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HOUND**

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**Wishes the Cayman Drama Society
every success in the current
and all future productions.**

MESSAGE FROM THE CHAIRMAN

I am proud to welcome you here tonight, proud, because I feel we have a Society to be proud of. We continually strive towards a high standard of acting in the plays and musicals we bring to you, and we hope that you will enjoy them.

I would like to say how much we appreciate your continued and solid support, which is vital to us not only in financial terms but also in boosting the morale of the members in general.

In fact the latter, in terms of your applause, is the only reward the cast receive for long hours of work in rehearsal. We must also pay tribute to our backstage crews who get little or no limelight but without whom no production could go on stage.

This year we plan four productions, each of which will have its own characteristics. With us this season you can laugh, cry and go through all the emotions the theatre can provide, including at times, food for thought. However, whatever your personal tastes might be, we do feel that each production will offer its own form of entertainment and pleasure.

So I commend you to sample each of our productions and perhaps even consider joining the Society. Membership has been increasing over the years and I hope this season will be no exception, for, a solid backbone of members gives us the firm base from which we launch a season of productions. For the enthusiastic there is a place in the Cayman Drama Society and at the back of this programme is a membership form which, when completed will lead to many hours of enjoyment, satisfaction – and hard work.

Thank you for coming tonight, come and see us again, or better still, join us.

Mike Marshall

CAYMAN DRAMA SOCIETY OFFICERS FOR 1979

Chairman..... Michael Marshall
Treasurer..... Graham Stapeley
Secretary..... Ann Smith

COMMITTEE MEMBERS: Mike Parker ● Toni Parker
Nick Press ● Gayle Shaw ● Peter Smith ● Tony Staples

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South Pacific - 1978



A Man For All Seasons - 1978



Love Is... - 1978



Worm's Eye View - 1972

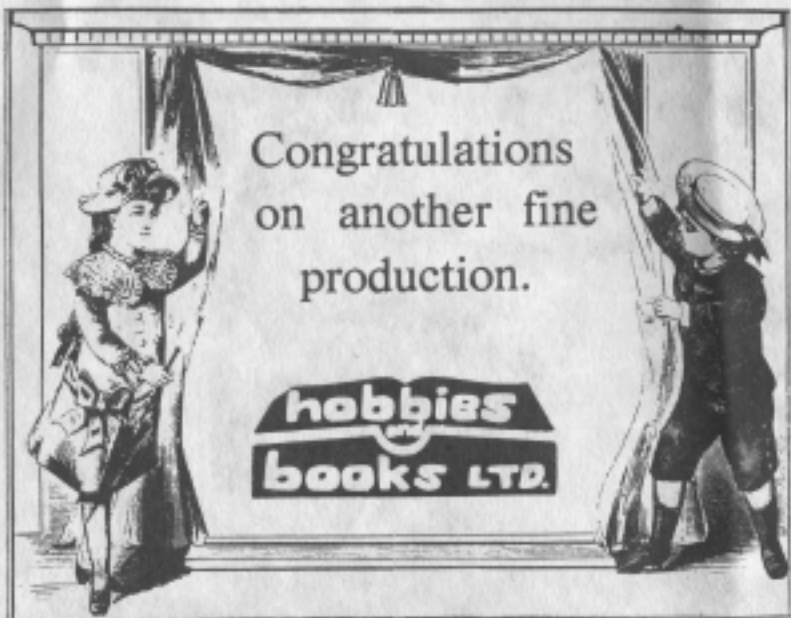


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One for the Pot - 1974



A glance at the past

● Produced Jointly
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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



St. Joan - 1976

1975 *The Hostage*
Arsenic and Old Lace

1976 ● *The Boyfriend*
Sailor Beware
St. Joan

1977 *Plaza Suite*
Pools' Paradise
10 Little Indians

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

1979 *Chase Me Comrade*

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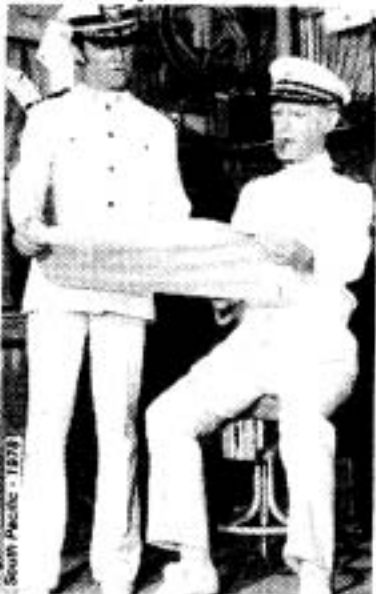
Whilst sitting reading your programme, waiting for the curtain to rise, have you asked yourself what measure of personal well-being your cultural inner-self will derive from tonight's performance?



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?



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?



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.



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 aura 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.



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?



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

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Presents**

THE REAL INSPECTOR HOUND

**BY TOM
STOPPARD**

CAST:-

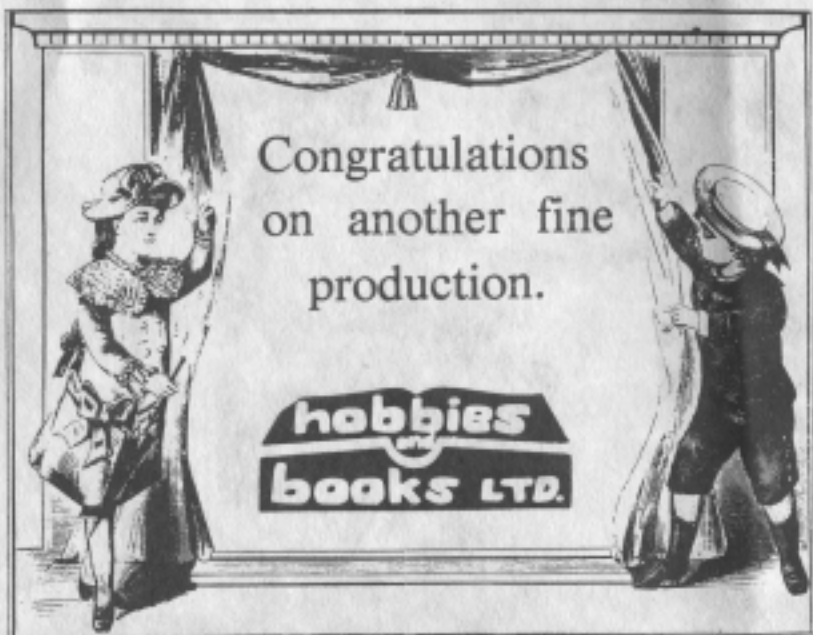
<i>MOON</i>	<i>RICHARD WHITE</i>
<i>BIRDBOOT</i>	<i>ALISTAIR PATTERSON</i>
<i>MRS. DRUDGE</i>	<i>PAT STAPELEY</i>
<i>SIMON</i>	<i>MARTIN COUCH</i>
<i>FELICITY</i>	<i>SARAH COUCH</i>
<i>CYNTHIA</i>	<i>MEG PATTERSON</i>
<i>MAGNUS</i>	<i>JOHN MARTIN</i>
<i>INSPECTOR HOUND</i>	<i>WILLIAM CONNOLLY</i>
<i>RADIO ANNOUNCER</i>	<i>AREK JOSEPH</i>
<i>GUEST CORPSES</i>	<i>NICK PRESS</i>
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DIRECTORS' NOTES

**THE REAL
INSPECTOR HOUND**

**WHAT'S IT ALL
ABOUT?**

From reading the title you might think that we intend, here, to tell you what 'The Real Inspector Hound' is about. We don't.

This is not because we don't want to spoil it for you (as you'll probably be reading this note just before 'curtain' - if you managed to wolf your Dinner Theatre dinner in time.) It is simply because we don't know what it is all about. Well at least we're not quite sure!

We have lived fairly closely with the script and the characters for oh about...er...eight or so weeks now. And we find the play enthralling, comic, tragic, insane and utterly captivating. We have enjoyed each and every rehearsal - even when things have been hard-going. And we know you'll enjoy the performance.

But we thought it might be helpful if we gave you our views on what the play is trying to say.

In essence the playwright is, in the same breath, satirising both the traditional melodrama and its modern-day critics.

He draws only a very thin dividing line between the decadent falsehood of the melodrama and the phoney arrogance of the critics. And in the end this divide becomes non-existent as the two themes blend into one, to the ultimate cost of both.

Sorry to be so obscure! But it would be no good to give you a complete synopsis of the action that is about to unfold in front of you. We will, though, help your understanding a little further.

The world portrayed both through the eyes of the critics and the eyes of the melodrama players is made of exactly the same 'stuff' as our own worlds. We are all victim to the petty cares of little men.

For instance we see one critic worried by the mix-up in his feelings for his wife and for the other woman whilst the other worries ceaselessly about his position at work – the fear that he is caught between the ambitions of his immediate junior (Puckeridge) and his seemingly immoral superior (Higgs.)

The world of melodrama, likewise, displays all the false deceit which a bygone era tries to conceal in the niceties of the well-worn cliché, which is nevertheless still a common fault of our own age.

What happens when the twain meet? And where does Inspector Hound fit in? Who is the real McCoy? Is Birdboot a dreamer?

All will be revealed. Our main point is that we think it will provide an absorbing talking-point long after the final curtain. Each observer will want to put his own interpretation onto the action and each will identify himself somewhere within the scenario.

All we as Directors wish, is that you can, in retrospect, say of both the Dinner and the Play, (to quote one of the Play's lines): "A rattling good evening out.....I was held."

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"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.

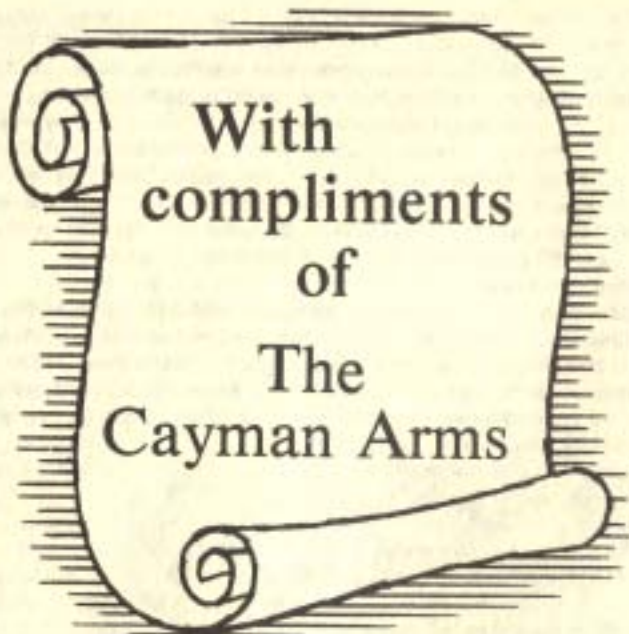
Meanwhile, across the Atlantic, Tennessee Williams, Eugene O'Neil and Edward Albee were making similar transformations in the American theatre and "Who's Afraid of Virginia Wolff" in 1963 laid bare the frustrations of middle class marital life in America just as "Look Back in Anger" had portrayed the 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 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.



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 - (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?

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