




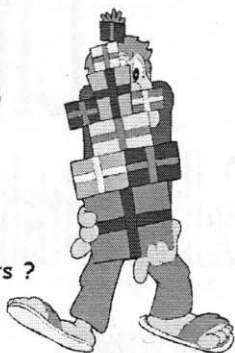
- Alison Kelly  I was interested in working with masks – one of the big sessions at the workshop. Whatever happened to that idea? This character is a departure for me: I think the Abbess genuinely has a religious commitment, but she also has to be a businesswoman, so she goes on taking account of money and influence to keep her little world running.
- Andy McKell  Having played a thug in a musical and a cuckolded bartender in a comedy I was keen to try serious drama. This part connects only incidentally with them, in terms of power – Pedro had the bully's physical power but no responsibility; Freddie was powerless in a relativistic universe; the Commandant has legitimate power but cannot use it without losing it. At the end of the play the Commandant dies bravely, fighting loyally for his King in the coming revolution.
- Annik Jordan  This is a big departure for me: although English is my first language, I went to a Luxembourg school and read Goethe's plays in German. My first contact with English theatre was at the Munsbach drama course ten years ago. I was so shocked and flattered to be asked that I just had to say yes. The sequel? I'm fascinated by Eugenia's brother, who never appears but is repeatedly slandered by the others. So: he decides to organise a charity gig on Devil's Island, where he catches a rather nasty tropical disease and dies before he has a chance to clear his name.
- Beverley Atkinson  I was impressed by the translation at the workshop audition and mistakenly thought this would be a very minor part! I played one of the Mechanicals in the multilingual production of *A Midsummer Night's Dream*, put on as part of the European Year of Culture 2007 events, again enticed by a translation – the imaginative and hilarious Luxembourgish version by Jean Schmit. What happens next? The Secretary (with whom my character is besotted) arranges for the King to be assassinated and becomes the real power behind the throne.
- Brian Parker  I had this urgent call to replace the previous Duke, whose job was sending him to Australia. I read the script and agreed. It's a new challenge for me, and I'd like to see it as a stepping stone to roles in classical drama. When the play's over? Eugenia's my daughter, so I want the best for her, don't I? She settles down and lives happily ever after.
- Chris Albrecht  The opportunity to bring to life a locally-grown translation of a Goethe play was irresistible! Long dialogues on stage are a first for me; learning lines amid a disturbing world-wide financial crisis has been downright surreal. At the end of the play, Eugenia's strong personality and ambitions suggest that a cosy domesticated future is not for her.
- Christine Mitchell  I have enormous respect for and faith in John as Director and knew that he would create something special. This character is a million miles from anything I have done in the past! At the end of the play the King is likely to hide away in search of a quiet life.
- Edward Seymour  After doing a version of *Iphigenia* it seemed logical to have a go at another of Goethe's plays with more resonance for our times – and more parts for actors! It's been a revelation to watch such dedicated people bringing those words to life. The sequel? Duke takes on Secretary, with Cleric's help, there's a bloodbath and Eugenia becomes prime minister.
- Fran Potasnik  I wanted to do something different, and this is unlike anything I've ever done before! The character that fascinates me is the Cleric: at the end of the play, he leaves the priesthood in pursuit of his political ambitions.
- Gavan Guilfoyle  The chance to work closely with the playwright – well, the translator – that's where it began. I see the Secretary as an older, more evil and conniving version of the mischievous Mr Sloane, a part I took in Joe Orton's play. After this play, the Secretary is unmasked by the Duke and King, who force him to marry and live in exile with the Governess.

Chapter 1

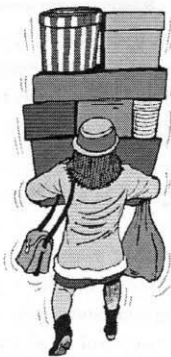
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Events

'When, in the course of human events, it becomes necessary for one people to dissolve the political bonds which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.'

– American Declaration of Independence

'I claim not to have controlled events, but confess plainly that events have controlled me' – US President Abraham Lincoln, 1864

'Events, dear boy: events.' – British prime minister Harold Macmillan, 1963 (on being asked what was most likely to throw governments off course)

The Natural Daughter is a startling play about the effect of extraordinary events on ordinary people's lives. It has puzzled readers, audiences and critics since its first performance: why, they wonder, does the focus change so abruptly in Act IV?

Part of the explanation has always been Goethe's plan for a sequel, in which he intended to tie up the loose ends. But he never carried out his plan. In life, loose ends are sometimes left untied; and one of the play's purposes was to depict the effects of revolution, both deliberate and unintended, on those whose lives it changes. On another level, it plots the impact of fortune, good and bad, on a young woman who is forced to change her life choices, in her quest for happiness, by both nature and society: first, by the accident of birth, and then by the machinations of politics. And on yet another level, Eugenia is the 'well-born' product of Enlightenment ideas – a symbol for social revolution, whose fortunes changed as the different forces of history crossed its path; and for art itself, whose traditional source of patronage among the governing elite was disappearing.

By 1803, after the Terror had burned itself out and before Napoleon's dictatorship had emerged in its true colours, it was becoming clear that a marriage with the law, and with the emerging middle classes, was unavoidable to rescue both art and government from anarchy and chaos.

Backstage crew

<i>Director</i>	John Brigg
<i>Production Manager</i>	Steve Anderson
<i>Stage Manager</i>	Jonathan Hollands
<i>Costumes</i>	Rose Flammant & Julie Fraser
<i>Props</i>	Malcolm Turner & Julie Fraser
<i>Lighting</i>	Anthony McCarthy
<i>Sound</i>	Philip Dutton
<i>Technical Director</i>	Karl Pierce
<i>Makeup</i>	Carolyn Milne, Christine Probst, Ann Overstall, & Marianne de Mazieres
<i>Costume Consultant</i>	Fay Wolstencroft
<i>Choir Trainer</i>	Robin Alder
<i>Choreographer</i>	Dominique Vitali
<i>Publicity</i>	Mea Bateman & Christine Probst
<i>Script & Programme</i>	Edward Seymour
<i>Front of House & Reservations</i>	Chris Wilson
<i>Bar</i>	Angela Milne, Mea Bateman, Ann Overstall, Jeff Britton, Steve Atkinson, Dan Kelly

Act I – Forest

Act II – Eugenia's room

Act III – The Duke's antechamber, some time later

INTERVAL

Acts IV and V – Quayside

Acknowledgements

Special thanks are owed to Guy Heuertz, Jan Horsburgh, the Waldorf School, Aloyse Wagner, Alain Kails, Selina Welter, Alex McKell, Hortense and Mady Mailliet, Yves Eneau, and Mr G; and all of you many kind people who have loaned us costumes and props or otherwise helped to make this production possible.

Main cast
in order of appearance

<i>King</i>	Christine Mitchell
<i>Duke</i>	Brian Parker
<i>Count</i>	Fran Potasnik
<i>Eugenia</i>	Annik Jordan
<i>Doctor</i>	John Overstall
<i>Governess</i>	Beverley Atkinson
<i>Secretary</i>	Gavan Guilfoyle
<i>Cleric</i>	Valerie Scott
<i>Maid/Servant</i>	Tadeja Severkar
<i>Advocate</i>	Chris Albrecht
<i>Commandant</i>	Andy McKell
<i>Abbess</i>	Alison Kelly
<i>Monk</i>	Malcolm Turner

Secondary cast

<i>Guards, grooms and servants</i>	Alison, Andy, Beverley, Chris,
(Act I)	Gavan, Malcolm, Tadeja, Valerie
<i>Secretary's informer</i>	Tadeja
(Act II)	
<i>King's informer</i>	John
<i>Duke's servant</i>	Alison
(Act III)	
<i>Boat people</i>	Alison, Andy, Brian, Christine,
(Acts IV and V)	Fran, Malcolm, Tadeja, Valerie
<i>Boat officials</i>	Gavan, John
(Acts IV and V)	

We invited those involved in this production to hazard a guess as to the future of one of the characters in *The Natural Daughter*. Some of their answers appear elsewhere in this programme. We now invite you to add your views: either leave your comments in the hat at the back of the hall, or e-mail them to Eugenia.futures@pt.lu.

Johann Wolfgang von Goethe (1749-1832)

By the time he staged the first performance of *The Natural Daughter* in Weimar in 1803, Goethe was a celebrity throughout Europe as the author of a sensational novel, *The Sufferings of Young Werther*, several plays in the Shakespearean manner and two major verse dramas, *Iphigenia in Tauris* and *Torquato Tasso*, and a large number of poems, many of which (such as *Der Erlkönig* and *Heidenröslein*) were to be set to music by Franz Schubert. Later landmarks in his literary career included another extraordinary novel, *Elective Affinities*, and the metaphysical drama *Faust*. Goethe also took a detailed interest in scientific theories, writing treatises on cloud formation, the metamorphosis of plants and the physiological perception of colour, while working full-time as a civil servant for the Duke of Weimar, accompanying him on the military campaign to restore the French monarchy and in subsequent negotiations with Napoleon at Erfurt.

The New World Theatre Club asbl

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Are you new to Luxembourg and do you enjoy theatre? Have you always been curious about English-speaking theatre in Luxembourg but didn't know how to make contact? Come and socialise with other theatre folk in an informal atmosphere – a chance to catch up, and to relax at the end of the week! Members, non-members, friends of members, all are welcome! When? Friday, 21 November, 6:30ish. Where? Contact Café – look around for the theatrical group! – Boulevard Roosevelt (across the street from the Gëlle Fra/Golden Lady and near the Casino). Park by the Gëlle Fra or in the St Esprit car park.

The mind and idealism

Immanuel Kant (1724-1804) is sometimes considered the first of the German idealists. Kant's work purported to bridge the two dominant philosophical schools in the eighteenth century: (1) rationalism, which held that knowledge could be attained by reason alone a priori (prior to experience), and (2) empiricism, which held that knowledge could be arrived at only through the senses. Kant's solution was to propose that while we could know particular facts about the world only via sensory experience, we could know the form they must take prior to any experience. That is, we cannot know what objects we will encounter. Kant called his mode of philosophising 'critical philosophy,' in that it was supposedly less concerned with setting out positive doctrine than with critiquing the limits to the theories we can set out. The conclusion he presented, as above, he called 'transcendental idealism'.

This distinguished it from earlier 'idealism', such as George Berkeley's, which held that we can only directly know the ideas in our minds, not the objects that they represent. Kant claimed that we know more. He said that we also directly know that there possibly are things-in-themselves, noumena, that is, things that exist other than being merely sensations and ideas in our minds. Noumena are empirically real and transcendently real.

Kant held in the *Critique of Pure Reason* that the world of appearances (phenomena) is empirically real and transcendently ideal. The world of things-in-themselves cannot be known as being actual, only as possible, or as phenomena, which are not simple appearances, but the way things appear to us. The mind plays a central role in influencing the way that the world is experienced: we perceive phenomena through time, space and the categories of the understanding. It is this notion that was taken to heart by Kant's philosophical successors.

– with acknowledgements to Wikipedia

To Eugenia

I find myself alone, and live in solitude,
Albeit not concealed in boundless wildernesses
Where prowling tigers roam and eager raptors hover.
I find myself alone, immersed in bitter grief;

Even among the crowds that latterly have been
Welcoming the new peace with pleasure and rejoicing,
Still I am quite alone. We, who were once embracing
With undisguised delight, are now so far apart.

I find myself alone, and lonely and dejected,
Because she is so far, my Self, my Everything,
Without whom nothing else on earth can give me pleasure.

And yet her image shines before me every morrow.
How should I be alone, when that is by my side?
What power she has, when thus her image conquers sorrow!

Andreas Gryphius (1616-1664)



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John
Brigg



The intriguing and challenging material; the positive experience of working with the translator on the text; and my work situation – these encouraged me to take up the challenge. I seem to be drawn to plays with a large cast (*Woyzeck*, *Pure Mahogany*, *Playboy of the Western World*) and have had the good fortune to work with Jan Horsburgh on large cast productions at the Waldorf School. One character in particular intrigues because his fate is unpredictable. The others have a sense of place and destiny and their futures can be mapped out on the action of the play or what they stand for. But the Cleric is no easy read. Goethe has created an ambiguous character: venal, ambitious, desirous of recognition and yet capable of human kindness. What place he in the aftermath of revolution? Probably headless for backing the wrong horse (or too many at the same time).

John
Overstall



A part without words – my favourite kind of role, it reminds me of the man in the dirty mackintosh I played some years ago in John Mortimer's *Knightsbridge*. In the sequel? I think the Duke is bound to remarry.

Jonathan
Hollands



Having just moved here from Toronto I thought this would be a great opportunity to meet new people while doing something that I enjoy. In the past I have served as floor manager, stage manager and master carpenter (not all in the same year) for the University of Toronto's annual Engineering musical comedy. This production is a refreshing change from the type of show I've worked on in the past. Thankfully, I shouldn't have to worry about things catching fire and keeping the orchestra sober... knock on wood ...

Julie
Fraser



I love the theatre, and backstage is special – the team spirit I find inspiring. I was voted queen props bitch in *La Cage aux Folles*, after which I was asked to do the same job, first for *Steel Magnolias* and then for *Something Unspoken* (2007), for which we won the stage manager award at FEATS. When the play's over? The Director tells everyone how lucky he is to be surrounded by such talent and pays for a free holiday for us all!

Malcolm
Turner



As a late-comer, I accepted my role after a brief outline of the character, hoping to find it an interesting challenge without demanding too much of my time. I was right on the first point. In *Canon*, I played a vicar talking to his mentally disturbed daughter in her imagination. Both characters show concern for their charges, but from quite different standpoints. After court intrigues and assassination (think *Hamlet* meets *Macbeth*), Eugenia takes the throne and sends her husband abroad as ambassador to some court or other. Anything to be rid of him.

Robin
Alder



I've always loved the theatre and was pleased to be invited to find a piece of music for the second half, when a disparate band of exiles are waiting to embark and journey to their fates beyond the seas. The air from Handel's opera *Rodelinda* suggested itself as a period piece with the right mood for the scene – a mixture of resignation and hope.

Rose
Flammant



A new challenge, a new experience – I've never done anything like this before.

Tadeja
Severkar



I rediscovered my passion for theatre through the Dream 2007 project and I wanted to act again. Apart from workshops, these have been my first acting roles since primary school. I sang in the choir in *A Midsummer Night's Dream*. After the play ends, Eugenia's maid spends the money she stole and is betrayed by her trusted friends, just as she betrayed Eugenia. She starts again from scratch and becomes a trustworthy and respected person.

Valerie
Scott



I thoroughly enjoyed the workshop and decided I'd like to be in the production if there was a part for me. Is there a common theme: wicked witch – wicked stepmother – wicked cleric? I know he isn't really wicked: he just has no conscience about inflicting pain on the poor Duke! In the end I think the Cleric returns to his parishioners, but they reject him now that he has airs and graces. He's left to muse over what happened and wonder, would he do it all again if asked – probably yes!

