Cayman Drama Society presents

Rodgers & Hammerstein's

THE KING AND I

Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II
Based on "Anna and the King of Siam" by Margaret Landon
Original Choreography by Jerome Robbins

At the Prospect Playhouse, Red Bay
November 5 – 28, 1998

Thursdays and Fridays at 7.30 p.m.
Saturdays at 6.00 p.m.
Upstairs Jack & Jill Building
Fort Street, George Town

TELEPHONE: 949-9003

Specialising in:

* Hairstyling (including Weaving and Braiding)
* Acrylic Nails
* Manicures & Pedicures
* Facial, Massage & Beauty Treatments

Open:- Mondays, Tuesdays, Fridays & Saturdays- 9am-6pm
Wednesdays & Thursdays- 9am-9pm
The Cayman Drama Society
presents

Rodgers & Hammerstein’s

THE KING AND I

Music by Richard Rodgers
Book and Lyrics by Oscar Hammerstein II
Based on “Anna and the King of Siam” by Margaret Landon
Original choreography by Jerome Robbins

Directed by Alan Hall
Musical Direction by Katie Moore
Choreography by Linda Rayner

THE KING AND I is presented through special arrangement with The Rodgers & Hammerstein Theatre Library,
229 West 28th Street, 11th Floor,
New York, NY 10001, U.S.A.
Best Wishes to the Cayman Drama Society for another successful production.

Visit our Website: www.cuc-cayman.com
FROM THE DIRECTOR'S CHAIR

Rodgers and Hammerstein’s *The King and I* is their last collaboration and, in my view, their greatest masterpiece. It tells the true-life story of Anna Leonowens, a British widow who travelled to Siam (now Thailand) in the 1860’s to take up a job as schoolteacher to the King’s children. She was at first shocked by some of the traditions which she encountered, including polygamy and slavery, but persevered in bringing to the royal princes and princesses some knowledge and understanding of European culture, and in the process educated King Mongkut Rama IV, and especially his son King Chulalongkorn Rama V, in ways of blending Eastern and Western traditions and in the art of diplomacy, which enabled Siam to avoid the fate of colonisation which many of its neighbours suffered at the end of the 19th century.

Everybody involved in the theatre knows, and most of them constantly remind me, that a Director must be both a sadist and a masochist. I have probably done nothing to dispel their belief in either of these traits by going round the island in recent weeks trying to borrow whips! I would never have attempted such a daunting challenge as *The King and I* without knowing that I had the full support of a totally dedicated production team. You can see later in this programme that a huge crew has been involved, but I would especially like to thank the following for their wholehearted commitment ever since I first suggested this production:

- Peter Phillips, Paul de Freitas and “the Amazons” for building the set early enough to enable us to use it for all rehearsals;
- Katie Moore for her accompaniment, and a certain amount of adaptation of the musical numbers, throughout rehearsals;
- Linda Rayner for being there whenever I ran out of ideas, so could always pass the buck with “That’s the choreographer’s job”!
- Penny Phillips for her co-ordinating talents as Producer, but also for decorating the set and painting 4 spectacular backdrops (even though I offered to manage with 3);
- Cathey Peart for, almost single-handedly, creating more than 100 magnificent costumes (I haven’t dared to ask her how she did it within such a limited budget!).

I must also express my gratitude to the hard-working cast of thousands (or so it has seemed at times), most of whom are newcomers to the CDS and whom I met for the first time when they filled the theatre at the auditions in early June. Special thanks must go to:

- The King and Anna who have demonstrated total commitment and professionalism in fulfilling very demanding roles;
- The younger members of the cast who have stuck with it from the start, despite being yelled at regularly by me and almost everybody else;
- Those who have shaved various body parts to add to the realism of their roles!

Sit back and enjoy the words and music of Rodgers and Hammerstein and I’m sure that as you leave the theatre tonight you’ll start to “Whistle a Happy Tune”.

Alan Hall – Director
If it isn't broken, don't fix it. But how do you know that it's broken?
In a relatively short time, Martin has moved from extra to leading role and has now taken on the largest and most demanding part since he joined the CDS, though some would say that playing the part of a character who is follicly challenged should not be too difficult!

Nicola is a newcomer to the Cayman stage, but has brought considerable experience from distant parts (darkest Africa!). Her biggest challenge has been that she had never heard of *The King and I* before the auditions, but she has risen to the challenge very well.

Helen is a new member of the Cayman Drama Society. The role of Lady Thiang is her first foray into the world of acting. She has sung previously with the Cayman National Choir and performed the alto solo in Beethoven’s Mass in C in June, 1998.

He started his acting as Fagin; Did a murder mystery that plagued him. Played Valere in Moliere Followed by some Music Hall Fare - Then the Kralahome in a play that shaved him!
Having been reared in New York City, Joanne was vastly exposed to the arts. She developed a love for the theatre, in which she has been involved (on and off) for most of her life. Offstage, she enjoys working behind the scenes, concentrating her artistic abilities on costume creations for Batabano and Pirates Week parades.

Rory has been involved in a number of CDS productions in his short stage career, the most recent taking on the dual roles of a village child and an elf in Jack and the Beanstalk last January.

Stewart began his performing career as a professional dancer on both the stage and on television, followed by time spent teaching dance and choreographing productions. He therefore brings a wealth of experience to this, his first performing role with the CDS.

John is no stranger to either the stage or our audiences, having been in many CDS productions over the past few years. He has been cast variously as magician's assistant to his father, David, as a child and elf in Jack and the Beanstalk, and more recently as a dead body in Arsenic and Old Lace!
LINDA RAYNER
AISTD, RSA, AEA, AFFA, SNASC

CHOREOGRAPHER OF “THE KING AND I”
AND “FOREVER PLAID” OFFERS
PRIVATE LESSONS AND CLASSES IN
ALL FORMS OF DANCE AND FITNESS

TEL: 949-6318

LINDA RAYNER – CHOREOGRAPHER

Linda graduated from The Arts Educational College in London, U.K., and became a choreographer after a highly successful career as a soloist dancer for 12 years. She has choreographed for The Casino, Venice & Tamara Boroni in Italy, Crazy Horse, Beirut, The Mandarin, Singapore, Neraida, Cyprus, Dinky Doo, Philippines and Athenee Theatre, Athens. In addition to this, she has choreographed shows for television in Italy, Holland, Greece, Belgium and Lebanon as well as for the BBC in England.

Linda has been choreographing for the Cayman Drama Society since she arrived here in 1996 and her works have included “Forever Plaïd” and the annual pantomimes. She has been seen gracing the Prospect stage in our “Olde Tyme Music Halls” and runs the dance and fitness specialists “Bodylines”.

Linda says “I thought my days of choreographing shows were over when I came to the Cayman Islands, but to my delight the depth of talent and enthusiasm is inspiring. I thank the Drama Society for giving me the opportunity of sharing my talents and the cast of this wonderful show for working so hard. I am proud of you”.

On the contrary, Linda – the Cayman Drama Society owes you a huge debt of gratitude for all the time and effort you have put in on our behalf. A big “Thank you!” from all of us.
Synopsis of Scenes

Act One

Scene 1 On Board the Chow Phya, approaching Bangkok
Intermediate Outside the Throne Room
Scene 2 The King’s Throne Room in the Royal Palace
Scene 3 In the Gardens of the Royal Palace
Scene 4 The School-Room
Intermediate A Corridor in the Royal Palace
Scene 5 Anna’s Bedroom
Intermediate A Corridor in the Royal Palace
Scene 6 The King’s Throne Room

(There will be a 15-minute Interval between Acts)

Act Two

Scene 1 A Reception Room in the Palace
Scene 2 The Palace Gardens
Scene 3 The Theatre Pavilion
Scene 4 The King’s Throne Room
Intermediate A Corridor in the Royal Palace
Scene 5 Anna’s Bedroom
Intermediate A Corridor in the Royal Palace
Scene 6 The King’s Throne Room

Thanks and Acknowledgements

The Thai Orchid Restaurant for catering our gala evening.
Carol Winker and the Caymanian Compass.
CITN Cayman 27.
Phillips Electrical and Omeria for Box Office.
Gary Callan & Callan International -- Styling of Anna’s wig.
All our fantastic volunteer bar staff and front of house personnel!
CAST

(in order of appearance)

Captain Orton
Louis Leonowens
Anna Leonowens
Interpreter
Kralahome
The King
Phra Alak
Lun Tha
Tuptim
Lady Thiang
Prince Chulalongkorn
Sir Edward Ramsey
Deckhands/Slaves/Priests
Court Dancers
Amazons
Wives
Royal Princes and Princesses
Dancers
Eliza
Uncle Thomas
Eva
Topsy
Simon of Legree
Dogs
Angel/George
Buddha

Alan Hewitt
Rory Mann
Nicola Frickel
Adam Hodges
Douglas Tardif
Martin Tedd
David Godfrey
Stewart Moracen
Joanne Diaz-Berry
Helen Haines
John Godfrey
Peter Riley
Roland Stacey, Peter Webster, Adam Hodges, Fitzroy Ramsey
Cora-Anne Mann, Nicola Moore, Claire Rohleder, Susan Graham
Shayna Sparling, Karen Tomlinson, Claire Rohleder, Nicola Moore
Doreen Ross, Kate Bowring, Lianne Burbidge, Tania Davies, Sharon Hinds, Steffie Cronin
Anika Hewitt, Chelsea Phipps, Nicola Ramsbottom, Jessica McDowall, Sam Tressider, Storm Davies, Catherine Anderson, Robert Hewitt, Ashely Frazier, Kellie McGee, Claire Anderson, Catherine Hinds, Johnathan Paris, Rebecca Paris
Tanya Lachance, Jane Maisey, Nicola Moore, Claire Rohleder, Karen Tomlinson, Shayna Sparling
Cora-Anne Mann
Chelsea Phipps
Claire Anderson
Catherine Anderson
Stewart Moracen
Nicola Ramsbottom, Jessica McDowall, Kellie McGee, Rebecca Paris
Susan Graham
Rory Mann
PRODUCTION TEAM

Director
Musical Director
Choreographer
Wardrobe
Producer
Stage Manager
Assistant Stage Manager
Lighting Operator
Sound Effects
Set Design
Makeup
Properties
Set Construction
Set Decoration
Backstage Crew
Box Office
Front of House
Bar Manager

Alan Hall
Katie Moore
Linda Rayner
Cathey Peart
Penny Phillips
Peter Phillips
Paul de Freitas
Valerie Cottier
Alan Hall
Peter Phillips
Marjorie Godfrey & Paige Gallagher
Debbi Ann Seymour, Marjorie Godfrey,
Peter Webster, Penny Phillips
Peter Phillips, Paul de Freitas,
Claire Rohleder, Shayna Sparling
Penny Phillips, Fayanne de Freitas, Alice
Schwaigert, Shayna Sparling, Claire Rohleder
Randy Coston, Scott Schwartzkopf, Neil
Rooney, Kelly Rooney, Bob Henzel,
Members of the Cast
Omeria Gordon, Phillips Electrical
Peter and Anne Pasold
Peter Pasold

BAND MEMBERS

Violin
Flute
Cello
Percussion
Piano

Fred Burton
Sue Horrocks
Sarah Dobbyn
Jeff Parker
Katie Moore
Alan has been with the CDS for 11 years and has played many and various roles, although he has always preferred musicals. Probably remembered best as our "Chairman" in the Olde Tyme Music Halls, Alan is determined yet again to provide a glittering performance of rare perception.

Being involved with the Cayman Drama Society since 1986, Peter has enjoyed playing many varied roles; but the reaction to his entrance tonight nearly leaves him breathless but, as always, he will be enjoying himself.

L-R: Doreen Ross, Cora-Anne Mann, Tania Davies, Kate Bowring, Steffie Cronin and Lizanne Burbidge.
Not pictured: Sharon Hinds
ROYAL PRINCES
L-R: Jonathan Paris, Robert Hewitt, Sam Tressider and Chelsea Phipps

ROYAL PRINCESSES
Front, L-R: Jessica McDowall, Anika Hewitt, Nicola Ramsbottom, Storm Davies, Catherine Hinds.
Not pictured: Ashely Frazier

DECKHANDS/SLAYES/MONKS
L-R: Fitzroy Ramsey, David Godfrey, Adam Hodges, Roland Stacey, Peter Webster.
Not pictured: Gregory Baker

AMAZONS/DANCERS
Shayna Sparling and Claire Rohleder.
Not pictured: Karen Tomlinson, Nikki Moore.
THEATRE MANAGER’S NOTES

The really good news from the Prospect Playhouse Management Committee is that the storage extension is erected, so that the scenery and other items being stored on the concrete slab are finally under cover.

The inclement weather caused us some delays, but we knew that with the large cast, props and scenery for *The King and I* it would have been very difficult to stage this ambitious production with cramped conditions backstage. The covered area has eased the situation considerably. Our thanks go out to our contractor, Mr. Ralph Wright, Jr.

Our next project, once funds are available, and once the storage facility is completed, is to extend the foyer out to the present screened-in area and to add more toilet facilities. Contributions of funds or construction material for this project will be gratefully received. Contact any committee member, or our contact telephone number 949-5585 with any offers, or for any information. We can also be contacted by e-mail (pennyp@candw.ky), and any computer genius can visit our website at www.capsouth.com/cds which has been designed by our committee member, Paul de Freitas, and which is quite impressive.

With productions already slated up to June 1999, we can proudly report that the Prospect Playhouse is alive and well!

Peter L. Phillips
Chairman,
Prospect Playhouse Management Committee
EURO BANK CORPORATION

with compliments

5th Floor, Anderson Square Building, P.O. Box 1792, Grand Cayman, Cayman Islands, B.W.I.
Tel: 345-949-8721, Fax: 345-949-6232, Telex: 4300 EUROBNK CP, Cable: EUROBNK Grand Cayman
Edmar's  
Discount Drugs Ltd.  

Eden Centre  
Walkers Road  
949-9800

Thompson Building  
George Town  
945-5042

Rankin's Plaza  
Eastern Avenue  
945-1861

Hallmark Cards
Best wishes to the Cayman Drama Society on your production of The King & I
PRESENTING

• FRESH FRUITS & VEGETABLES
• FRESH SEAFOOD
• USDA CHOICE MEATS
• GRADE A POULTRY
• FRESH DAIRY PRODUCTS
• IN-STORE BAKERY
• COMPLETE SELECTION OF GROCERY PRODUCTS
• DELI & HOT TAKE-OUT MEALS
• HEALTH & BEAUTY ITEMS
• PHARMACY

STRAND PHARMACY
Open Sundays
9am-6pm

FOSTER'S FOOD FAIR
We Care We Care We Care We Care
SUPERMARKETS

We are proud to be a member of the Cayman Islands Chamber of Commerce and comply with the Better Business Council's Code of Ethics.
Lubie

Sings:

"Getting To Know You . . ."

Getting to know all about you, Texaco!" (and how wonderful it is that you're the only lubricant and fuel company on the island to initiate a used oil management program).