish, etc. etc.
12 Noon to 3 p.m.
Come by Boat or Car
Swim, Snorkel, Relax at our
Beach Bar

Soto's Freeport Ltd. I, II, & III

Harbour Drive, Grand Caymanian Hotel, Owen Roberts Airport.

For the finest in jewelry, china and
original art.

Wishing you every success

Congratulations on this
most recent production.

CAYMAN SECURITIES LTD.

BOX 275, W.W. BLDG.,
SOUTH CHURCH STREET, TELEPHONE: 94110

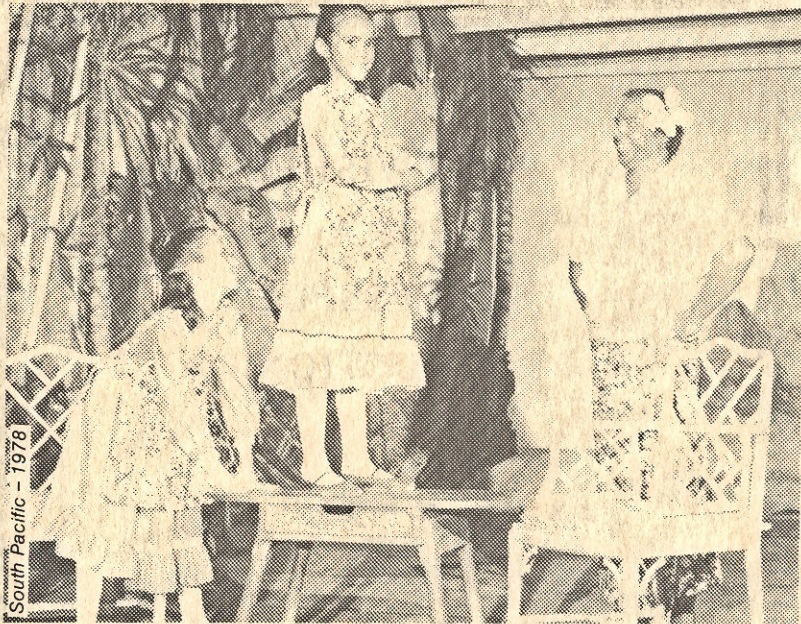
Best wishes for a
successful production

*Hippity Hop
to the
Liquor Shop*

*The Red
Rabbit*



Red Bay Plaza
Phone 9-4436



**Best wishes for a
successful production.**



**CANADIAN IMPERIAL BANK
OF COMMERCE TRUST COMPANY
(CAYMAN) LIMITED**

**Box 694, Edward Avenue
Phone 92126**

Banking & Trust Services



*Complete range of
personal and
commercial
banking services.*

THE BANK OF NOVA SCOTIA

C. Monte Smith, Manager
P.O. Box 689, Grand Cayman
Telephone: 92381

*Corporate and
Personal
Trust Services.*

THE BANK OF NOVA SCOTIA TRUST COMPANY (CAYMAN) LIMITED

*International Financial
Communication.*

Royan D. Ellis, Manager
P.O. Box 501, Grand Cayman
Telephone: 92001