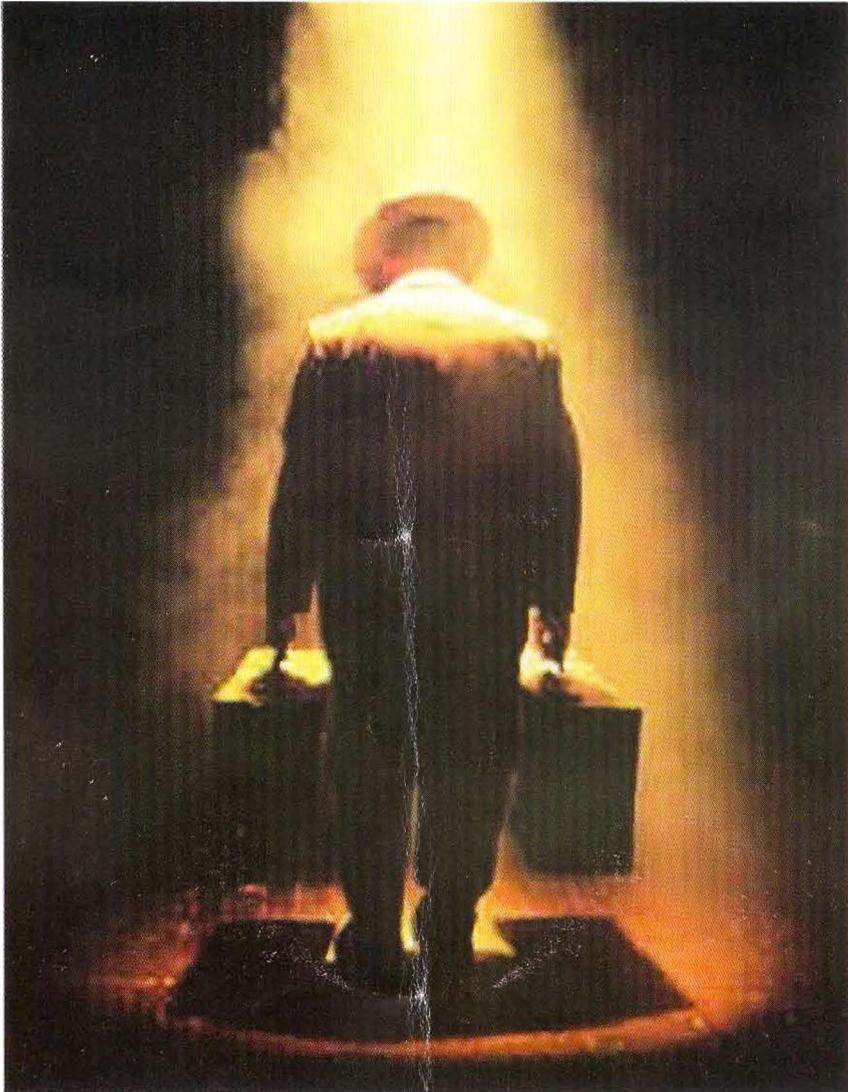


Cayman Drama Society
presents Arthur Miller's



Death of Salesman

Prospect Playhouse
10 June - 26 June, 2004

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Death of a Salesman

Arthur Miller

A leading American playwright, Arthur Miller (1915 -) has enriched the Broadway stage for several decades. Although Miller's dramas take place in familial settings, he has made a reputation for dealing with contemporary political and moral issues.

In the late '40s his plays **All My Sons** ('47; film – '48), winner of the Drama Critics Circle Award, and **Death of a Salesman** ('49; film – '52), winner of both the Drama Critics Circle Award and Pulitzer Prize, Miller condemned the American ideal of prosperity on the grounds that few can pursue it without making dangerous moral compromises. **Death of a Salesman**, with its expressionistic overtones, remains Miller's most widely admired work. The keen social conscience evident in these plays has continued to manifest itself in Miller's writing. In the Tony Award-winning **The Crucible** ('53), for instance, he wrote of the witch-hunts in colonial New England, and implied a parallel with the McCarthy congressional hearings into subversive activities then in progress. The probing psychological tragedy **A View from the Bridge** ('55) questions the reasonableness of US immigration laws. **After the Fall** ('64), which includes a thinly disguised portrayal of Miller's unhappy marriage to film actress Marilyn Monroe, offers a second, candid consideration of the congressional hearing. Two one-act plays, **Incident at Vichy** ('64) and **The Price** ('68), deal with the universality of human responsibility and the guilt that often accompanies survival and success.

Miller's later dramatic works include **The Creation of the World and Other Business** ('72), a play that seemed too openly didactic for both critics and audiences, and **The Ride Down Mount Morgan** ('91), which opened in London to mixed reviews. Imbued with a passionate morality and demonstrating the absolute need for responsible, loving connections between people, most of Miller's work is indeed didactic.

Miller's non-theatric writings are prolific and varied including novels, screenplays, travelogues, and even a children's book. He published his autobiography in '87.

CDS Chairman's Message

The Cayman Drama Society often receives criticism, even from those who should know better, that it is merely a club for those interested in "amateur" English Theatre and does little to develop culture. We provide a response to such criticism in the best way possible, by our productions. In just the first half of 2004 we have performed some of the best examples of classic literature over the past 110 years from both sides of the Atlantic: Lucy Maud Montgomery's **Anne of Green Gables**; Bram Stoker's **Dracula**; and now **Arthur Miller's Death of a Salesman**. I challenge anyone to deny that these represent culture in every sense of the word, and not one of them is English!

The CDS selects its annual productions by holding an open meeting at the beginning of each year at which members are invited to nominate plays which they would like to see performed, and from these we choose a varied calendar for the year. The criteria which we use in making the final choice include whether we believe a particular play will be acceptable to our audiences (which immediately excludes certain aspects of modern theatre more designed to shock than entertain), and the likely availability of cast and crew capable of combining to maintain the "professional" standards which we strive to attain. If any of you have seen plays performed elsewhere, whether professionally or by other community theatres, which you would recommend for our consideration, please let us know. In this way you can SHARE THE SHOW with us, and we can do the same with future audiences.

Alan Hall, Chairman, Cayman Drama Society

Death of a Salesman Director's Message

Okay,okay, it's true...most of my directing experience on and off the island has been with musicals. Four years ago I directed **The Fantasticks** for CDS and last year it was **The Sound of Music** at St. Ignatius.

This year I am very proud to be able to bring this strong and beautiful work, Arthur Miller's **Death of a Salesman**, to the Prospect Playhouse. I've been encouraged by many to see this challenging play through to fruition. The talented and diligent cast and production team have worked and played as a family. What a wonderful experience! With all my heart, thanks so much to all of you.

And now, special mention to a few very special people: The Howe's - Sue for all the things that you have done above and beyond the call of duty, Shayne for the fantastic job with our set and your physical and financial contribution to it; Dan, Malcolm, Gabby and Regina for the mega hours; the three St. Ignatius Guys, for putting up with my abuse; Sue, for the beautiful music you wrote and play for us; Phil, for the attention to detail; and Peter, my wonderful Willy Loman, for everything.

Mary Anne Kosa, Director, Death of a Salesman

Death of a Salesman

Scenes and Cast

Scenes

The action takes place in Willy Loman's house and yard and in various places he visits in New York and Boston of the 1930's and 1940's.

There are 2 Acts and a Requiem

Cast: (in order of appearance)

Willy Loman	Peter Kosa
Linda Loman, his wife	Sue Howe
Biff Loman, his elder son	Malcolm Ellis
Happy Loman, his younger son	Dan Morisseau
Bernard, Biff's friend	Steve Smith
The Woman	Kelly Rooney
Charley, neighbour & Bernard's father	Peter O'Donnell
Uncle Ben, Willy's brother	Rick Glass
Howard Wagner, Willy's boss	Brendan Smith
Jenny, Charley's secretary	Sarah Ellison
Stanley, a waiter	Dominic Wheaton
Miss Forsythe	Vanessa Hansen
Letta	Sarah Ellison

Voices

Operator Regina Oliver

Howard's Family on Wire Recorder

Willy Smith, Jessie Smith, Nicole Peres

Death of a Salesman

Production Team

Director	Mary Anne Kosa
Producer	Phil Pace
Stage Manager	Regina Oliver
Drama Coach	Gabrielle Wheaton
Original Music: Composed and Performed by	Sue Horrocks
Sound	Lisa Stasiuk
Lighting	Ian Morgan, Paul Wylie
Costumes	Linda Thursfield, Kathy Cushman
Makeup	Marjorie Godfrey, Shannon Haueter, Paige Gallagher
Props	Pat Steward, Mary Page
Set Design	Mary Anne Kosa, Peter Kosa, Shayne Howe
Set Construction	Shayne Howe, Dan Morisseau, Ian Houghton Amos Bryan, Jesse Trinier, Brock Jaeck, Andrea Doran, Leroy Edwards, Kila Smith, Peter Kosa, Malcolm Ellis, Ernie Maraya
Set Decoration	Sue Howe, Regina Oliver, Lisa Stasiuk, Pete Kosa
Box Office – Reservations	Omeria Gordon
Front Of House - Box Office	Anne Mervyn
Front Of House - Bar	Richard Austin
Lighting Tech	Peter Phillips
Lobby Design & Decoration	Sue Howe
Photography	Phil Pace

Our appreciation is also extended to:

Our volunteer bar & front of house staff coordinated by Anne Mervyn and Richard Austin, & all those who have made or donated costumes or props

With special thanks to the Friends Of The Prospect Playhouse:

Caribbean Security Systems, Cayman Coating, CITN,

Phillips Electrical, The Final Touch, and to

Phoenix Construction for our wonderful set

FirstCaribbean International Bank for printing the B&W portion of our programme

Island Companies, Ltd for Uncle Ben's cigars

C & B Studio Productions for recording our radio advert

St. Ignatius for auxiliary rehearsal space, and especially

Bank Austria Cayman Islands Ltd. for principal funding

Cast Bios: in order of appearance

Willy Loman (Peter Kosa) The wonder of Cayman is that a man can go from the uniquely Caribbean anarchy that is **RunDown** to a Pulitzer prize winning drama in less than three months. Playing Willy is a dauntingly exciting and humbling experience made enjoyable by an outstanding ensemble to play with. Thanks CDS and thanks Mare for the greatest 30th anniversary gift a man could get.



Linda Loman (Sue Howe) Originally from Canada, Susan has lived in Grand Cayman for 13 years. She has been involved with the CDS since 1996, and has performed in the CDS productions **Last Panto in Cayman**, **Last Tango in Cayman**, **Who's Afraid of Virginia Woolf**, and **Ghostwriter**. As well as co-directing and producing for Penny Phillips in 2 of her productions, she enjoyed a successful directing debut with **Haywire**. She is thrilled to be back on stage, with such a wonderful cast and playing Linda Loman in this great American classic.

Biff Loman (Malcolm Ellis) Malcolm hails from Canada, but Cayman has been home for the past 12 years. This is his ninth appearance on stage with the CDS. Past performances have ranged from comedy (**Shakespeare Abridged**) to drama (**Virginia Woolf**), but thankfully no singing parts. He's also tried his hand at directing, bartending and chairing the Executive Committee, but enjoys acting most of all.



Happy Loman (Dan Morisseau) Hailing from Victoria British Columbia, Dan is thrilled to be on the CDS stage once again. Having been relatively quiet since **Dancing at Lughnasa** Dan figured it was time to shake out the cobwebs and get involved in another one of those hilarious comedies like **The Complete Works of William Shakespeare (Abridged)** so here he is in the role of Hap Lowman. (He has a rather twisted sense of humor.) Rumor also has it he's getting married soon, and have you noticed? He's losing weight! Enjoy the Show!

Cast Bios: (cont'd)



Bernard (Steve Smith) Steve is originally from Toronto, Canada. He is married with three children and is a teacher at St. Ignatius Prep School. Steve is a novice to stage production and he is in awe of the hard work and dedication put in by the cast and crew of DoaS.

The Woman (Kelly Rooney) Who would have guessed my first role would find me in the arms of Kosa and in very little else....What a thrill to be part of this great cast and support team. Thanks to all involved!



Charley (Peter O'Donnell) DoaS marks Peter's return to the stage after his brilliant performance of Naki Poo in the **Mikado**, forty years ago. He has not been a stranger to performing, being a member of a Barbershop Chorus, the bass in the quartet, Common Thread, and singing for children at folk festivals. Peter did not completely desert theatre as he has directed many school plays, or worked behind the scenes. Peter teaches year six at St. Ignatius School.

Uncle Ben (Rick Glass) Rick has played a variety of roles here at CDS varying from King Richard in **Magna Carta** to the male title role in the recent production of **Dracula: Lucy's Kiss**. Again he gets another larger than life role playing Willy Loman's (aka Peter Kosa's) dead brother. What is it with these dead roles?



Cast Bios: (cont'd)

Howard Wagner (Brendan Smith) Was raised in the U.S. and has been teaching elementary school students for the past 8 years here in Cayman. So he has lots of time to practice his acting on his students. Has worked back stage and on stage at several Harquail Theatre productions. Howard enjoys meeting and working with new people. Most importantly, he likes to have fun at whatever he's doing.



Stanley (Dominic Wheaton) Dominic was last seen onstage as Demetrius in **A Midsummer Night's Dream** in 1997. The role of Stanley is considerably smaller but Dominic is approaching it with the same enthusiasm with which he tackles anything. He hopes "youse guys" will enjoy the show.

Miss Forsythe (Vanessa Hansen) Since Vanessa landed in Grand Cayman 6 years ago she has appeared on the Prospect Playhouse stage several times. Her roles have ranged from a deranged girl in a wheelchair to the "wannabe" actress in **Accommodations**, although her most challenging role was that of LV in **The Rise and Fall of Little Voice**. Although Vanessa took a bit of a break from the theatre after Magna Carta, she has returned in a small role with thankfully only a few lines to learn. She works full time at Cayman 27 and is the Sports Anchor for the 6 o'clock news.



Jenny / Letta (Sarah Ellison) After a two year absence from the Prospect Playhouse stage, Sarah is back again and is loving her few moments of fame in her tiny roles! She has been busy singing elsewhere and is quite enjoying not having to sing a note in this show! "It has been great to work with old friends and make new ones."

Death of a Salesman

Musical Sources

Act One

- Fanfare for the Common Man by Aaron Copland
- Willie's Theme and Variations by Sue Horrocks (repeated)
- Abstraction No. 3 from Four Abstractions for Solo Flute by Meyer Kupferman
- Prologue by Bill Whelan
- The Bucket's Got a Hole in It by Percy Humphreys (Preservation Hall Jazz Band)
- Prelude to a Kiss by Howard Shore
- Abstraction No. 4 from Four Abstractions for Solo Flute by Meyer Kupferman
- Jig from Days Gone by Sue Horrocks
- Linda's Lullaby by Sue Horrocks

Act Two

- Willie's Theme by Sue Horrocks
- Mood Indigo by Duke Ellington (Preservation Hall Jazz Band)
- Abstraction No. 4 from Four Abstractions for Solo Flute by Meyer Kupferman
- Tiger Rag by DeCosta, Edwards, La Rocca, Sbarbaro, Shields.
- Minnie the Moocher by Mills – Calloway
- Harlem Nocturne by Dick Rogers & Earle Hagen
- Willie's Theme/Despair by Sue Horrocks
- Tiger Rag by DeCosta, Edwards, La Rocca, Sbarbaro, Shields.
- Abstraction No. 4 from Four Abstractions for Solo Flute by Meyer Kupferman
- Cloud Studies for Twelve Flutes by Leo Kraft
- Finality by Sue Horrocks

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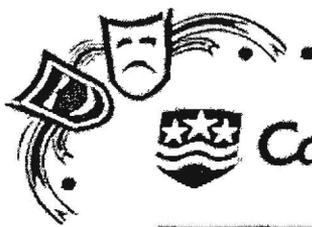
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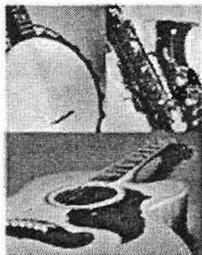
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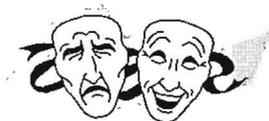
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***We wish the cast and crew of
"Death of a Salesman" the very best!***



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

Theatrical Productions:

Absolutely Fabulous	22 July – 7 August
The Murder Room	September / October
A Christmas Carol	18 November – 3 December
Peter Pan	27 January – 19 February, 2005

Club Nights:

Improv	17 July
Wine Tasting	16 October

CDS is planning other club nights. Please look for
e-mail and newspaper announcements.

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Schedule subject to change

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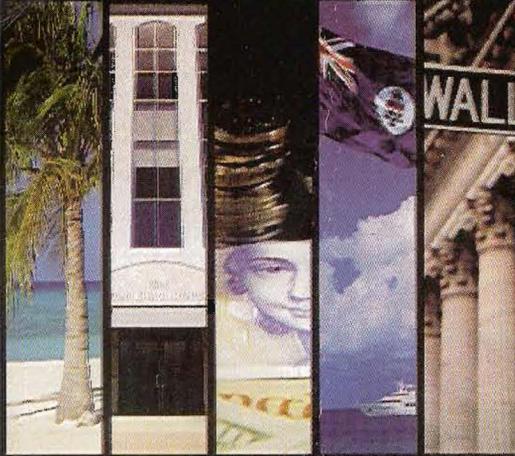


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