

the cayman drama society

production of



# The Fantasticks

Book and Lyrics by  
Tom Jones

Prospect Playhouse, Red Bay  
June 7, 8, 9, 10, and June 13, 14, 15, 16, 17.

Music by  
Harvey Schmidt

[www.caymandrama.org/ky](http://www.caymandrama.org/ky)

"The Fantasticks" is presented through special arrangement with and all authorized performance materials provided by Music Theatre International, 424 West 54th Street, New York, NY 10019 Tel: (212)541-4684 Fax: (212)397-4684 [www.MTIShows.com](http://www.MTIShows.com)



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# The Fantasticks

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## CHAIRMAN'S MESSAGE

This musical may be the oldest running musical ever staged, but here in Cayman, the show is not only making its debut but some of the production's members are also.

Mary Anne Kosa is making her director's debut with the Cayman Drama Society and a wonderful job she has done of it.

Lisa Stasiuk is making her Producer's debut and promptly went out and got the production a wonderful sponsor, so great job Lisa.

Rosie Jamieson is premiering as Front of House and Rick Glass is making his Stage Manager's debut.

Also, Sarah Ellison, Sharon Saunders, and Peter Kosa are making their stage debut with the Society, so you have their wonderful talents yet to witness. It is such a delight to see members trying new positions within the theatre and I hope you enjoy your roles.

You will recognize some familiar faces amongst the cast and it is great to see some of them back in the spotlight again.

We must say a huge thank you to Mr. Steve Mackey and the Royal Bank of Canada-Global Private Banking for their kind sponsorship of this production.

I am ashamed to say that I have never seen this musical before and I look forward to sitting back and enjoying it with you all. In fact, if you come on the first weekend, I will be waiting your table. (See how versatile our members are!)

During the next few months we are undertaking some major and minor refurbishments to the theatre and if you have any free time to volunteer your help in any way whatsoever, please contact our Theatre Manager, Mr. Tony Rowlands.

Linda Rayner  
Chairman

## Director's Note

Okay, I admit it! I've had a love affair with The Fantasticks since I was about twelve. In the mid-sixties my parents went to see a production in Toronto starring Bruno Gerussi as El Gallo . (All you Canadians will know who I'm talking about.) They brought home the original cast album and I was hooked. Many hours I sat in our living room singing the songs and pretending I was 'the girl'. My motto was "to do the things I've dreamed about and never done before." And believe me, my husband Peter and I have tried to live by that. Just ask our kids.

Well, I never did get a chance to be in a production of The Fantasticks but this is my second time directing it. My first production was at a high school in Toronto. Student productions have their own challenges but it is truly a nice change working with adults this time round, especially with this talented and dedicated cast: Neil, Kevin, Sarah, Peter R., Tony, Peter K., Sue and Sbaron.

The first time I actually saw the show was a beautiful French language production in Toronto about eight years ago. This spring, after I found myself directing a CDS production of the The Fantasticks, (a word to the wise- beware those CDS bappy hour production planning meetings!!!!) I took the opportunity to head up to see the New York production. It was very exciting for me to walk into the Sullivan Street Theatre in Greenwich Village just before their 41st anniversary. I saw the show three times in four days and enjoyed every delightful minute of it.

This is my first time directing for the Cayman Drama Society, and as a novice to this theatre, I want to say how grateful I am to all the CDS people who have generously helped out- either giving advise, (in particular the Blue Parrot group) offering time and/ or showing support. In particular, thanks to my first time producer Lisa Stasiuk who has done a great job taking on the myriad of business details involved in the production, Peter Pasold who singlehandedly built our set, and my husband Peter Kosa for helping out in innumerable ways. Thanks to Virginia and Violetta for the costumes, my stage manager Rick and his stage and sound crew who rescued me at the last minute, Rosie for looking after the front of house, Pat and Mary for the props, Ian and his light crew, Shannon on makeup and Linda for the drapes.

If I've missed anyone, forgive me.

Thank you very, very, very much to the musicians involved in the production:Stephanie, Penny, Jeff, John, Simon and especially Katie and Lorna, our rehearsal accompanists as well. Katie, thanks for being the backbone of the group. Stephanie swears she's going to turn around and leave if you're not there one night. Lastly I would like to thank you, the audience, for the honour of your company. Enjoy the show!

# The Cast

The Narrator (El Gallo).....	Neil Rooney
The Boy (Matt).....	Kevin Redfern
The Girl (Luisa).....	Sarah Ellison
Matt's Father (Hucklebee).....	Peter Riley
Luisa's Father (Bellomy).....	Tony Rowlands
The Old Actor (Henry).....	Peter Kosa
The Man Who Dies (Mortimer).....	Sue Horrocks
The Mute.....	Sharon Solomon

## Upcoming Productions

September 2001

*The Wicker Man*

February 2002

*West Side Story*

**Join In!!!!**

*Cayman Drama Society is always looking for new members. We are a fun-loving group of actors and non-actors alike. I'm sure there is a job to suit one of your talents- or become a social member. A good time is always had by all. Membership application forms are available in the foyer, so please feel free to take one, fill it in and return it to the secretary.*

# Musical Numbers

## Act One

Overture.....	The Company
Try to Remember.....	El Gallo
Much More.....	Luisa
Metaphor.....	Matt and Luisa
Never Say “No”.....	Hucklebee and Bellomy
It Depends On What You Pay.....	El Gallo, Bellomy, and Hucklebee
Soon It’s Gonna Rain.....	Matt and Luisa
The Abduction Ballet.....	The Company
Happy Ending.....	Matt, Luisa, Hucklebee and Bellomy

## Act Two

This Plum Is Too Ripe.....	Matt, Luisa, Hucklebee and Bellomy
I Can See It.....	El Gallo and Matt
Plant A Radish.....	Hucklebee and Bellomy
Round And Round.....	El Gallo, Luisa and Company
They Were You.....	Matt and Luisa
Try To Remember (Reprise).....	El Gallo

## **PRODUCTION TEAM**

<b>Director.....</b>	<b>Mary Anne Kosa</b>
<b>Producer.....</b>	<b>Lisa Stasiuk</b>
<b>Musical Directors.....</b>	<b>Mary Anne Kosa and Katie Moore</b>
<b>Stage Manager.....</b>	<b>Rick Glass</b>
<b>Lighting and Sound.....</b>	<b>Ian Morgan, Helen Godfrey, John Godfrey, Johnathon Isles, Timothy Isles and Huan Le Tran</b>
<b>Set Construction.....</b>	<b>Peter Pasold</b>
<b>Costumes.....</b>	<b>Virginia Gendron and Violetta Kanarek</b>
<b>Makeup.....</b>	<b>Shannon Haueter</b>
<b>Props.....</b>	<b>Pat Steward and Mary Page</b>
<b>Front of House.....</b>	<b>Rosie Jamieson</b>
<b>Box Office.....</b>	<b>Omeria Gordon and Phillips Electrical</b>
<b>Backstage Crew.....</b>	<b>Elizabeth Isles</b>
<b>Dinner Theatre.....</b>	<b>Martin Wicks</b>

## **MUSICIANS**

<b>Katie Moore and Lorna Bjorklund...Rehearsal Accompanists</b>
<b>Katie Moore.....Keyboard</b>
<b>Lorna Bjorklund.....Keyboard</b>
<b>Stephanie Williams.....Keyboard</b>
<b>Simon Donohue.....Keyboard</b>
<b>Penny Thompson.....Percussion and Bass</b>
<b>Jeff Parker.....Percussion</b>
<b>John Shillito.....Bass</b>

## **SPECIAL THANKS TO:**

**Penny Phillips, Ashley Saladino, China Scotty, David Bridgeman,  
Neil Glasson, Colin Wilson, Chuck Quappe, Howie Tipton, Joe Stasiuk,  
Cracked Conch, our volunteer bar and front of house staff  
and the entire cast and production team for their huge contributions.**

# CAST MEMBERS

(In alphabetical order)

## Sarah Ellison

Sarah arrived in Cayman last October and this is her first dramatic role since swapping the theatre for five years of Renaissance and other choral music at the University of Edinburgh. She felt like getting back to her first love and giving it a "go" after all these years! Is this the first of many? She'll tell you after nine nights of this show!

## Sue Horrocks

Sue is well known at the Cayman Drama Society for playing strange men and old people. "One of these days, I'll land an attractive, glamorous role", says Sue. (In another life, Sue!)

## Peter Kosa

A new member of the Cayman Drama Society, Mr. Kosa brings a wealth of experience in musical comedy and drama. Unfortunately, a life of dissipation sees him reduced to getting bit parts by trading on his reputation and having an "in" with the Director.

## Kevin Redfern

The theatre bug bit Kevin at an early age and he has yet to recover. He has performed with the Calgary Opera and participated in both the Opening and Closing ceremonies of the 1988 Winter Olympics as a member of the Olympic Chorus. He has had roles in "Fiddler on the Roof", "The Crucible", "Oklahoma", "Kiss Me Kate", "Godspell", "Jesus Christ Superstar", and "A Chorus Line". As a member of the Cayman Drama Society, Kevin has been seen in "Forever Plaid", "Camelot", and "Side by Side by Sondheim".

## **Peter Riley**

"After 15 years still trying to get these character roles that are not type cast...I'm just that grumpy, old guy again!" This will be Peter's penultimate performance before he departs the island. (Stop cheering and enjoy yourself!)

## **Neil Rooney**

Neil started in the music business at the age of twelve and went on to study and perform professionally throughout the western provinces of Canada. After a ten-year respite, he returned to the stage in 1996 as King Arthur in Cayman Drama Societies' "Camelot" and found his performing desire rekindled. CDS roles in "Arsenic & Old Lace" and "Side by Side by Sondheim" followed along with the role of Frankie in the production of "Forever Plaid" staged in 1997.

## **Tony Rowlands**

"From the Tinman in "Oz" to the evil Guy of Gisbourne in "Robin Hood" to Bellomy in "The Fantasticks", it has been an interesting path. Fun it has been, as well as challenging. There is now only one way to go, "The Wicker Man" coming in September.

## **Sharon Soloman (Batabano Carnival Queen 2001)**

This is Sharon's first role since leaving high school where she was involved with two productions, "Blousy" in "Bugsy Malone" and "Catherine" in "A View From The Bridge". Cast as the Mute, Sharon reports she's had great difficulty learning her lines!

# Introduction to The Fantasticks

The Fantasticks is a musical about illusions: the illusions of the young lovers, the illusions of their parents, the illusions of the old actors. But most of all, it is about the theatrical illusion itself, that tacit agreement between artists and the audience to create an imaginary world together, to draw forth moonlight from a cardboard disc and, by an act of mutual magic, transform a few scraps of torn paper into gently falling snow. "On you imaginary forces work," says Shakespeare, and that precept has been the guide of this show.

To that end, theatrical devices have been borrowed from many cultures and many times: the Narrator "Chorus" from early Greek drama, the platform stage and stock type characters from Italy's Commedia del Arte, the "invisible" property man from the Oriental theatre and, perhaps most important of all, the robust tradition of the American musical comedy.

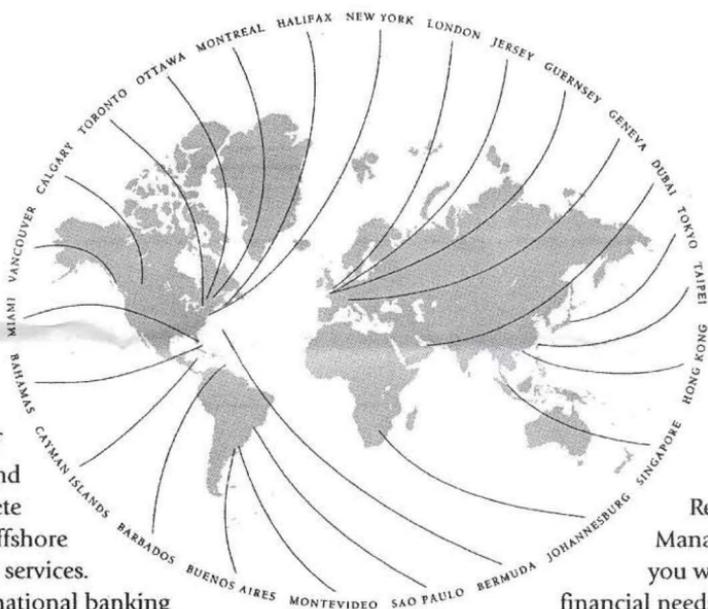
The Fantasticks is based upon a short play called LES ROMANESQUES written by Edmond Rostand in 1892. It was performed with modest success by the Comedie-Francaise and in 1900 an English woman writing under the pseudonym of George Fleming, did a verse translation, calling it The Fantasticks. Years later Tom Jones and Harvey Schmidt decided to turn the little Rostand piece into a musical, using the George Fleming version as their source.

Now the longest running musical in the world, it continues to set records and charm audiences around the globe. With its May 3, 2000, 40th Anniversary, The Fantasticks presented its 16,562nd performance to an audience that started as bobbysoxers and today includes cyberkids. It is a play that doesn't seem to date. It was not "contemporary" when it was written. It was not meant to be. And for that reason it has been able to go through a significant number of social and cultural changes without losing its base of appeal.

Note: One exception to that may be the use of the word "rape". The word which seemed harmless in the 1960's, seems far less harmless now. Of course the word was never intended in a literal sense, but rather in the second dictionary definition: "to seize and carry off by force", (from the Latin "rapere") in the manner of the "Rape of the Lock" or the "Rape of the Sabine Women". For the song "It Depends on What You Pay" we have changed the word from "rape" to "take".



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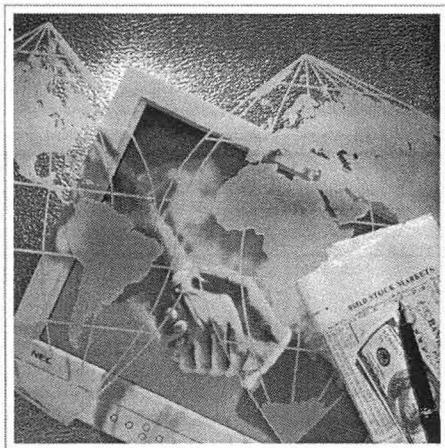
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