

World Premiere



Magna Carta

The Musical Trial Of King John

March 27th - May 3rd 2003

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we would like to wish everyone
involved with the production
of the Magna Carta a
very successful production.”***

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Magna Carta

The Musical Trial Of King John

Written By: Colin Wilson with Dody Denman

Music & Lyrics By: Chuck & Barrie Quappé

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13 Mossgrove Road, Timperley, Altrincham, Cheshire, England*

The Magna Carta is the corner-stone of liberty and the chief defence against arbitrary and unjust rule in England. It was a series of concessions wrung from the unwilling King John by his rebellious barons in 1215 and was the first time the power of the king could be limited by a written grant. The document was originally called "The Charter of Liberties" or "Articles of the Barons" to which the King's great seal was attached. The negotiations for producing this document were held at Runnymede, a meadow by the River Thames. On the 19th of June the barons renewed their oaths of allegiance to the King. Meanwhile the Royal Chancery produced a formal royal grant, based on the agreements reached at Runnymede, which became known as Magna Carta, the 'Great Charter'. Four copies of this original grant survive; two are held at the British Library while the others survive in the cathedral archives at Lincoln and Salisbury. In the foyer of the Prospect Playhouse a facsimile of this document is hung, written in Latin. A translation in English is also provided for anyone not conversant in Latin.

Congratulations



*to the Cayman Drama Society
on its new production,
Magna Carta!*



Cayman National

Magna Carta Scenes

Action takes places from the inception of John's reign in 1199 through to his death in 1216. This remarkable period of English history, of course, encompasses the *Magna Carta*.

PROLOGUE

ACT 1:

SCENE 1	BALLROOM IN ARTHUR'S CASTLE, FRANCE
SCENE 2	A ROOM IN CHATALLION'S CASTLE, FRANCE
SCENE 3	A THRONE ROOM IN JOHN'S CASTLE, ENGLAND
SCENE 4	A BATTLEFIELD IN FRANCE
SCENE 5	A ROOM IN JOHN'S CASTLE, ENGLAND
SCENE 6	A ROOM IN THE CASTLE OF ROUEN, FRANCE
SCENE 7	OUTSIDE THE CASTLE OF ROUEN, FRANCE

ENTRACTE

ACT 2:

SCENE 1	GRAND HALL OF JOHN'S CASTLE, ENGLAND
SCENE 2	A ROOM IN JOHN'S CASTLE, ENGLAND
SCENE 3	A TOWN SQUARE, ENGLAND
SCENE 4	A ROOM IN LLEWELYN'S CASTLE, WALES
SCENE 5	A ROOM IN JOHN'S CASTLE, ENGLAND
SCENE 6	SOUTHAMPTON DOCKS, ENGLAND
SCENE 7	A ROOM IN JOHN'S CASTLE, ENGLAND
SCENE 8	A ROOM IN KIRKLEES PRIORY, ENGLAND
SCENE 9	A FIELD AT RUNNYMEADE, ENGLAND

WARNING: Smoke haze and pyrotechnic devices are used throughout this production, none of which are toxic to the average person. However, persons suffering with abnormal breathing and similar disabilities therefore should take precaution.

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Magna Carta Cast

JOHN PLANTAGENT, KING OF ENGLAND

COUNTESS ISABELLA OF GLOUCESTER

WILLIAM MARSHAL, EARL OF PEMBROKE

PRINCESS JOAN OF ENGLAND (QUEEN OF WALES)

PRIORES ELIZABETH DE STAYNTON (LADY MERLE)

BARONESS MATILDA DE BRIOUZE

COUNTESS ISABELLA OF ANGOULEME (QUEEN OF ENGLAND)

LORD ROBERT FITZWALTER

QUEEN ELEANOR OF AQUITAINE

ARTHUR, DUKE OF BRITTANY

LADY ROHESE FITZWALTER

GERARD D'ATHEE

MATILDA FITZWALTER

MARTIN TEDD

CYNTHIA ARIE

PETER KOSA

OLIVIA SCOTT

VANESSA HANSEN

KATE BOWRING

TERI QUAPPÉ

TONY ROWLANDS

PENNY PHILLIPS

CHRISTIAN DE GRE'

VALERIE COTTIER

PETER RILEY

JANINE MOSS

DUCHESS CONSTANCE OF BRITTANY

BARON WILLIAM DE BRIOUZE

CARDINAL STEPHEN LANGTON

LADY MAUD LE VAVASOUR

LORD EUSTACE DE VESCI

COUNTESS CHATILLION

ISABELLE DE CLARE MARSHAL, COUNTESS OF PEMBROKE

DUCHESS ALICE OF BRITTANY

BRIAN DE LISLE

FAWKES DE BREATE

SIR FOUKE FITZ WARYN

KATE IZON

RICK GLASS

BILL BEWLEY

WENDY BEWLEY

IAN MORGAN

LOUISE RIGDON

CATHERINE TYSON

ANGELICA BORDEN

PAT STEWARD

ROY ATHERTON

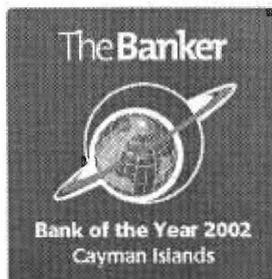
KARL NYSSONEN

CHORUS:

BRITTANY BORDEN (YVONNE VENTADOUR), CHRISTAL BORDEN (PHILLIPA VENTADOUR), DANIELLE BORDEN (JOAN VENTADOUR), JESSICA BROUGH (JOAN DE VERE), TONI EBANKS (DAME CLARICE FITZ WARYN), ANIKA HEWITT (ALICE AUGUSTUS), DENNIS HUE (EUSTACE THE MONK), KELLE MARSH (RENAULT DE KEDEVILLE, ANSELM MARSHAL), KIM MARSH (SIBILIE MARSHAL), JAMIE MCDOWALL (WILLIAM [WALTER] MARSHAL II), JESSICA MCDOWALL (KATE NORGATE), KIRSTIE McMILLAN (BLANCHE OF CASTILLE), FIONA MOSELEY (ADELA BLOIS), JENNIFER MOSELEY (ALIS BLOIS), LASONDA POWELL (ISORIE OF BARBARY), ZAK QUAPPÉ (JOHN MARSHAL), LAVEDA THOMPSON (JOYCE DE DYNAN), SANDRA SEDKE (VYLENE DE HIGFORD FITZ WARYN, MATILDA DE CAUSE, ROSAMUND CLIFFORD), PAT STEWARD (MARION DE LA BRUERE), KJIRA WELLS (JEAN MARSHAL)



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The Bank's reputation for innovation, the use of technology to enhance customer service and the ability to react quickly to changing market conditions have contributed to its success and recognition.

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Magna Carta Writer & Director's Message



It's been a very interesting journey. The research especially. King John's life and the events leading up to the "Magna Carta" has largely been ignored by most writers although there is now a sudden resurgence of interest in the subject. There is a 1999 biography of the life of King John and musician Rick Wakeman's composition "Softsword" (one of John's nicknames) which played at Rochester Castle, England in 1996.

It has taken me two years to reach this the final chapter and it has been so exciting. To condense John's life as king in three hours really doesn't do it justice. It is an intriguing subject, so powerful and the people that surrounded him - wow - no soap opera and no modern drama have these persons in them. And all these people actually lived. No fiction here. Some liberties have had to be taken especially with the events shown in the second act. A period of fourteen years is told in roughly an hour and a half!! Was John a good king or a bad king? That is for you to decide. I am not going to try and influence you but forget the fables told about him when he was prince and made the Hollywood bad guy in all the Robin Hood movies. 90 Per cent not true folks and Richard was not the kind good lion heart that the common folk of England loved. He spent only 10 percent of his reign in England. John spent 80 per cent of his time in England. The first English king to do so. My allotted space has run out but I must say a big thank you for the immense help and encouragement my friend Dody Denman has been in this exercise. Most of the dialogue you hear tonight is hers.

And then there is Chuck and Barrie Quappe. When Dody first heard their music for this show she said she was in awe. She told them it was "inspiring." It certainly is. How grateful I am to two so talented people. Directing this show has been relatively easy for me as a large chunk of it Barrie has directed. It is so nice to sit at the back of the theatre and watch. You get a different perspective and can spot any faults.

And another big thanks to Kim Marsh, my choreographer. She started work with some of the cast way back last September and has been at every rehearsal. There's dedication for you. No choreographer I have ever worked with has given me that time! Talking of time... no producer I have had has given so much time to producing. Phil Pace. He made the mistake once of saying to me he hadn't got much to do. Phil you are a champion.

Violetta Kanarek, our costume designer, maker, seamstress. She has never said "no" to me. She just says this is my last one. I say that too, Violetta. I could not and I would not even think of staging a period piece if I did not have Violetta. Thank you once again. Then there is Peter Pasold, Dennis Hue, David Godfrey, Peter Phillips, and Penny Phillips who have designed, made the set and prop pieces, painted them, designed all the intricate lighting and pyro-technical effects that are so essential to this show. Thank you's to all the back-stage and front of house staff and I really do have no more space to mention the so many of you all by name. A huge thank you to the cast that includes the band and back-up singers - they have shared the journey too.

Last but not least, thank you all of you for coming out and seeing this world premiere production. Perhaps we are making history. I think so. New Theatre Productions of England have thought so. They published "Magna Carta". My first ever work to have an ISBN number. That is so exciting, too.

COLIN WILSON

Our appreciation is *extended* to:

Omeria Gordon

Our volunteer bar & front of house staffs

CDS and committee members working for you throughout the year

All those who have made or donated costumes or props

Any thank you-ish graphic of your choosing is fine

And a special thanks to the Friends Of The Prospect Playhouse

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Congratulates

the Cayman Drama Society

on its production of

the Magna Carta

Quincentennial Upcoming Events

April 2003

- 3-5 Technology Expo
- 18 Good Friday *Public Holiday
- 21 Easter Monday *Public Holiday
- 23-25 Wine, dine and Jazz at Grand Old House with "Great Wines of Tuscany"
- 25-27 Quincentennial International Food Festival

May 2003

- 1 Cayman Maritime History Exhibit at the National Museum (May 02 -May 03)
- 9 -11 Seafarer's Festival
- 10 Unveiling and dedication of the Wall of History
- 10 Opening of New Turtle Farm
- 12 Seaman's Day *Public Holiday
- 18 International Dive-in Day
- 19 Discovery Day *Public Holiday

June 2003

- 16 Queen's Birthday *Public Holiday
- 27-28 Downtown Bazaar

July 2003

- 5-7 Taste of Cayman
- 7 Constitution Day *Public Holiday
- 16 Quincentennial Stamp First Day Cover Launched
- 23 Satellite Exhibits Rotate
- 24-27 Quincentennial Cricket Celebration

August 2003

- 1-2 Flava 500
- 7 Cayman Airways 35 th Anniversary

September 2003

- 10 CNCF Launch, Foundations Magazine Double Issue
- 20 International Coastal Clean up
- 24 Quincentennial Commemorative Coins Launched by Monetary Authority

October 2003

- 3 Opening of "Sunlight and Soundings" Bendel Hydes Retrospective at the National Gallery
- 24 Pirates Week Festival begins
- 29 Annual Turtle Release
- 30 Green Sea Turtle Symposium *Turtle Farm

November 2003

- 2 Pirates Week comes to a close
- 10 Remembrance Day * Public Holiday
- 10 Opening and Dedication of Quincentennial Square
- 10 Cayman Brac/ Little Cayman Seaman's Society Annual Picnic
- 19 Satellite Exhibits Rotate
- 21 Bendel Hydes Retrospective at Kensington Lott Gallery
- 28-30 Celebrity Golf Tournament
- 29 Premier of Quincentennial Musical "History, Culture and Beauty"

December 2003

- 5 Reliving the Birth of Democracy
- 6 Closing of Bendel Hydes Retrospective at Kensington Lott Gallery
- 27 Closing of "Sunlight and Soundings" Bendel Hydes Retrospective at the National Gallery
- 31 New Year's Under the Stars



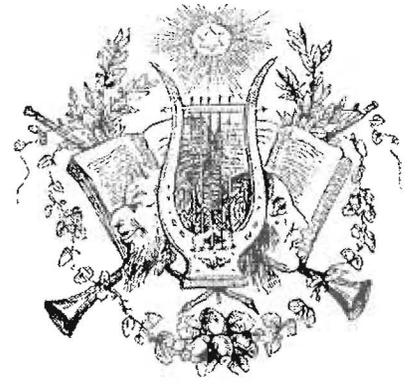


Ali n
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No baillif,
upon his
own unsupported
complaint,
shall put
anyone
to his law.

imagine
a pic of
the band!

Musical Director's Message



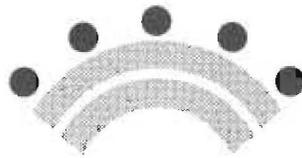
When Colin Wilson asked us to write the music for Magna Carta we were immediately interested. What a great opportunity to research a time in history that is not commonly well-known and make those individuals come alive again through music.

Of course the task was not easy.

We ended up writing 20 pieces, producing a full length cast recording and now putting together a band for the performances.

All of this on zero budget. Gee, do you think we all love theatre, or what? (Maybe we're simply brain-deficit!) Whatever it is, it has been challenging, rewarding, exhausting and trying. Sounds a lot like the best parts of being alive!

The cast has worked tirelessly to perform the music as close to the way we originally wrote it - to bring these historical characters alive. We hope that will be your experience as you listen to this evening's production...Chuck & Barrie Quappé, Musical Directors



QUEENSGATE

We would like to congratulate everyone involved in the production of the Magna Carta on a job well done

Your efforts are appreciated by all those in the Cayman Islands who enjoy the entertainment of Live Theatre



Magna Carta Band

GUITARS, KEYBOARDS, DRUM PROGRAMMING, VOCALS

PERCUSSION, CONGAS, TIMPANI, VOCALS

KEYBOARDS

BASS

FLUTE

VOCALS

CHUCK QUAPPÉ

BARRIE QUAPPÉ

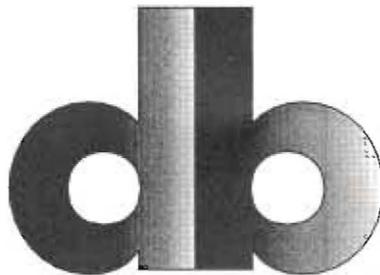
CHRIS BOWRING

ROYCE SCOTT

SUE HORROCKS

NANCY SAUR, PETER BODDEN

*Very best wishes and
continued success*



Broadhurst
Da Costa

Magna Carta CO- Writer's Message

My first collaboration with Colin was editing Robin Hood. I came into the project with much protest, unsure that our friendship would remain intact after I was ruthless with his words. It was during Robin Hood that the story of King John began formulating. We spoke of it often and it naturally followed.

Colin did what he does best...research and the first draft. I did what I do best...tore it apart about five or six times and re-wrote it. A few of those re-writes were with the two of us reading every word, taking all the advice and all we have learned into consideration and saying a line several different ways before deciding on the perfect text. Then I would write it the way I wanted it during the middle of the night while Colin was home asleep! (I am still re-writing.)

This era has always fascinated me, with Camelot being one of my all time favourite stories. I fell in love with the characters in Magna Carta as they developed further from where we have known them. They became part of my life. One of the reasons I appreciated Chuck and Barrie so very much was their dedication to this project.

Colin and I would envision a "sound" or a "feel" at certain moments and each time they captured it totally. Occasionally we were unsure what was needed and they gave us perfection in the songs, but it was more than that, it has been the daily commitment. I so wanted to be there but was unable to. (Life does have a way of ruining plans!) A special thanks to Barrie for all the work you have done.

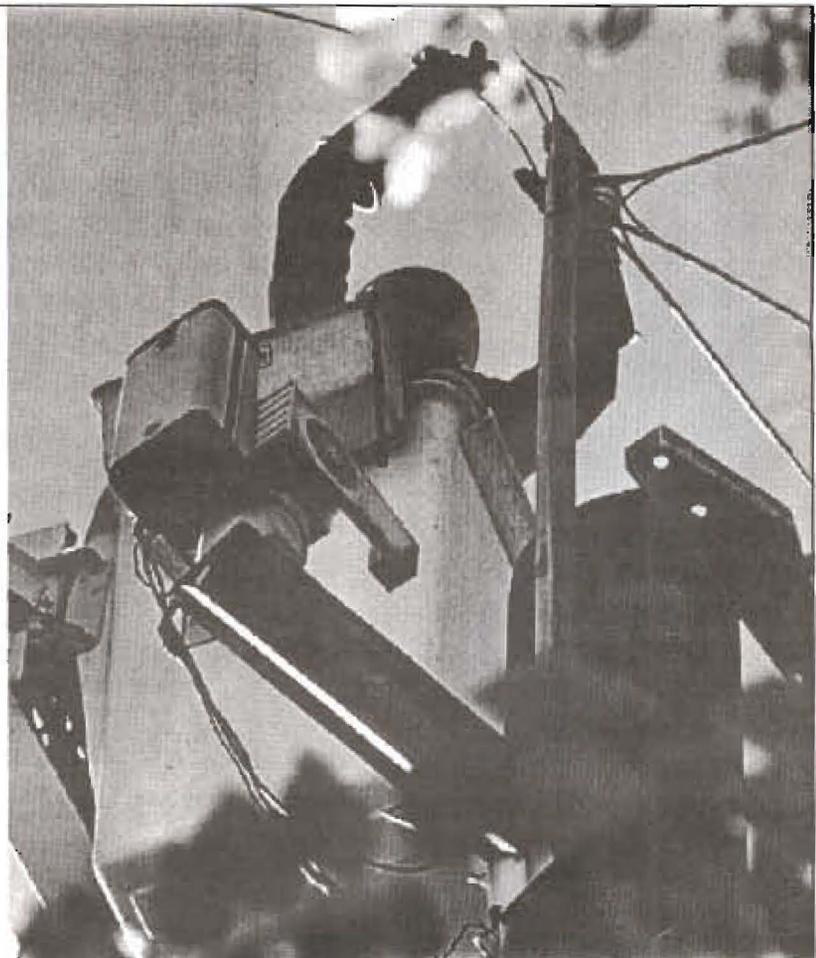
This project is the marriage of two things I love most...the theatre and the people of Cayman. I will "Come Soon" and see you at "Magna Carta."

DODY DENMAN

Reaching new heights

CUC realises that the development and promotion of the arts is important in the preservation of our culture. Because of this realisation, we have pledged to annually support organisations such as the Cayman National Cultural Foundation and the Cayman Drama Society in their endeavours to bring theatre to 'life'. We commend these organisations for maintaining the high calibre of dramatic talent in their productions and look forward to supporting future works.

Congratulations to the Cayman Drama Society on this milestone production. Enjoy the show!



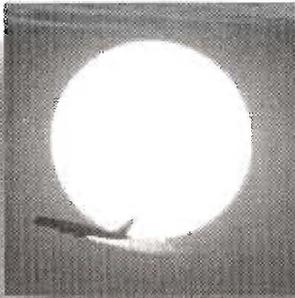
In the coming months, look for these productions and social events
at the Prospect Playhouse:

Lovers At Versailles	10 – 16 July, 2003
Dream, Lover	11 – 27 September, 2003
Show Stoppers	2 – 11 or 2 – 18 October, 2003
A Christmas Carol	6 or 23 December, 2003
Anne of Green Gables	4 – 20 March, 2004
Death Of A Salesman	Spring 2004

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PHOENIX **CONSTRUCTION**

*Wishes to congratulate the Cayman Drama Society
on its production of
Magna Carta.*



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A WORLD OF ENERGY

Magna Carta Musical Index

PROLOGUE

"UNDERWORLD"

CHORUS

ACT I

SCENE I

"FRENCH DANCE"

THE COMPANY

1 "NO CROWN FOR ME"

ISABELLA OF GLOUCESTER

2 "CORONATION"

WM MARSHAL & THE COMPANY

3 "I AM KING"

JOHN, MATILDA FITZWALTER &
ROSAMUND CLIFFORD (BARRIE QUAPPE)

4 "BATTLE MARCH"

THE COMPANY

5 "I COULD HAVE BEEN MISTAKEN"

ISABELLA OF GLOUCESTER,
MATILDA DE BRIOUZE, & JOAN

5 "I WON'T BE TREATED LIKE A CHILD"

ISABELLA OF ANGOULEME

6 "WITHIN THESE WALLS"

ARTHUR

6 "ARTHUR WILL DIE"

JOHN & ELIZABETH

7 "ARTHUR IS DEAD"

THE COMPANY

ACT II

SCENE I

"WELSH WEDDING"

JOAN & THE COMPANY

1 "I'LL JUST BE MYSELF"

JOAN

2 "THE FUTURE KING OF ENGLAND"

JOHN, ISABELLA OF ANGOULEME
& ISABELLA OF GLOUCESTER, &
THE COMPANY

3 "THE INTERDICT"

ELIZABETH & CHORUS

3 "GIVE MY SONS TO THE KING?"

MATILDA DE BRIOUZE

4 "CHIVALRY"

WM MARSHAL

6 "KING JOHN'S NAVY"

GERARD D'ATHEE &
THE COMPANY

7 "I'LL NEVER, EVER LOVE AGAIN"

ISABELLA OF GLOUCESTER

9 "MAGNA CARTA THEME"

THE COMPANY

9 "MAGNA CARTA" - REPRISE

THE COMPANY

EPILOGUE

"MAGNA CARTA" - FINALE

THE COMPANY

Choreographer's Message

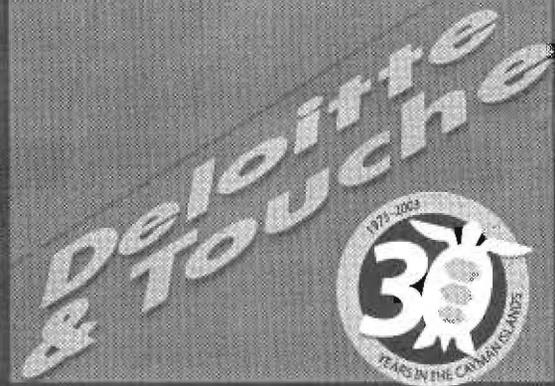
About a year ago Colin Wilson called me to say "I've written a play called Magna Carta." He proceeded to tell me all about it. How exciting it was going to be, and would I consider doing the choreography? After taking into consideration the long hours that would be involved, the fun that would be had and the many new and familiar faces and acquaintances of the Cayman Drama Society that I would be participating with, how could I possibly say no? Today I can honestly say that being a part of this play has been a wonderful experience and well worth my time and effort.

Ahhhh, the children (most of the Chorus). What a talented group of children from several areas of the world. We have had many rehearsals (beginning 3 months prior to the speaking roles) which have been sometimes very rigorous and tiring for all of us. I salute the children for their endurance and patience, and their parents for the endless nights of dropping off and picking up their children at the theatre.

I am truly excited for Colin, as this is his first published production. It is an honor that I have been able to participate in such a fine production, and to help Colin make history as well as tell a historical account of King John...Kim Marsh, Choreographer

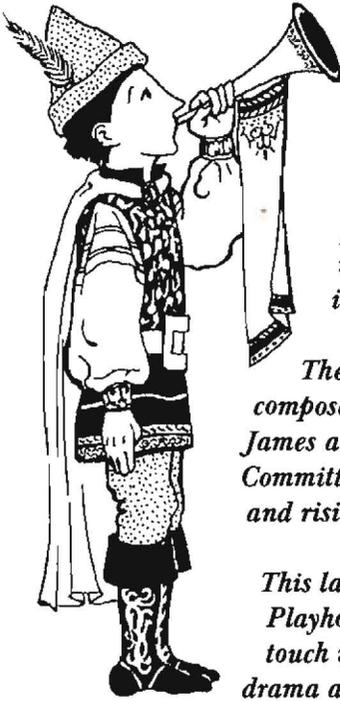
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Touche
Tohmatsu**



CDS Chairman's Message

We begin another year here at the Prospect Playhouse with one of the most ambitious productions ever undertaken by the Cayman Drama Society. Colin Wilson brought his vision for Magna Carta to the Society over a year ago and has been working hard towards its fruition ever since.

The intriguing story concept, the development of an original script, the use of locally-composed music, the production of a soundtrack CD, and a special performance at Pedro St. James all contribute to the uniqueness of this undertaking. On behalf of the CDS Executive Committee, I would like to congratulate Colin and his cast and crew for embracing this challenge and rising to it.

This landmark performance launches another season of quality productions here at the Prospect Playhouse. We invite you to become a member of the CDS to receive our newsletter and stay in touch with upcoming events. The season promises to be an exciting one including comedy, drama and music in both contemporary and classic settings.

When you enjoy our shows, we hope that you remember that everyone involved is a volunteer - giving up dozens of hours of their time to work as a team and create the best show that they possibly can - just for you. So please remember to "share the show" with your friends and family and encourage them to come out and support live theatre in the Cayman Islands...Malcolm Ellis, CDS Chairman

Baronial Feast Menu

April 4&5th 2003, Grand Cayman, Cayman Islands

Roast Venison

served w/ a cranberry chutney
& rosemary garlic au jus

Suckling Pig

Steam Ship
Round of Beef

Quiche Florentine

Roasted Root Vegetables
tossed in a basil butter sauce

Sautéed Gingered
Green Beans

Green Salad

with fresh tomato, cucumber
& a balsamic vinaigrette

mise en place
professional catering



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Magna Carta Production Team

DIRECTOR	COLIN WILSON
CO-DIRECTOR	BARRIE QUAPPÉ
MUSICAL DIRECTOR	Chuck Quappé
CHOREOGRAPHER	KIM MARSH
PRODUCER	PHIL PACE
COSTUME DESIGN & PRODUCTION	VIOLETTA KANAREK
STAGE MANAGER	PETER PHILLIPS
ASSISTANT STAGE MANAGER	DAVID GODFREY
STAGE HANDS	PAUL DEFREITAS, MARTIN WICKS, JOHN GODFREY, WILL McTAGGART, PENNY McDOWALL
SOUND	CHUCK QUAPPÉ, HELEN GODFREY
LIGHTING	ANDREW LEGGATT
FOLLOW - SPOT	REGINA OLIVER
SPECIAL EFFECTS	DAVID GODFREY, PETER PHILLIPS
MAKE-UP	MARJORIE GODFREY, SHANNON GLASS, CATHY WIGHT
JEWELLERY	DODY DENMAN
DRESSERS	MARGOT BROUGH, LORI SCOTT
PROPS	RUTHLYN BODDEN, JUDY SHEPPARD
SET DESIGN	COLIN WILSON, PETER PHILLIPS, PETER PASOLD
SET & PROP CONSTRUCTION	PETER PHILLIPS, PETER PASOLD
SET & PROP DECORATION	DENNIS HUE, PETER & PENNY PHILLIPS
HAIR	PAIGE GALLAGHER
BOX OFFICE - RESERVATIONS	OMERIA GORDON
FRONT OF HOUSE	ANNE PASOLD & PETER PASOLD
ASSITANT TO THE PRODUCER	ANGEL BORDEN



**We encourage you to support the
arts and welcome you to the
Cayman Drama Society's
production of**

Magna Carta



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FOOD FAIR**
We Care We Care We Care We Care
SUPERMARKETS





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MAGNA CARTA WHO IS WHO

Time period 1199 – 1216

KING JOHN (1166 - 1216)

John was the fourth son of Henry 1st and was called 'Lackland' because he had nothing. It was through a very rare twist of fate that he came to the throne – something he had always wanted. He inherited a totally broke economy, discontented barons and threatening revolts from enemies at all boundaries of his many dominions in France, especially King Philip II. He was nicknamed 'Softsword' because of his willingness to negotiate with his enemies instead of pressing on with the battles when he had them almost won. Unlike any king before him, he spent over 80 per cent of his reign in England.

ISABELLA OF GLOUCESTER (1176 – 1217)

Isabella (also called Hawise) was John's first wife and lover even after their divorce. She was barren and therefore unacceptable as a wife of a prince in line to the throne. She was always loyal to John and was heartbroken when he forced her to marry Geoffrey de Mandeville (5th Earl of Essex). The marriage did not last long and against her wishes she married Hubert de Burgh (1st Earl of Kent). She died within the month – some say from a broken heart.

JOAN (1188 - 1237)

Princess Joan of England who became Queen Joan of Wales when she married Llewelyn ap Ioworth ('the Great') was John's illegitimate daughter and not his legitimate daughter of the same name. There is some debate as to her true mother but most historians' report it was a commoner called 'Clementine'. Clementine was one of Elizabeth de Staynton's pseudonyms and her birth certainly was around the time when John (still a prince) was her lover. Although she came from humble beginnings she became a powerful figure and was strong enough to persuade John from having her husband put to death for his treachery. Queen Elizabeth 1st can be traced back to her lineage.

WILLIAM MARSHAL (1144 - 1219)

William is known as 'The Flower of Chivalry' and proclaimed by friend or foe as the greatest knight that ever lived. Sadly, he has become a forgotten historical figure. He served four kings and was Henry the Younger's mentor. He was 45 years old when he married and produced ten children without the aid of Viagra. John made him an Earl and gave him many gifts making him the most powerful and one of the richest of English barons. Despite this, they had an uneasy friendship but on John's death he asked William to become Regent of England over the child king Henry III, which he did until he died three years later. The Marshal (as he was fondly called) quelled the rebellion against John leaving England at peace for Henry's reign.

LADY MERLE – ELIZABETH DE STAYNTON (1160? – 1250?)

Elizabeth is one of history's most mysterious figures. No one can say for certain her age and there is a wide variance of opinion as to the exact period she lived. Some have her alive in the 1300's! Her grave lies in Sherwood Forest, Nottingham, England not far from Robin Hood's. There are many ballads and fables written about her and she had a host of lovers (John was one) of both sexes. She could disguise herself as a man (calling herself Gamble Gold) and was supposed to have fought a duel with her cousin (who did not recognize her) – Robin Hood. Richard the Lionheart sentenced her to spend the rest of her time in a nunnery where in a short space of time she became the first Prioress of Kirklees. 'Lady Merle' was only one of the many names she used.

ISABELLA OF ANGOULEME (1186 – 1246)

Isabella was John's second wife who bore him two sons and two daughters (one daughter being named Joan to be confused with his illegitimate daughter of the same name). She was betrothed (at the tender age of six) to Baron Hugh le Brun of Lusignan, France, who was a friend of John's and opposed to John's enemy King Philip II. After her marriage to John Hugh sided with Philip and their union was one of the reasons John lost all his lands in France. John blamed her for this and their marriage was far from happy. They married when she was very young (some historians say she was only eight!) and because her Christian name was the same as his first wife (who John was still having intimate relations with), many of the recorded lavish gifts and times he devoted to marital duties were in fact to Isabella of Gloucester and not her. Isabella of Angouleme, upon John's death, immediately left England to return to France and married Hugh le Brun

(who was still unmarried). She had no contact with any of her children except her youngest daughter (Eleanor) whom she left with Joan. She was not a particularly nice person and was very unpopular with her serfs who eventually rose against her and imprisoned her in her own castle where she remained until she died.

MATILDA DE BRIOUZE (1173 - 1210)

Matilda was the wife of Baron William de Briouze who was one of the richest and most powerful barons in England. In fact he was too powerful and John was very suspicious of him, especially as he first sided with Duke Arthur of Brittany his rival for the throne of England. He was Arthur's gaoler and the only person who knew how Arthur died. Matilda was a very strong person and William was very much under her thumb. She was extremely outspoken and when she publicly accused John of murdering Arthur he used this as the perfect excuse to confiscate all of their lands and have the family arrested. Even though they fled to Ireland, John personally pursued them finally catching and imprisoning Matilda with her two sons. William escaped to France where he tried to raise a high ransom fee for their release but she and her sons died suspiciously in prison of hunger.

ROBERT FITZWALTER (? - 1235)

Lord Robert was a sworn enemy of John. Together with Lord Eustace de Vesci he led the rebellion of the barons against John and proclaimed himself Marshal of the Army of God. He was the chief instigator of the Magna Carta and even though at first John abided with its contents he did not. He invited Philip's son, the Dauphin, to invade England and had him crowned king in London even though John was still alive. He was a thoroughly unpleasant character, a traitor, a coward, who unfortunately escaped all the punishments he richly deserved.

ELEANOR OF AQUITAINE (1122 - 1204)

Eleanor was John's mother and one of history's truly great women. Formidable and powerful she was also gracious, kind, unassuming yet sagacious, intelligent and witty. She lived to the ripe old age of XX.

ROHESE FITZWALTER (1161 - 1244)

The wife of Robert Fitzwalter who plotted alongside her husband John's downfall. She was sharp tongued and a perfect foil for her husband.

MATILDA FITZWALTER (1194 - 1214)

Matilda was the daughter of Robert and Rohese and said to be John's favourite mistress. It must have appealed to John's great sense of humour that his sworn enemy's daughter was one of his mistresses. She met a very suspicious death that was blamed on Isabella of Gloucester but never proved.

ARTHUR OF BRITTANY (1187 - 1203)

Arthur (John's nephew) was John's rival to the throne. His mother, Duchess Constance, was very ambitious for her son and led a fierce force to battle John to get Arthur crowned king of England. When the battle was lost she made her peace with John who forgave her and Arthur, but Arthur, even though swearing his loyalty to John, continued the battle. He lost and was imprisoned. The Britons had always thought Arthur (they had even named him so) was the second King Arthur of Camelot and there was even a round table in his castle. When Arthur died, thought to have been personally murdered by John, they were furious and rose against him and fought alongside King Philip. John was eventually to lose all his lands in France.

GERARD D'ATHEE (? - ?)

Gerard, with Fawkes de Brete, was his most trusted mercenary who fought the rebellious English and Welsh barons. John put both Gerard and Fawkes in places of high authority over the barons, which they resented. Gerard was cruel and cunning and was so hated he was named in the Magna Carta to be banished together with all his brood once hostilities ceased. It is worthy of note that after John died he fought alongside William Marshal to quell the rebellion of the barons.