

PLAYBILL

CAYMAN DRAMA SOCIETY
www.cds.ky



THE DECEPTION OF KATHRYN VASK

A chilling drama
by Mark Steensland

Produced by special arrangement with
Broadway Play Publishing Inc, NYC

Prospect Playhouse

Thursday – Friday – Saturday
February 2022 – 24-26
March 2022 – 3-5, 10-12, 17-19



Cayman Drama Society

PG-16

www.cds.ky



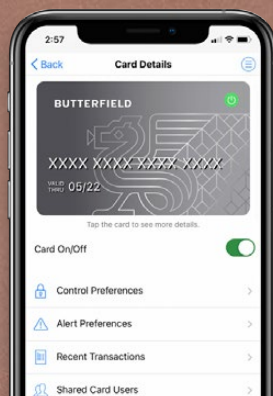
facebook.com/caydrama

Customised credit card controls, by BUTTERFIELD.



Monitor your activity with
real-time transaction alerts
and usage controls on your
credit card.

Download the Butterfield Card
Alerts app now for added
protection and greater visibility
into your day-to-day spending.



butterfieldgroup.com



Butterfield Bank (Cayman) Limited is licensed to conduct banking and investment business by the Cayman Islands Monetary Authority.
Address: 12 Albert Panton Street, George Town, Grand Cayman, Cayman Islands.



CHAIRMAN'S MESSAGE

Greetings and welcome to the Prospect Playhouse! To say it has been a rollercoaster of a year is an understatement. When I think over the last year the word adaptable comes to mind (Can you tell I grew up watching Sesame Street and the word of the day?).

All of our volunteers, from committee members and producers to actors and set designers have had to adjust to new conditions sometimes on a moment's notice. When we had our first cases of community spread in more than a year, we had to postpone *THE SOUND OF MUSIC* concert and cancel *PLAYHOUSE FAMILY CHRISTMAS*. We know this was disappointing for many of you and I assure you, these decisions were not made lightly. Our priority has and will continue to be ensuring that volunteers and patrons are able to enjoy the theatre in a safe environment.

I assure you that the downtime for the theatre did not go to waste. Theatre Manager Paul de Freitas, and his team of Peter Pasold, Bill Mervyn, Michael Forster and Frank McGill used that time to upgrade the training room upstairs including building a mini stage for our students.

They designed and built the amazing set you are about to see when the curtain opens. I would also like to thank Director/Producer, Paul de Freitas, Co-Director, Erica Ebanks and firsttime Stage Manager Nicola Galvin and the amazing cast and crew for bringing this production to life. I would also like to thank our patrons for your continued support of local theatre. Enjoy the show!

Vanessa Hansen-Allott
Chairman 2021/2022

Our Next Production
FUNNY
MONEY
By Ray Cooney

*"Never has this master
of farce been frenetically
funnier!"*

Directed by Paul Njoka
May – June 2022

Henry Perkins, a mild mannered C.P.A, accidentally picks up the wrong briefcase, one full of money. He assumes it is illicit cash and decides to keep it. Knowing that the former owner must have his briefcase, he rushes home to book one way fares to Barcelona, telling his confused wife to leave everything behind; if she doesn't like Barcelona, they can go to Bali. In fact, they can buy Bali! The doorbell rings as they wait for their taxi. The policeman at the door thinks Henry was soliciting in the men's room of the local pub but actually, he was sitting in the loo counting the cash. The bell rings again. Another detective arrives thinking Henry is dead; a man with bullet holes in his head and Henry's briefcase were found in the Thames. Henry's inept attempts to extricate himself from this impossible situation lead to increasingly hysterical situations. (Concord Theatricals)



FROM THE DIRECTORS

One year ago, we presented a cast of 21 actresses performing *THE WOMEN* by Clare Booth Luce (1936). As this directing team likes to do, we again present something unusual to start the year – *THE DECEPTION OF KATHRYN VASK* by Mark Steensland, author, playwright and film maker.

Blaming herself for her son's death in an accident, a grief-stricken woman, Kathryn, wants to hold a séance to get his forgiveness from beyond the grave. But when her husband, Jonathan, conspires with the family pastor, Father Mike, to hire actors, Albert and Leslie Harmon, and fake the proceedings, things don't go as planned ... or do they?

And so we have a play within a play. But is it one play, or two, or more? Who are the players and who is directing them? What is real? And what is imagination? We shall leave it up to you to work that one out. But let's take a look at how a play makes it to the stage.

About a year in advance, a director or team will identify a play that would be suitable. The Productions Committee collects play information and budget from the producer and, if happy with it, gives the thumbs up. Already, about 20 man-hours of work has taken place.

Staging begins with auditions – six months or so out. Our actors then go away to learn their lines in peace and quiet. They come back together two months before to start the process of “blocking” – who does, what, who moves where! Blocking helps to cement the lines in the actor's mind – *when I stand by the table, I say “We have our own”*.

Of course, while the actors are lines-learning, the theatre management team is building the set so that it is available from the first rehearsal, if possible. Without the set, blocking is impossible. Do you see how these things link together?

Early rehearsals will use whatever props are then available. But with about a month to go before Opening Night, we try to have everything in place so that the actors get used to working with them - and the backstage crew know where to store them.

For a smaller cast, like this one, a single costume rack backstage is fine. However, for *THE WOMEN*, three costume racks and private changing areas were needed. Actors will typically wear the real costumes for about a week before opening.

Tech and dress rehearsals are a final chance for the stage crew, sounds and lights to ensure that everything which was an issue in the final two ordinary rehearsals have been sorted out. At this point, just before the opening night, DOKV as we affectionately call it, will have consumed about 700 man hours – all for your enjoyment.

So, please – ENJOY...

Paul de Freitas and Erica Ebanks
Directors

Note: Photographs shown in Playbill are from the directing team's previous work.



THEATRE MANAGER'S MESSAGE

Welcome back to the new Prospect Playhouse!

What? New? It looks the same! What am I missing?

Well, for one, look around you. We are open with strict guidelines – masks, sanitization and distancing. By the time that you read this, the government may have relaxed the measures somewhat, but we still have our volunteers to think about, and so the new Prospect Playhouse is conscious that we have a virus out there. Many of our volunteers are older persons – the average age of the Theatre Management Committee is over 60, and many of our bar volunteers are that young as well! We need to be sure that we are looking after them in a safe environment. And so one of the things that we are asking is that you consume your drinks and snacks at your seats in the auditorium.

Moving on, when you saw *THE WOMEN* and *NOISES OFF*, we had installed nearly US\$100,000 of new equipment – LED stage lighting, a new lighting console, additional speakers for better sounds in the auditorium. A new lighting control network was installed by the committee volunteers during the downtime in the last half of 2021.

In our training centre, CayStage, a small performance stage has been built and we are using the old lighting board and a few lighting fixtures so that our kids can learn not only about acting up there, but can act and can learn to light their shows. And there is sufficient space up there for about 30 adults to view their mini-performances. Everything should be ready for Ms. Kirsty when she returns from maternity leave in February.

The stage door stairs have been repaired and painted for the safety of our actors as they transit between the green room and the dressing rooms.

In the bar, the wine coolers can now deliver chilled reds or whites – and our new Bar and Front of House manager, Erica Ebanks, has added to the range of drinks available, while ensuring that any snacks that we offer are allergy-free.

My thanks to Peter Pasold, Bill Mervyn, Liam Oko, Frank McGill, Michael Forster, Erica Ebanks and James Gibb – the stalwart members of the Theatre Management Committee for their continued support in all of this, and for helping bring live theatre back in safety for the people of these beloved Cayman Islands.

And finally, a request. We thank you for coming to see our productions. If you are lucky enough to control a charitable-works budget, please consider an annual donation to the Cayman Drama Society. Our funds have been severely depleted by Covid-19 and the necessary government precautions. But we still have work to do – for you – for your kids.

We will make sure that, as always, your funds are well spent as we support the community with live theatre.

Paul de Freitas
Theatre Manager

SMILE.



Cayman's longest-running theatre group has been delighting audiences with tragedies and comedies alike since its first curtain up. The group's five decades of staying power is a reflection of memorable performances and stellar dedication.

Dart is both a fan and proud supporter.

DART



THE CAYMAN DRAMA SOCIETY

Presents

THE DECEPTION OF KATHRYN VASK

By Mark Steensland

THE DECEPTION OF KATHRYN VASK is produced
by special arrangement with Broadway Play Publishing Inc, NYC
www.broadwayplaypub.com

THE SETTING

A small two-storey home, a bit run down, but servicable. Jonathan and Kathryn Vask live there – Jonathan mainly living around the drinks table while Kathryn is in a permanent state of mourning for her son Timothy who died a few months ago – housework is not a priority right now.

We present the play in a simple setting and with 90's costumes and props designed to provide support for the words, the drama, without getting in the way of any of them.

We do hope that you will enjoy the play as much as we have enjoyed bringing it to life for you.

--- BUT ---

PLEASE DO NOT REVEAL THE ENDING OF THE PLAY TO ANYONE WHO HAS NOT SEEN IT – YOU WILL SPOIL THEIR SURPRISE AND THEIR ENJOYMENT OF THE DECEPTION OF KATHRYN VASK.

+++ PRESS QUOTE +++

"I wish theatre horror was a bigger thing. I wish more people would realize how amazing this genre can – and does – do on stage, especially when the right special effects are used. And there's something much more terrifying about being right there and seeing something unfold on stage, rather than witnessing it through a screen. There's a more constant threat when seeing horror live, a sensation that what you're watching really can break the fourth wall and come right at you ... [THE DECEPTION OF KATHRYN VASK is] entertaining, gripping, impressive." – Elle Turpitt, Dead Head Reviews

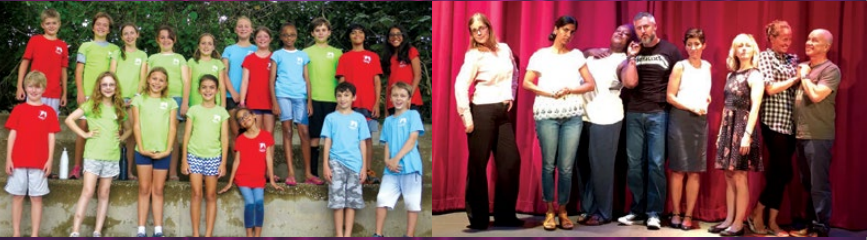


CayStage
Acting for all

ACTING CLASSES FOR CHILDREN AND ADULTS

Weekly classes, one-off workshops and
holiday camps all available.

No experience necessary | Ages 5+ | We offer arts to all!



*"If you want your children to be
intelligent, read them fairytales. If you
want them to be more intelligent, read
them more fairytales"*
~ Albert Einstein

"Acting is the ability to dream on cue"
~ Ralph Richardson

Find out more or book at www.cds.ky

DID YOU KNOW?

The Cayman Drama Society, through our CayStage division, offers scholarships to deserving kids who cannot afford our training classes. You can help – please take the time to make a donation, however small – just point your smartphone camera.





CREW

- DIRECTORS – Paul de Freitas, Erica Ebanks
- PRODUCER – Paul de Freitas
- STAGE MANAGER – Nicola Galvin
- COSTUMES – Paul de Freitas, Agata Kalicki
- PROPERTIES – Paul de Freitas, Erica Ebanks,
Agata Kalicki
- CDS LIAISON – Stuart Broad
- SET, SOUNDS and
LIGHTS DESIGN – Paul de Freitas
- SET CONSTRUCTION and DECOR – Peter Pasold, Frank McGill
Bill Mervyn, Michael Forster
- SÉANCE TABLE – Paul de Freitas, Peter Pasold
- SÉANCE TABLE ARTWORK – Tansy Maki
- SOUNDS – Erica Ebanks
- LIGHTS – Mel Wright
- BACKSTAGE – Liana Jones, Rick Jones,
Michael Forster
- PROGRAMME – Paul de Freitas
- PROGRAMME PREPRINT – Stephen Chung/Our Secret Agency
- PROGRAMME PRINT – Quick Images





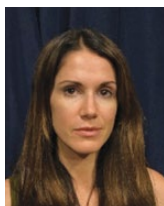
CAST BIOGRAPHIES (in order of appearance)



Shane Delaney

JONATHAN

Shane hails from the fair city of Dublin. Having gotten the bug for performing arts at a young age he starred in his first production of *Grease* during school, a musical he gladly returned to at CDS in 2018. Since joining CDS he has enjoyed such productions at *Rent* (Benny), *Not Now Darling* (Harry McMichael) and *Grease* (Kenickie).



Julia Flanagan

KATHRYN

Julia is a Northern California native. She starred as Eve in The History Channel's *Mysteries of the Garden of Eden* and worked on several feature and short films while living in LA. Local films include *Struck Down*, *Self Prescribed*, *Trophy Wife's Code*, and *The Devil You Know*. Theatre credits include *The Crucible* (Elizabeth Proctor), *A Midsummer Night's Dream* (Hermia), *Romeo and Juliet* (Juliet), *Our Town* (Emily), and *The Importance of Being Earnest* (Gwendolen). She can be found on IMDB (Julia Fazakerly). She would like to thank her incredibly talented castmates and brilliant directors for this wonderful experience.



Adam Roberts

FATHER MIKE

Adam Roberts is thrilled to be returning to perform in a play on the CDS stage following 2 years' absence after *Educating Rita*. Originally from the UK, Adam was very involved in theatre both at school and at university – during his time at university, he performed at the National Student Drama Festival. After qualifying as a lawyer, he moved to the Cayman Islands in late 1991 and did not step on a stage for 26 years. Following his retirement as a trial advocate he brought his children to audition for *Annie Get Your Gun* and ended up playing two parts. There followed other musicals – *Annie*, *Hairspray*, *Legally Blonde* and *Jekyll & Hyde*; comedies – *Moon Over Buffalo* and *Yes Minister*, and dramas *W;t* and *Diary of Anne Frank* in which he played Anne's father, Otto.



Martin Campion
ALBERT

Martin started trying out for parts in amateur productions after emigrating from Ireland to Luxembourg in 2011. Among his favourites were Manus in Brian Friel's *Translations* and Ariel in Martin McDonagh's *The Pillowman*. He found his role in *On Golden Pond* very challenging and fun. His third play at the Playhouse was playing the magician, Alcandre, in *The Illusion*. And he hopes to continue the "magic" in *The Deception of Kathryn Vask*.



Agata Kalicki
LESLIE

Agata has been involved with the Cayman Drama Society in many capacities, both on and off stage. Her acting credits at CDS include Miss Tipdale in *Not Now Darling*, Edith Frank in *The Diary of Anne Frank*, Chelsea Thayer in *On Golden Pond*, a confused penguin in *A Playhouse Family Christmas* and Sylvia Fowler in *The Women*. She is grateful for her extended Playhouse family, and is excited to share the stage with another talented cast and crew.



CAYMAN DRAMA SOCIETY

SPONSORSHIP OPPORTUNITIES

SPOTLIGHT

Annual endowment of CI\$10,000+
Benefits:

- Full page free advertisement in each production's program
- 10 complimentary tickets
- Brand recognition on our website
- Social media and radio mentions
- Discount 'keyword' for Curtain Call Bar
- Complimentary drink tickets
- Access to 'members only' events
- Early bird ticket access
- Backstage cast meet and greet
- Wings announcement
- Reserved seating

CENTRE STAGE

Annual endowment of CI\$5,000+
Benefits:

- Half page free advertisement in each production's program
- 4 complimentary tickets
- Brand recognition on our website
- Social media and radio mentions
- Discount 'keyword' for Curtain Call Bar
- Complimentary drink tickets

WINGS

Annual endowment of CI\$2,500+
Benefits:

- Quarter page free advertisement in each production's program
- 2 complimentary tickets
- Brand recognition on our website
- Social media and radio mentions
- Discount 'keyword' for Curtain Call Bar
- Complimentary drink tickets

FRIEND OF THE THEATER

Annual endowment of CI\$1,000
Benefits:

- Access to 'members only' events
- Early bird ticket access

Email: membership@cds.ky

CAYMAN DRAMA SOCIETY

PROGRAMME ADVERTISING SIZES AND RATES

Full page Inside Covers

COST: \$350 KYD (one performance)
\$1300 KYD (Season)
SIZE: 4.5" (w) x 7.5" (h) - Full Color

Full Page Inside Programme (text pages)

COST: \$300 KYD (one performance)
\$1150 KYD (Season)
SIZE: 4.5" (w) x 7.5" (h) - B&W

Half Page Inside Programme (Text pages)

COST: \$250 KYD (one performance)
\$950 KYD (Season)
SIZES: Half Page vertical
2.166" (w) x 7" (h) - B&W
Half Page horizontal
4.5" (w) x 3.5" (h) - B&W

Quarter Page Inside Programme (Text Pages)

COST: \$200 KYD (one performance)
\$750 KYD (Season)
SIZE: 2.166" (w) x 3.5" (h) - B&W





ACTS, SCENES AND CAST

Act 1 Scene 1

Evening

JONATHAN – Shane Delaney
KATHRYN – Julia Flanagan

Act 1 Scene 2

The following day

JONATHAN – Shane Delaney
FATHER MIKE – Adam Roberts
KATHRYN – Julia Flanagan

Act 1 Scene 3

Evening, a few days later...

JONATHAN – Shane Delaney
FATHER MIKE – Adam Roberts
ALBERT – Martin Campion
LESLIE – Agata Kalicki
KATHRYN – Julia Flanagan

INTERMISSION – 20 MINUTES

Act 2 Scene 1

A few days later...

JONATHAN – Shane Delaney
FATHER MIKE – Adam Roberts
KATHRYN – Julia Flanagan
ALBERT – Martin Campion
LESLIE – Agata Kalicki

Act 2 Scene 2

A few weeks later...

FATHER MIKE – Adam Roberts
KATHRYN – Julia Flanagan

CAYSTAGE MESSAGE

The training department turned 5 last August, and what a great five years it has been! These years have been filled with imagination, passion, performances in and out of the theatre, and many giggles (we have even had an in-class engagement!).

The training department has been a safe, and creative space, for many. Now, after a 6 months hiatus in which Ms Kirsty had a baby and the training department got a much needed makeover, we are back. We have a half term beginning in March (7th onwards) for six weeks, and you can join us by booking at www.cds.ky/classes. We have ages 5 through adulthood on offer and no experience is necessary to attend.

Know a school in Cayman that needs some assistance engaging their students with History, English literature, or Drama? Get in touch with us, as we offer two free workshops a year to schools as part of our community outreach.

We also do 1-1 training sessions for adults in public speaking, auditions, and presentation skills, and can tailor these to your needs. These sessions are extended to corporate training and you can book a group session for the workplace by emailing kirsty@cds.ky.

Don't just watch theatre, try it!

Kirsty O'Sullivan

Head of Training and Support





THANK YOU TO OUR SUPPORTERS

A production such as this cannot happen without the donations of time and services from many individuals and businesses.

Thank You to our Supporters

SPOTLIGHT

Butterfield

Ministry of Health, Environment, Youth, Sports and Culture

CENTRE STAGE

Dart

FRIENDS OF THE THEATRE

Cayman News Service
CUC

Explore Cayman
Island Heritage

OSA
Megasol Technologies

CDS EXECUTIVE

- CHAIRMAN 2021 – Vanessa Hansen-Allott
DEP. CHAIRMAN 2021 – Adam Roberts
THEATRE MANAGER – Paul de Freitas
SECRETARY – Mike Bishop
TREASURER – Stuart Broad

With

Erica Ebanks, Agata Kalicki, Rory Mann, Simone Middleton,
Amanda Vierra, Zoe Wall and Melanie Wright.

MISSION STATEMENT

The Cayman Drama Society is committed to providing quality live theatre to educate, enrich and entertain, while providing lifelong learning opportunities and fostering creative expression.

The Cayman Drama Society was founded in 1970 and continues to be the leading provider of live theatrical entertainment on Grand Cayman.

Supporting the
Cayman Drama Society since 2009.

AD AGENCY SERVICES
DESIGN
PRINTING
PROMOTIONAL ITEMS



e. sac@oursecretagency.com

oursecretagency.com
osapromo.com
jpsc-inc.com

osa 

The Ministry of Culture congratulates the Cayman Drama Society on another great production. The arts connect, unify and inspire both audience and actors and we thank you for serving as an outlet for our people's creativity.



MINISTRY OF
HEALTH & CULTURE
CAYMAN ISLANDS GOVERNMENT

**We give you
a standing
ovation for
showcasing
our local
talent.**