



# New World Theatre Club Newsletter

September 2007

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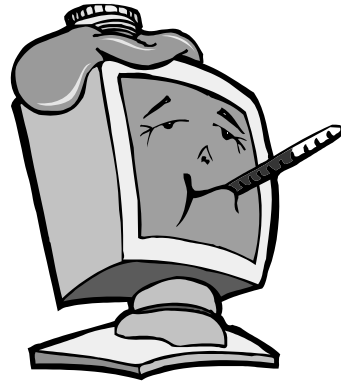
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## What's on ...

21–23 September	'Dealing with Writing' Workshop	Deal, Kent, UK
28–30 September	Now Here & Nowhere	Théâtre National du Luxembourg
1–5 October	Macbeth	Place Guillaume
10–12, 14, 19, 20 October	The Complete Works of William Shakespeare (abridged)	Théâtre des Capucins
<b>October</b>	<b>Youth Theatre Workshops</b>	
15 October, 2 November and 7 December	Ni Vu Ni Connu	????
<b>14–19 November</b>	<b>Tissue</b>	<b>Théâtre du Centaure</b>
<b>19 January</b>	<b>Improvisation workshop</b>	<b>Oetrangle</b>

## Editor's essay

Hello! This is the first NWTC newsletter that I've edited, so I'm a bit nervous about the whole thing. My brief was to make the newsletter more of a way of bonding the club together, so that the members know what the committee is up to, and the committee knows what the members want. I was also told to make it a bit more chatty, and focus more about what is going on within the club. Summer may not have been the best time to start on this, as not a lot does go on – in theatre or any other terms – in Luxembourg in the summer. But here goes!



First of all, there is a 'meet your committee' feature, so that everybody knows who we are and what we look like. At least now you'll be able to put faces to the names, and hopefully feel able to contact one of us if you have anything you'd like to suggest for the club. As usual there is a list of names, telephone numbers and email addresses on the last page, so don't hesitate to get in touch.

There are a couple of innovations in this newsletter, both of which I hope will become permanent features. There is a brief account of the AGM and also an outline of what we discussed at the most recent committee meeting. These should help you to feel more involved in the 'inner workings' of your club. There is also an interview with Wendy Dunning, the director of the upcoming NWTC production *Tissue*. I hope that this will whet your appetite to see the play, and give you more of an insight into it than the usual flyer.

I'd also like to establish a regular schedule for the newsletter, and produce it every two months. This is the September issue, so the next one will be in November, followed by January, March, May and July.

Bonding, of course, is a two-way process. So if you have anything you would like to say to your fellow club members, please feel free to write an item or a letter for the newsletter. I'd also like to know what you think about the new-look newsletter, and how you'd like to see it develop. So please don't be shy, get in touch!

Deadline for November issue: **October 15**. Please email your contributions to [alison@keled.com](mailto:alison@keled.com), fax them to (00352) 25 44 38 or snail mail to Alison Kelly, 41 rue J.B.Esch, L-1473 Luxembourg.

## Meet the committee

The committee are the people who are charged with running the New World Theatre Club for the next year. As usual, there is a mixture of nationalities and experience. Wish us luck!



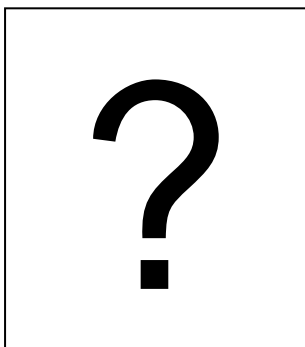
**Chris Albrecht** (treasurer) is half Luxembourgish, half British – although the exact proportions are known to sway! My close involvement with theatre goes back more than 20 years with a part in a NWTC play, and has steadily grown through several NWTC performances and Pirates productions. I have been a member of NWTC's hard working (but fun loving) committee since 2003, serving as your treasurer during the last two years, but only until May 2008 – so if you feel tempted by some challenging juggling of financial rigour and artistic creativity, this call goes out to you!



**Mea Bateman** (secretary) British, I've lived here for eighteen years or so, and still haven't lost my West Country accent!!...Love theatre, never been actively involved, but then I've never been a secretary either, so I'm looking forward to the whole thing and will give it my best shot.



**Jeff Britton** (production co-ordinator), an American from New York City, has been active in theater for years. His last off-Broadway musical production, Surf's Up, is still running in New York. He has lived in Luxembourg for over two years and is now serving his second year on the NWTC steering committee.



**Anna Brun** (membership secretary) .....

.....a mystery woman!



**Alison Kelly** (newsletter editor), British, lived in Luxembourg for 11 years. I have always been interested in theatre (as a spectator), but my first direct involvement was in a community play about the Peterloo massacre in Manchester which was performed within a few hundred yards of where the massacre took place. After a couple more workshop/improvisation productions in England, it was a bit of a shock to come to Luxembourg and be expected to stick to the author's words! I have just retired, and I volunteered to join the committee because I was worried about having nothing to do on those cold, wet November days – but now I'm worried I might have taken on too much!



**Angela Milne** (production co-ordinator) I've been in Luxembourg for almost 30 years and a member of NWTC for almost as long. I've been on, off, behind and in front of the stage over this time and I suppose one could say, have some experience. This is my second year on the NWTC committee. Last year was an interesting and successful year and I'm looking forward to working with new members of the committee; they appear very enthusiastic and full of new ideas, so watch this space...



**Christine Probst** (youth co-ordinator) has been in Luxembourg for almost two years. She moved here from Newcastle-upon-Tyne, UK (although she's an American) and before that she was living in New York City. A new member of the NWTC committee, she is no stranger to the stage. She has worked professionally, on and off, as an actress in the States. Club members will recognise her from her recent and first performance with NWTC in *Steel Magnolias*. She is excited about being part of the club's committee and hopes her experience will enrich, inspire and enliven the Youth Theatre of NWTC.

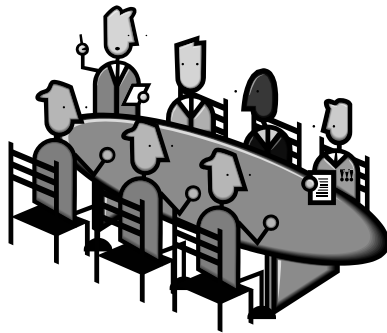


**Rodney Tow** (chair) I am a Southern boy from South Carolina who has been living in Europe for 10 years, 6 of those in Luxembourg. I've always had a flair for all things 'dramatic', but it was thanks to the coaxing of former chair, Deb Anderson, that I joined NWTC and the committee back in 2004. The rest, as they say, is history. In the past three years I've had parts in *A Christmas Carol* and *Picasso at the Lapin Agile* with New World as well as *La Cage aux Folles* with Pirates. This past April I took the plunge into directing for the first time with *Steel Magnolias*. Having served on the committee, first as secretary for a year and now as chair for what will be three years, I've decided to step down from the committee in order to represent NWTC on the FEATS Steering Committee as of summer 2008.

**See the back page of the newsletter for details of how to contact committee members.**

## Committee comment

The new committee met for the first time on 18 July 2007, at Angela Milne's house in Aspelt, with seven of the eight members present. It being one of the rare fine evenings of this summer we were able to sit in Angela's beautiful garden. Those who were new to the committee were pleased to find that eating and drinking is a well-established part of the proceedings, and everybody appreciated the good fare provided.



The first task was to allocate positions for the coming year. The four members of last year's committee all agreed to continue in their roles (Rodney as Chair, Chris as Treasurer, Jeff and Angela as Production Co-ordinators). Among the new members, Christine volunteered to take on the role of Youth Workshop Co-ordinator, and Alison to be the Newsletter Editor. Mea had her arm twisted to be the club's Secretary and Anna was nominated (in her absence) as Membership Secretary.

The second item on the agenda was a wrap-up of the Dream 2007 project. Everyone agreed that the whole production had been an enormous undertaking and a huge artistic success, which had brought a lot of new members into the club. Everyone involved in it deserved our congratulations. There were a few negative aspects, in particular the lack of French and the difficulty in hearing and understanding some of the accents, but this should not detract from the overall triumph. The financial results of the production were not yet known. The project now moves into its third and last phase, which is to take various scenes into schools in and around Luxembourg. The idea of repeating at least a scene or two of the play outside this framework was discussed, and Jeff agreed to explore the possibilities.

The committee followed up on the AGM discussion of the Policy Book. Although this has not been located, Fran Potasnik had been through her records of previous AGMs and located four 'policies'. Rodney has some archives, which he suggested he might distribute around the committee so that we could all look through a few with a view to locating more club policies. Mea offered to re-inscribe these in italic script in a new book.

We then moved on to discuss future events. Wendy Dunning's production of *Tissue* is progressing well, and is scheduled for mid-November. There are two other plays under discussion: Edward Seymour is interested in producing the seventeenth-century play *Natural Daughter*, but is unsure whether he will be able to cast it. A workshop was suggested to explore this. In addition, Brian Parker would like to produce *Twelve Angry Men*. He is to be invited to a future committee meeting to discuss his ideas for this play.

We talked about the need to recruit more backstage people, in particular to help with costumes and makeup, both areas where 'old stalwarts' have recently retired. We also need more people able and willing to help with lighting, sound and stage management. It was suggested that the club should run a couple of Backstage Workshops to train people for these roles. Angela agreed to explore possible venues and try to find volunteers to run the workshops. Directors will also have to be encouraged to use new backstage staff, rather than just relying on their personal contacts.

Finally we discussed the role that we wanted the newsletter to play in the life of the club. It was agreed that its primary purpose was to keep members informed about what was going on within the club, so that they felt more involved in it.

The next committee meeting will be held on 17 September, again at Angela's.

**New World Theatre Club**

presents

**Adrian Diffey Fran Potasnik Niamh Huggard**

in

# **TISSUE**

by **Louise Page**

directed by **Wendy Dunning-Baker**



**One woman's journey  
through breast cancer**

**Théâtre du Centaure  
4 Grand rue  
Luxembourg**

**14-19 November 2007  
8 p.m.**

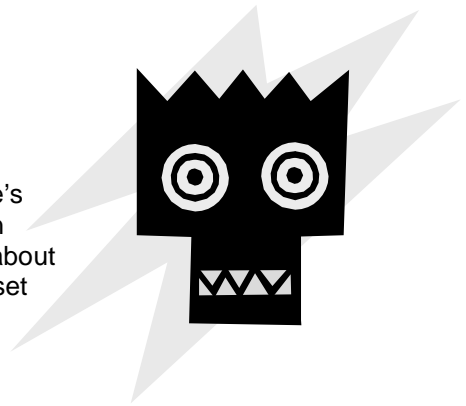
**Reservations:**

**Tel: (00352) 35 87 78**

**Email: [tissue@sarumlux.net](mailto:tissue@sarumlux.net)**

## Directorial diversions

The New World Theatre Club's next production is Louise Page's *Tissue*, which will be produced at the Théâtre du Centaure in November. In August, I chatted to the Director, Wendy Dunning, about the play and her interpretation of it, just before she and the cast set off for a week's intensive rehearsal in Slovenia.



AK: Can you start off by telling me a bit about the play?

WD: Well, as the poster says, the play is one woman's journey through breast cancer, and I think that really sums up what's happening. I'd put the play in the surreal category because it's not at all certain, as the play develops, are we experiencing Sally's thoughts, as she comes round from anaesthetic, ....

AK: Sally's the person going through the journey?

WD: She is, yes, she's the woman going through the journey. The question is whether we're experiencing Sally's thoughts, as she comes round after having had an operation to remove her breast due to cancer, or are we seeing flashbacks of her life, in real time. It's a bit difficult to decide which of those two things it is ... and perhaps it's not absolutely necessary to make up your mind completely.

AK: Is it mainly aimed at women who've had breast cancer, or women at all?

WD: No, I don't actually think so, I think women who've had breast cancer probably know it all, and know what it's like. Quite the contrary, I would really say it's for everybody else, at least all other adults – I don't think it's particularly a play for children, certainly not for young children.

AK: But it's as much for men as it is for women?

WD: Oh absolutely, yes. I think it's a very good play for men to see, as it deals with how breast cancer affects their lives, and how they can support women who are going through it.

AK: What attracted you to the play in the first place?

WD: Well, I like a challenge! This particular play is a single-act play, there's no interval in the middle, but it's divided into 50 scenes, with 18 different characters, and that in itself presents a challenge. It's a tremendous challenge to the actors.

AK: There are only three actors?

WD: There are indeed. Sally is the woman who is taking this journey. And the other two are referred to as 'man' and 'woman', because the man plays all the men in Sally's life, and the woman plays all the women. Imagine, 50 scenes, some of them not much more than a few lines. And yet, a complete change of character for two of the actors, in a split second. This is incredibly difficult to do.

AK: Very demanding for the actors.

WD: Very demanding. Sally is on stage from the beginning to the end.

AK: That's demanding as well!

WD: All three parts are equally demanding in their different ways. To concentrate on the woman for a moment, she plays the nurse, she plays the sister – the biological sister that is, not the nursing sister – she plays the receptionist in the doctor's surgery, she plays at least three different friends at different times in Sally's life.

AK: Are there hints for the audience, in terms of costume or props, as to which character is which?

WD: Not in costume, no, a little bit in personal props, but very little. However Louise Page has written it very carefully, and nearly every scene starts out with a description of who's involved, very simply in the dialogue, like 'Hello, Zoe'

AK: So it's not that demanding for the audience!

WD: Not at all! The man and the woman play all the people in Sally's life, at all her ages, so we actually have scenes with the three of them as children as well as adults...

AK: Another challenge for the actors ...

WD: After all, one's breasts one's had since birth, so the story goes back to the cradle ...

AK: Or at least to puberty, when you have a special relationship with your breasts ...

WD: Yes, and even pre-puberty, because there's a very sweet little scene when they're playing doctors and nurses when they were children. I think it's quite charming the way it's been written.

AK: How do you treat the subject matter?

WD: We treat it, on the whole, in a surreal way – and I've realised that surreal and me is becoming a bit synonymous!

AK: I was just thinking that myself!

WD: So I've made a promise to myself that if I direct another play, it's not going to be surreal! But in this one, the costumes, as you can imagine, have to be very simple. The other interesting thing is that I see this play in black and white.

AK: So is the set in black and white?

WD: If you can call it a set. That's minimal as well – everything is minimal. Because the story is everything. It's a serious script about a serious matter. But that doesn't mean that it is all doom and gloom. There are moments of humour, love, friendship and romance as well as the sadness, fear and frustration.

AK: And it's going on in November at the Théâtre du Centaure? Is that a particularly suitable venue? It's the little one down the very steep stairs isn't it?

WD: That's correct yes, at the Palace end of the Grande Rue. It's been refurbished recently, there are now only 50 seats, so it's very intimate. It's a very small stage, which lends itself very well to the play.

AK: And there is a bar there as well?

WD: Oh yes, there's a bar, which will be available both before and after the show. There isn't an interval, but the playing time is only about 1 hour 25 minutes, so we hope people will stay behind afterwards to discuss what they've seen. It's a very thought-provoking play. It was written in, I think, 1974, which is amazing, you'd think it was written yesterday.

AK: Well, it sounds fascinating, I'm looking forward to seeing it.

## Dream 2007

### A Midsummer Night's Dream: lap 3

**What:** school theatre workshops  
**Where:** at secondary schools in and around Luxembourg  
**When:** October/November 2007



In July 2007, NWTC staged a multilingual production of Shakespeare's "A Midsummer Night's Dream" at the Kulturzentrum "Schungfabrik" in Tetange. The play was performed in a combination of English, German and Luxembourgish in an attempt to

reflect the club's 35-year history in a multilingual host country. It was the culmination of several years of searching and negotiating to obtain a rich mix of local expertise in many different areas, again to reflect the multicultural environment in which our club operates.

The project's leitmotifs indeed are "immigration" and "integration", and this Shakespeare classic provides a startling metaphor for, and celebration of, the specificities of Luxembourg in the 21<sup>st</sup> century. In the play, the different groups of characters, each speaking a different language, come to terms with the linguistic and cultural variety of each other's worlds, just as the inhabitants of Luxembourg must in their real world every day.

The play constituted the second lap of a three-part project: multi-disciplinary workshops, the play itself, and work with Luxembourg schools.

The project is now entering its third and final lap. During October and November 2007 there will be a chance for secondary schools in and around Luxembourg to participate in the Dream 2007 experience through a programme of visits to schools by the director and some of the actors. During this programme (in school hours if required), the visitors will introduce the play to the students, explain the ideas behind the production and perform some short scenes from the play. The students will also have a chance to talk to the actors and the director about the show and maybe even perform a scene or two with the actors.

We would like to **encourage our members to advertise these school workshops in the secondary schools which they work in or which their children attend.** These school workshops are an excellent introduction to Shakespeare on the stage and a rare opportunity to hear, see, and maybe even act, Shakespeare in a mixture of languages. The cost of the workshop is €5.00 per student.

If you need more information please contact any of the Dream sub-committee members (June Lowery, Barbara Hall or Chris Albrecht), or send an e-mail to [lowerju@pt.lu](mailto:lowerju@pt.lu) or [christopher.albrecht@pt.lu](mailto:christopher.albrecht@pt.lu), or better still contact the director Tony Kingston on 26 37 40 64 (at least 3 weeks before the school visit is to take place).

More information can also be found on the website [www.nwtc.lu](http://www.nwtc.lu).



Ce projet est réalisé dans le cadre de Luxembourg et Grande Région, Capitale européenne de la Culture 2007, sous le Haut Patronage de leurs Altesses Royales le Grand Duc et la Grande Duchesse.

## Club concerns

### Many thanks ....

to Beverley Atkinson for keeping everybody fed and watered during rehearsals for *Midsummer Night's Dream* 2007. The provisions were much appreciated!



### Policies please!

We are trying to locate the club's Policy Book, which contains all the official policies that have been adopted at AGMs over the years. Could it be in **your** attic/cellar? Please have a look, and let any member of the committee know if you come across it.

If we can't locate the existing Policy Book we will have to try and recreate it. Again we need your help. Do you have any piles of old AGM documents stashed away somewhere? If so, please have a look through them to see if they contain any minutes of policies that have been agreed by the club. Even if you can only half-remember a policy that you think we might have agreed, send it in and we can discuss it at the next AGM.

### AGM affairs

The club's annual general meeting was held at the Santola on Wednesday June 13<sup>th</sup>. It turned into a bit of a marathon as all the financial wizards in the club turned their eagle eyes on the accounts (which were found to be in order). Three items generated most of the discussion:

- The continuing absence of the policy book (see above).
- Donations to charity, where the meeting decided that future AGMs could decide to make a donation, and that some productions could be presented for the benefit of a particular charity.
- The question of whether anyone involved in any of our productions should be paid. The meeting agreed that volunteers should be used wherever possible, but that in exceptional circumstances an AGM or EGM might authorise payments for particular tasks.

In addition it was agreed that the Treasurer should produce a budget forecast for each financial year, which should be included in the Financial Statement presented to the AGM.

### Improvisation workshop

There will be a workshop on improvisation on Saturday 19 January 2008. The aim will be to explore various aspects of improvisation, hopefully to include working with masks, in the light of Goethe's verse drama *The Natural Daughter*. Auditions for the play will be held later in the year. The improvisation session will be held in the music room at Edward Seymour's house in Oetrangle (4 Rue du Pont) from 2 to 6 p.m. Further information on either the play or the workshop is available from [eseymour@pt.lu](mailto:eseymour@pt.lu).

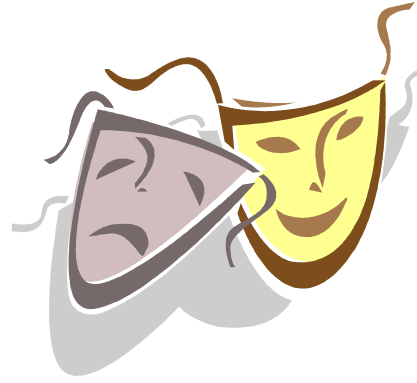
### Youth theatre workshop: update

Hello and welcome back from your busy summers to all our junior members. We haven't forgotten you! The Youth Theatre Workshops will resume on Saturday mornings (10:30 – 12.00) in October (exact date and location to be announced soon). These workshops will focus on creating short original pieces via improvisation with a performance of the original works in the Spring. If you have anything written or have some ideas, please bring them!

Youth Theatre Workshops are open to any young person between the ages of 10 and 15. You must be able to speak, read and write English. If you or anyone you know is interested in participating, please email Christine Probst at [GiaCMP@aol.com](mailto:GiaCMP@aol.com). She will circulate more information soon.

## External events

Here is some information on other theatre-related events that you might be interested in — one in the UK, and four in Luxembourg, within the framework of the European Capital of Culture 2007.



### **'Dealing with Writing' Workshop**

21–23 September 2007, Royal Hotel, Deal, Kent, UK.

Cost (excl. meals and accommodation): £150 (approx € 220).

This weekend course on writing for the stage will help you create your characters, develop the worlds they inhabit and set them off on their journeys: human behaviour in action. The sessions will consist of a sequence of practical exercises, followed by tutor-led discussion. By the end of the weekend it is hoped that all participants will have begun to develop at least one idea for a new play. The course is open to anyone over the age of 18, and there are intended to be around 10 participants. It will be led by Noel Greig (known to many of us from Munsbach and Camino Real) and Philip Osment.

Contact Liz Turner on 0044 1304 267 625 or [info@dealingwithwriting.com](mailto:info@dealingwithwriting.com) for further information or to book a place.

### **Now Here & Nowhere**

If 'The Dream' whetted your appetite for multi-lingual drama, you might be interested in this new play by Nico Helminger, written in French, German, Luxembourgish and English. It tells the story of a visitor to Luxembourg and the *Grande Région*, who is participating in a large artistic project that many people have never heard of, and explores the idea of Luxembourg as a laboratory for the creation of Europe. Is it a dream or a nightmare? Can there be a place that belongs nowhere?

Théâtre National du Luxembourg, 194 Route de Longwy, 28–30 September, 8 p.m.

Reservations: 26 44 12 70 or 47 08 95 1, [ticketlu@pt.lu](mailto:ticketlu@pt.lu) or [www.luxembourgticket.lu](http://www.luxembourgticket.lu)

### **Ni Vu Ni Connu**

Conceived as a game of hide-and-seek, this ephemeral project changes each time it appears. The location is not announced until a day or two before the event, and the spectacle is in line with the location. It might be a concert, a reading, a performance, a play, a dance ... or something else entirely. Probably in French. Only the dates are known in advance: 15 October, 2 November and 7 December. To find the location you have to visit [www.nivu-niconnu.lu](http://www.nivu-niconnu.lu) the day before the event.

Has anybody seen previous episodes of this mysterious presentation? If so, would you like to write about it for the newsletter?

### **Macbeth**

The world premier of a production of Macbeth for actors and puppets will take place in Place Guillaume in a construction inspired by Shakespeare's original Globe Theatre in London. In French. 1–5 October at 8 p.m. Adults €20, Students 8 €. Further information: 47 08 95 1.

### **The Complete Works of William Shakespeare (abridged)**

All of Shakespeare's plays with three actors in a hilarious 90 minutes. In Luxembourgish and English. Théâtre des Capucins, 10–12, 14, 19, 20 October, 8 p.m.

## Back-page bump

### SUBSCRIPTIONS (01 May 2007 – 30 April 2008):

Single: 12.50 €  
Couple: 20.00 €  
Family: 25.00 €  
Student: 5.00 €

*Payments to BGL, ISBN LU80 0030 0960 1115 0000*

*If you change your email address or personal details, please don't forget to send Anna Brun the new details, so that we can keep you in touch with the club! Thanks.*

### Committee contacts

<b>Chris Albrecht</b>	Treasurer/ Community Outreach	☎ 35 82 80	christopher.albrecht@pt.lu
<b>Mea Bateman</b>	Secretary	☎ 23 60 92 11	my_meajane@yahoo.fr
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<b>Anna Brun</b>	Membership Secretary	☎ 621 36 30 59	annaick.brun@jpmorgan.com
<b>Alison Kelly</b>	Newsletter Editor	☎ 25 44 38	alison@keled.com
<b>Angela Milne</b>	Production Co-ordinator	☎ 23 66 01 92	pmilne@pt.lu
<b>Christine Probst</b>	Youth Co-ordinator	☎ 621 70 03 44	GiaCMP@aol.com
<b>Rodney Tow</b>	Chair	☎ 26 43 08 02	rodney.tow@gmail.com

And don't forget the club website: [www.nwtc.lu](http://www.nwtc.lu).