



Cayman Drama Society
at The Prospect Playhouse

presents

Blood Wedding and **The House of Bernarda Alba**

By Federico Garcia Lorca

Directed by Nick Dereza

Performance Dates

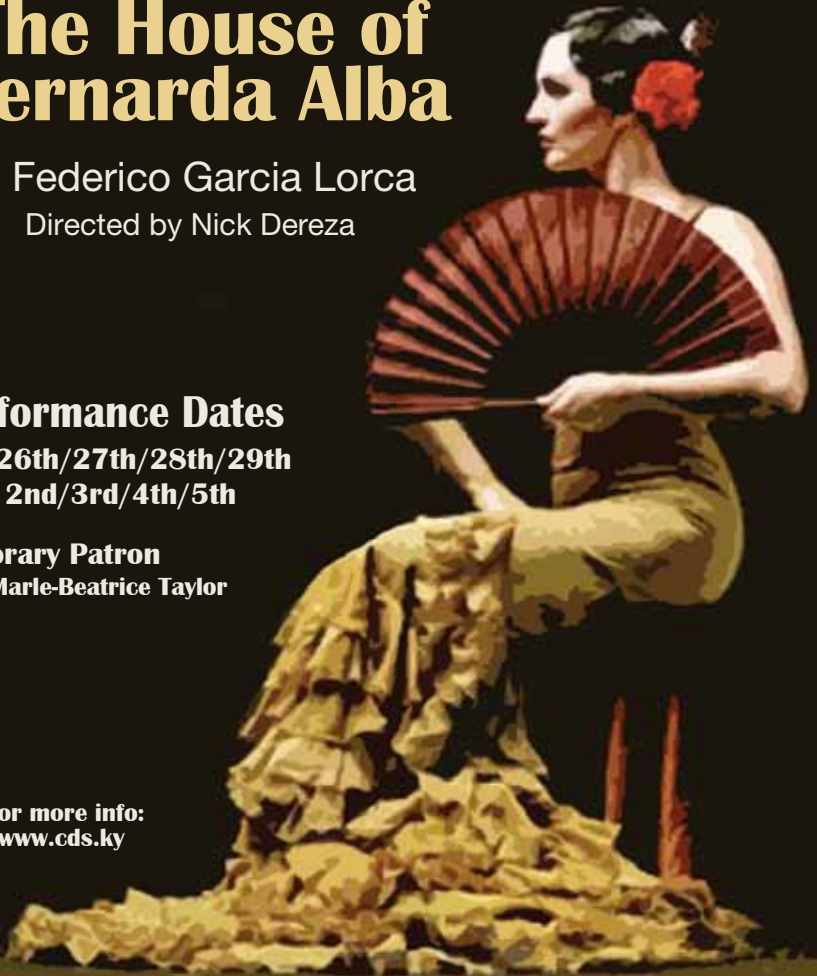
May 26th/27th/28th/29th

June 2nd/3rd/4th/5th

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A classic double bill of passion, beauty and tragedy set in rural Spain.



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from the **Chairman**

Welcome to the Prospect Playhouse and our production of Blood Wedding and The House of Bernarda Alba as we bring to Cayman two very different windows upon life in early 1930's rural Andalusia, Spain. The theatre has recently been through an extended "dark period" during which as we took the opportunity of a generous donation from Butterfield Bank and the willingness of many volunteers to reorganize, paint and upgrade the facilities.

To the best of my knowledge "theatre in the round" has never been tried at the Prospect Playhouse before and I was intrigued yet excited when Nick Dereza suggested this as a concept for one of tonight's two plays. Nick

has a reputation as an exciting and creative director (who can forget his excellent interpretation of The Importance of Being Earnest?) and I hope you will be as captivated as I am by his vision of what are two very emotionally powerful plays. I must congratulate Nick and his team of 22 actors on bringing these two plays to life before a Cayman audience. I would also like to take the opportunity to thank Paul de Freitas and Bill Mervyn for converting Nick's 3-D paper models into two magnificent life size sets. Well done all of you.

Enjoy the show!

Richard Johnson
Chairman

from the **Theatre Manager**

Welcome to the Cayman Drama Society's Prospect Playhouse. Those of you who are regulars will notice the many changes as we move to upgrade the theatre to meet the expectations of modern audiences and a wider class of entertainment. We recently welcomed Acts of Random Kindness (ARK) and their extremely successful "La Vida Loca" evening. We have hosted students from John Grey, Clifton Hunter and Cayman Prep, providing excellent facilities for their examinations. We had the pleasure of a visit from the kids from the Lighthouse School so that GIS could film their Festival of the Arts contribution. And on June 10th 2011, Light-

house School will be presenting a concert here. This is a community space to be enjoyed by members of our community whether performing or watching. Our website will be undergoing changes over the next few months to ensure that you are kept informed of what is happening and so that you can easily book for future events. You can be a part of this renaissance – pick up a membership application form, fill it out and leave it with either front of house or bar staff. We'd love to have you on board or on the boards...

Paul de Freitas
Theatre Manager



Director's Notes



I first came across Lorca's 'Blood Wedding'
and 'The House of Bernarda Alba'
when I was 17 and equally they
left a magical but haunting impression.

Both plays are about enclosure and breaking out from the conventions that are placed on us by society. However, in terms of staging, style and writing they are poles apart, and I wanted to create a double bill that would give the audience a very different experience of a wonderful auteur, Lorca. This event will start with the sound of a heel hitting the floor. You as an audience are invited to look through the cracks of these walls and see these contrasting rural Spanish families implode.

The plays, set in the 1930's, are a magnificent portrayal of Spanish and Andalusian culture. History pulses through the veins of these tiny rural communities and the passions and bloodshed in its past cannot be washed away with water. If you are a list fanatic, both of these plays should be in the top 100 plays of all time; Blood Wedding for its style, Bernarda Alba for an early all female cast that has brilliant characters and dialogue.

Blood Wedding opened my eyes to the fact that plays could be highly stylised within a naturalistic setting. I think it was incredibly influential in my

direction to have realistic acting in an unnatural world where characters talk with poetical voices about the everyday. It also allows for total theatre: imagery, symbolism, music and dance as well as wonderful characters like The Moon and Death. It is a play of exquisite beauty that nods to Shakespeare, Lope de Vega and the other playwrights of the Spanish Golden Age while also possessing the surreal and emotional fervor that characterise Lorca's writing. In many ways the first two acts echo parts of Romeo and Juliet where a passionate love affair reignites a long-standing family feud.

I was not sure if Lorca was a strong enough writer able to capture the dialogue of the heart until I read 'The House of Bernarda Alba' where the dramatic structure between a mother and her five daughters is electrifying.

Both plays have a sense of inevitability dominated by two very strong but different mothers. However, underneath there is a lot of hurt. Grenada, where Lorca was brought up, means pomegranate, an image whose poetic implications were not



lost on Lorca. “The fruit, is hard and skull-like on the outside, but inside it contains the blood of the wounded earth”.

This band of sisters and brothers only met 10 weeks ago bringing with them a mixture of experience and innocence. I am delighted to see 15 new CDS members acting on the Prospect Playhouse stage for the first time. We have a wonderfully diverse and multicultural cast like no other I have worked with before. This means we have a combination of accents, which is great as the themes are universal. We decided to use normal voices for Blood Wedding and Spanish accents for House of Bernada Alba.

I knew this would be a fantastic group of people to work with from the first audition. They are warm, smart, giving as well as forgiving. The cast have had a enormous input into the plays as well which makes it all the

more enjoyable as there has been plenty of intelligent suggestions and collaboration. It has been a brilliant experience and everyone has been incredibly supportive despite the short rehearsal schedule. More importantly, they have met new people and hopefully will come up with more projects between themselves in the near future.

At one point during ‘Blood Wedding’ the cast will ask you as an audience to join us on the stage. You of course do not all have to, but it will help create the wedding reception if you do. Furthermore, participating makes you complicit as the events untold. Don’t worry we will not embarrass you in any way and it is only for 5 minutes.

Tonight’s event is a celebration of these plays and hopefully, as an audience, you’ll walk away thinking, “well that was a different adventure”.

... in addition

A big thank you to all those that came along and gave up time either acting, set designing or helping backstage. It was wonderful to have so much enthusiasm for the show. However, I would like to thank in particular Paul de Fretais for tirelessly working on the set and everything else and answering a million questions that provided foundations for me to walk across. Kelly Rooney for organizing the costumes and the

lifts. Hannah for her set work, Vicky for the dancing and Inika for working with individual actors. All the support I have had from Niamh and Richard. But a particular big thank you must go to Chipp for taking the reins of some of the scenes and making them stronger as well as his brilliant stage fighting. But most of all a big thank you to the whole cast.

Thank you to our Front of House and Bar Staff Volunteers and Miss Cherry Cosmo.



... considered the greatest Spanish poet and
dramatist of the 20th Century.

The Playwright

Federico Garcia Lorca (1898-1936)

Born on June 5, 1898, in Fuente Vaqueros near the city of Grenada, Lorca studied philosophy and law at the nearby University. However, he would soon abandon his legal studies for literature, art, and the theatre. During this period, Lorca became associated with a group of artists who would become known as Generación del 27, including the painter Salvador Dalí and the filmmaker Luis Bunuel.

Lorca's first theatrical production, *The Butterfly's Evil Spell* (1920), opened at the Eslava Theatre in Madrid. He published his first book of poems in 1921, and seven years later, his book of poetry, *The Gypsy Ballads* made him famous throughout Spain. In the 1920s Garcia Lorca collaborated with Manuel de Falla, becoming an expert pianist and guitar player.

Having spent time traveling, Lorca returned to Spain in 1931 and formed his own theatre company. The company also produced the three "rural tragedies" on which Lorca's theatrical reputation rests. *Blood Wedding* in 1933, restored tragic poetry to the Spanish stage and was followed by *Yerma* in 1934. Lorca's third tragedy, *The House of Bernarda Alba* regarded as his masterpiece, is

referred as the third part of the "Spanish earth" trilogy, but in truth, the trilogy was never finished.

Unfortunately, Lorca was to be an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, along with a schoolmaster and two bullfighters, Lorca was dragged into a field at the foot of the Sierra Nevada Mountains, shot, and thrown into an unmarked grave. He had only finished the first draft of *The House of Bernarda Alba* three months earlier and had recently told a Spanish journalist:

"I still consider myself a true novice, and I'm still learning my profession ... One has to ascend one step at a time ... [One shouldn't] demand of my nature, my spiritual and intellectual development, something that no author can give until much later ... My work has just begun." The young poet quickly became a martyr, an international symbol of the politically oppressed. Lorca's central themes are love, pride, passion and violent death, which in many ways marked his own life. Today, Lorca is considered the greatest Spanish poet and dramatist of the 20th Century.

Blood Wedding Notes



Blood Wedding shows a brutal struggle between a socially sanctioned relationship (as it promises upward mobility), and the inward calling of a true love bound by the forces of fate.

There is a need to be break out of the circle of fate, hence we have set this play with the audience on all four sides. This helped us with the first two acts as the play visits a variety of enclosed rooms. Women, whose lives occur behind “thick walls”, are underscored throughout.

Blood Wedding has dualistic tendencies. Themes include Nature vs Society, Metal against Flesh, or more importantly Life vs Death. The theme of the Individual vs Society was key to Lorca as he embraced change whilst going against the grain. It also reveals how in this society Brides are required to accept being owned by their father and subsequently passed on as a possession.

The cycle of life and progression of time are illustrated by the simple fact that the entire play is devoted to a wedding. Choice or lack of it is a key theme in this play and we wanted the Bride to be in love with both of the main men. On the other hand, everyone’s interference with the wedding removes many choices and undermines their love.

The play is heightened with the appearance of Death and the Moon. We decided Death should be glamorous, flirty and playful watching on the fringes, biding her time. There are two ways the theme of death is developed in this play. First, there is Death as an inevitable end that must be accepted and is shown through the character of the Mother. Secondly, by not being able to love each other fully they are not able to live.





Nature is pertinent to understanding Lorca's play and Andalusian culture, such as the moon, the trees, the river ("arroyo"), the vineyard and orange blossoms. Images re-occur within this play to make us constantly emotionally involved but also to reinforce the push and pull of forces upon these characters.

Blood Wedding is also a series of scenes that never looks back at the same location. Lorca's stage directions indicate settings that are simple, stark and highly symbolic. Lorca talks strongly about giving specific colouring to each scene. The play opens within the house of the Mother in a room that is painted yellow, whilst the father's house has a steel blue feel to it. So we used lighting and splashes of colour on tablecloths to reflect the mood and style of the piece. I wanted a 'wounded earth' look for the flooring for both plays but also to represent a darkened heart of forbidden love!

As there are many short scenes we explored different ways of making the scene changes part of the action and moments in their own right. This meant keeping most of the fur-

niture on the stage. We used chairs in a variety of ways and props double up. However, the scene changes are very much part of the action and we use dance, poetry and movement to move from scene to scene.

The third act is starkly different as we have to open the play up. Action now takes place in the woods and it becomes more fantastical and mystical. Mythical characters enter charged with the symbolism of death, honor and impossible love. The forest has long been that setting in literature where society's rules mutate, change, break down, or no longer apply. It is a wild place, beyond human-made, communal order - a place to escape.

One of Federico Garcia Lorca's most notable features is how his protagonists are named. With the exception of Leonardo, the characters are designated according to their position in society. Hence, there is a Mother, a Father, a Bridegroom, and so forth. This particular practice of naming de-individualizes his protagonists. Leonardo, who instigates the disequilibrium, (Leon - big cat + 'ardo' - 'I burn') and as part of the Felix (cat) family is fated.

Yet all the characters still have incredible depth of feeling. The mother is haunted by ghosts of the past, her would be daughter-in-law is gripped by a phantom of her own. Leonardo has taken possession of the girl, bringing with it the threat of humiliation, vilification and ultimately destruction.



Music & Dance



Blood Wedding shows a brutal struggle between a socially sanctioned relationship (as it promises upward mobility), and the inward calling of a true love bound by the forces of fate.

For Blood Wedding it was a sound – the sound of a flamenco heels hitting a wooden floor, with music coming in that is passionate and forceful as if some event has taken place. Blood Wedding is in the middle of a story, an endless cycle.

Flamenco is the traditional song and dance of the Gypsies (flamencos) of Andalusia in Southern Spain. The art form developed over several centuries from Gypsy, Moorish, Andalusian, and other roots. Flamenco music and dance became popular in the early 19th century as café entertainment. Canto (“song”) is the core of flamenco, and like baile (“dance”),

Zapateado, intricate toe- and heel-clicking steps, characterises the men’s dance; the traditional women’s dance is based more on grace of body and hand movement. The baile grande, especially, is believed to retain elements of the dance of India, where the Gypsies originated. Castanets, found in Andalusian dance, are not traditional to flamenco. Song and dance may be accompanied by jaleo, rhythmic finger snapping, hand clap-

ping, and shouting.

In the 19th century, guitar accompaniment became common for many genres, and guitar solos also developed.

For The House of Bernarda Alba I have used classical music by Manuel de Falla who actually worked with Lorca on other plays. It is classical music combined with traditional southern Spanish folk music feel.

Music in the show includes:

- Fiesta de Jerez**.....
Carmen Amaya No Me Mires
- Malamente**..... Terremoto Jerez
- Malarumba** Bruno Gennaro
- Romance De Amparo Vargas**
La Paquera De Jerez
- Temple Y Alma**Manitas De Plata
- El sombrero de tres picos:**
- Danza de la molinere,**
- El Amor Brujo**
Manuel de Falla /
- Mis Bulerias**.....
Peppe Núñez “El Loreño”



Blood Wedding Cast



In “Blood Wedding,” a woman’s son falls in love with a young lady who used to date a member of the family that murdered his father and brother. Although the lady knows that his love is true, she is still in love with her ex.

The Mother	Julie Ann Hilton
The Bridegroom	Anthony Chipp
Leonardo	Adam Cockerill
The Wife.....	Abbey Le Cornu
The Mother-in law	Vijay Singhera
The Bride	Hannah Cook
Father of the Bride	Peter Kosa
The Friend of the Bride.....	Sloane Pharr
Maid 1/ Wedding guest	Kristine Gray
Maid 2/ Wedding guest	Valerie Hoppe
The Best Man	Paul Njoka
Friend to the Groom / Woodlander 3	Brian Wright
Neighbour1 / Young girl /Woodlander 2.....	Reshma Sharma
Neighbour 2 / Wedding guest.....	Kelly Rooney
Neighbour 3 / Wedding guest.....	Fiona Pimentel
Neighbour 4/ Wedding guest.....	Mary Ann Kosa
Woodlander 1/ Wedding guest	Tamarra Davis
Wedding guest / Village lady	Ranu Pande
Moon/ Wedding guest	Melisa Hamilton
Death	Laura Knox



The House of Bernarda Alba Notes



Federico Garcia Lorca claimed that this play, 'The House of Bernarda Alba' the third of his trilogy of rural plays, was "Realism! A photo documentary."

Seeing the oppression going on in Europe and in his own country in the 1930's, not only politically but also socially, Lorca became sensitive to the treatment of particular groups of people. This is a story of frustrated desires, madness, jealousy and deceit played out in the oppressive heat of Andalusia and inside the claustrophobic confinements of closed walls. Lorca never saw this play produced as he completed it three months before he was executed.

Lorca showcases oppression through the mother, Bernarda Alba. She is the Matriarch and a very powerful one. So powerful is this woman that she keeps her mother locked in an attic. Bernarda also has five daughters, most of whom are submissive to her iron will. The youngest daughter, Adele, is the exception. She is a rebel, opting to thwart Bernarda's demand that her daughter's mourn the death of her second husband for eight years.

Bernarda is preoccupied with ideas of honor and tradition, in particular relating to the role of women in

society, and is too proud to see the truth about her own daughters. The doors maybe locked but envy is still spilling through the cracks of these walls.

Despite it being an all female cast, two men overshadow this play, a husband that has just passed away and a husband to be. I think that the deliberate exclusion of any male character from the action helps build up the high level of tension, especially as they dream about escaping. The men in the play seem like ghosts or figments of their imagination. Pepe is the boyfriend of Bernarda's eldest daughter, Augustias and yet he is the catalyst for much angst and emotional exploration to the point of hysteria.

Originally set inside, I decided to have the house behind them as this leaves room for many entrances and exits and places to hide or overhear conversations. You see glimpses of interiors and the sense of a busy household, shown through the servants that are not allowed to rest. There are some really beautiful moments as the daughters listen to old



stories from the main house keeper, or laugh about chickens, men coming round the corner or even watching the stars at night.

The set is naturalistic looking, capturing the feel of a Spanish village house. It is on an angle to show a warped version of living in this particular house. I did not want the house to be pure white like those I have seen in Andalusia, but to represent a gradual deterioration of the family, where neglect is taking over. The doors into the living room are like stable doors as if the whole family is treated like animals.

We explored all the characters not being one-dimensional. They all demonstrate loving as well as vicious qualities. In many ways we have toned down Bernarda from being just angry and vindictive. So we see an equal amount of conflict taking place between the sisters, but also at times they are beginning to become like Bernarda.

The sea is mentioned several times and each of the acts is like a wave. Each act starts off calm before exploding into chaos and carnage as they crash a shore, as everyone loses control of the unfolding events. Water and thirst are seen as desire and an escape to new place where life is flowing. At one point, Adele rushes downstairs to meet her lover when she is spotted by Poncia. She explains by saying that she is thirsty and needs a drink of water. The horse (pinned up) kicks when it is thirsty. The town doesn't have rivers, only wells. The



wells are a symbol of death since their water is still whilst river water and the sea are seen as pure. Also, Bernarda insists that “nobody is to cry.”

However, there is also an innocence and naivety to the daughters and although they are in their twenties or older they behave at times as if they are teenagers because of the way they are treated. The young and old at are odds with each other, and this is highlighted at times. I wanted to bring out that the old were losing control, having to repair war wounds or not being able to control the girls despite them being adults. There are moments of stylisation but they are used towards the audience as if you are the outside world that they cannot enter.



Themes within Bernarda Alba

Bernarda, in many ways, represents everything that Lorca feared or despised: repression and conformity.

This is shown through the following themes and images:

Oppression of women - Bernarda represents the view that ‘a woman’s place is her home.’

Tradition - Bernarda is desperate to uphold tradition, both in her observance of the funeral rites, and the differences between men and women.

Class prejudice - Bernarda uses money as a means of making herself superior and views the villagers as unworthy of her daughters.

Reputation - Bernarda is preoccupied with the reputation of her family and is horrified by the idea of scandal and gossip.

Authoritarianism - Bernarda exercises a tyrant’s will over the household.

Green - The symbol of future death and, in Hispanic culture, hope. It is worn by Adela when she confesses her love for Pepe el Romano. It also represents the jealousy between the sisters.

Lorca thinks carefully about the cast names and what they mean

Bernarda’s name is the Spanish version of the Teutonic name Bernard meaning “having the force of a bear”.

Poncía means the “swollen ankle”. In Lorca’s times there was a children’s story about a helpful pony named Poncía. Poncía was the most popular maestro’s pet but he hurt his ankle during a performance. This story is Lorca’s favourite story.

María Josefa - From the names of Jesus’ parents.

Prudencia - Suggesting the virtue of prudence

Amelia - From Latin and Old German for ‘industrious’

Martirio - Means ‘martyrdom’

Angustias - Means ‘anguish’ or ‘torment’

Magdalena - It is another name of anguish and has connotations given by the Spanish saying “to weep like Magdalene”.

Adela - From the Spanish verb ‘adelantar’ meaning to go forward or overtake.



The House of Bernarda Alba Cast



The play opens with the funeral of Bernarda’s husband, and centres around her efforts to contain her daughters’ brooding desires.

The daughters exist in a cloistered household, locked in by the probing eyes of the servant Poncia, by the ravings of the demented grandmother Maria, and ultimately by the tyranny of Bernarda. The eldest daughter, Angustias, who is wealthier than her sisters as

she was the daughter of Bernarda from another marriage, has been proposed to by the most eligible young man of the village. Hatred and anger leads to jealousy and deceit and ultimately boils over in unbridled passion.

Bernarda.....	Mary Anne Kosa
Poncia.....	Kelly Rooney
Angustias.....	Vijay Singhera
Magdalena.....	Michelle Morgan
Amelia.....	Valerie Hoppe
Martirio.....	Sloane Pharr
Adela.....	Kristine Gray
Prundencia /Grandma	Fiona Pimentel
Servant 1	Laura Knox
Servant 2	Reshma Sharma
Mourners	Melisa Hamilton, Tamarra Davis, Abbey Le Cornu, Julie Ann Hilton, Ranu Pande

There will be a 25 minute interval between the two plays.

Refreshments are served in the bar area.

If you could kindly leave the auditorium as quickly as possible so we can set up for the second half.

Thank you.



About the Cast

Anthony Chipp. I'm new to the island, this being my first play with the prospect playhouse. On the subject of Love, I'm remarkably uneducated having only really loved one woman for the last 20 years or so...

Adam Cockerill. Yet again I find myself on stage before many who know me, and many who I've yet to meet in Cayman. It's with a conflicted heart I throw myself in front of each audience, for the thrill of performing, and the anxiety of performances to come. I travelled from London to follow my heart, only for it to be broken, but found love again, and mine is a happy ending.

Hannah Cook. This is my second play with the CDS. I performed in 'Earnest' last year and I jumped at the chance again a second time round with the same director Nick Dereza. I have fond memories of a very close friend of mine who liked on occasion to climb up the drain pipe. He would scale the roof of my parents home to knock on my bedroom window at any hour of the night! He was very persistent. Almost Romeo and Juliet but Romeo had been drinking!

Tamarra Davis. This being my second production with Nick Dereza. I find that I love what he is able to bring to the stage. The craziest thing I have ever done for love was drove through the aftermath of Hurricane Ivan to find the guy I loved now my darling husband.

Nick Dereza. This is my second outing with the CDS, having directed 'Earnest' last year. For my sins I have directed just under or even just over a 100 plays! On the merry go round that is love, I gave up everything in Amazingstoke to chase my girl down beyond the sea, on the other side of the world to be by her side.

Kristine Gray once snuck out of her family home in her pyjamas after accidentally hanging up the phone during a late night conversation with her 'school sweetheart' ... Upon arrival at his home, he was fast asleep! The following evening, he serenaded her under her balcony with a harmonica. She was in such deep sleep, she didn't hear a note!

Julie Ann Hilton. Originally from Wales, I haven't trod the boards for 6 years so it's a real joy to smell the greaspaint once again in Blood Wedding. I left home for love. My husband and I were married in his native Dominican Republic August 2007 and moved to Grand Cayman the same month. Considering my character's views, ironically, his name is Felix!

Valerie Hoppe. This is Valerie's second production with the Cayman Islands Drama Society. In the Cayman Islands she has found many new loves - a love for diving, a love for her husband (they met and married here), and of course a love for theatre!

Laura Knox is a teacher of English at Cayman Prep and High school. She is from the Wirral, England and she enjoys dancing, reading, snorkeling and going to the beach. Laura has been involved in productions since the age of three: mainly dancing and choreography for children's productions and local musicals and variety shows so this is Laura's first serious dramatic role.

Peter Kosa. I fell in love in 1971, twice, both actresses, a young Irish redhead singer who played Marion the librarian in Music Man ... and an older woman, a cougar (if the term had been invented then) who played Plenty O'Toole in the last Con-



very Bond flick. I was 17. I didn't know much, but I knew I was gonna get one of those women.

Mary Anne Kosa (nee O'Hara) Depending on who's bio you read first, you might have figured out that I'm the red head Irish girl- (even though we're 5th generation Canadian and I always considered my hair colour mousey blonde.) The theatre, however is where I met my love and life partner- on stage at De La Salle School (the boys school) where the high school girls from St. Joes would come for the big yearly musical production. Pssst...we met in South Pacific, not Music Man, but details, details.

Abbey Le Cornu. I originally came to Cayman on a 3 month holiday in 2009 to visit my parents, and I just never left – which they were thrilled about I'm sure! The craziest thing I've ever done for love?.. I'd like to say something really romantic, but I think it was pretending that I was interested in the Soccer World Cup so that I could spend time with him... and even crazier – I ended up liking it?!

Melisa Hamilton. I studied Bernarda Alba at A' Level and was so excited about being a part of it (but classes limited me to only one- Blood Wedding. Moon's character similar to own character- two-sided: like a honeybee, bittersweet, can easily switch between moods, and always too busy for her own good! Loves drama but a bit rusty, intrigued by a good plot...unpredictable and very engaging.

Inika Leigh. I gave up my fruitful London acting career for my most challenging role to date. Motherhood! There are no curtain calls and no rave reviews but the rewards are priceless! This is my CDS debut

Michelle Morgan has lived in Vancouver, Bermuda, and recently moved to Cayman. She plays classical piano, is a black belt in

karate and likes reading and writing comedic chick-lit. Michelle is constantly amazed by how she can be in love with the most trivial things about her children - like their weird wheezy snoring noises and their absolute belief that they have magic powers.

Paul Njoka. Is delighted to be in his first CDS production.

Ranu Pandel am happy to be a part of the Lorca double bill; my third appearance on stage with CDS. My take on love is best summarized in this quote by Somerset Maugham: "The love that lasts the longest is the love that is never returned."

Sloane Pharr is originally from the US but has lived in Madrid, New Zealand, and now Grand Cayman. Working with autistic children has shown me that love can be expressed in a million different ways and can make miracles happen.

Fiona Pimentel. Having been told at the age of 7 that acting was the same as the oldest profession for women, Fiona managed to avoid the vice until university, where she played a Baroness in a French play. Twenty years later, last summer, she played another Baroness in "The Table". Due to the lack of Baronesses in these Lorca plays, she was type cast as the crazy old lady.

Kelly Rooney. It has always been a pleasure to work at CDS and it was 'Love' that brought me here. Plenty of nights home as a 'theatre widow' was perhaps the training ground for this role as the old maid in Bernarda Alba. Either way I am happy to be working with such a great group of people.

Reshma Sharma. Hailing from Trinidad & Tobago, Reshma's passions include exploring the world, all things gastronomical, Black Adder and the curiously scrubby dog down her road. For love's glorious sake, when the primary school



bully picked on her brother, she bravely declared, "Hit me instead". Unfortunately for her, he was easily persuaded...and so she first learned that love = pain. Long may she be emboldened by love!!

Vijay Singhera. This is my 4th production with CDS and 2nd stint with Nick; I have thoroughly enjoyed each and every one of them. In order to appreciate this thing called "love"...I had to do it all incorrectly first, in the name of: tradition, culture and community, before having the courage to

open my mind and really follow my heart.

Brian Wright. I have a background in cinema as a writer, director, editor and actor. I was the lead in a Chicago independent film in 2010. Blood Wedding will be my first venture onto the stage, and that, at the same time, thrills me and terrifies me... in the best way possible. I play a woodcutter which is perfect because, if I blank on every line, I still look like a woodcutter. Smart casting.

Patrons

Honorary - Mrs Marie Beatrice Taylor

Platinum - Peter and Penny Phillips
Peter and Anne Passold

Gold - In memory of Marion Auld
Michael Parton, Anonymous,
Visual Arts Society

Bronze - Joyce Cantlay

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Simon at **Eyewaves** for printing our posters ~ Thank You.

Upcoming Events

Godspell auditions24 & 25 June

Godspell 15 Sept. to 3 Oct.

CDS Revue21 October

Student Production

(TBA) 17 Nov. to 3 Dec.

AGM 10 January 2012 (tentative)

CDS Comedies

(TBA) 13, 14, 20, 21 Jan. 2012

Hairspray 1 to 25 Mar. 2012

A Stretcar Named Desire

..... 11 to 27 May 2012

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