



# New World Theatre Club Newsletter

May 2008

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## What's on ...

<b>When</b>	<b>Who</b>	<b>What</b>	<b>Where</b>
17 June	NWTC	Annual General Meeting	Gasperich Parish Hall
20-21 June	NWTC	Youth Workshop Showcase	Centre Culturel, Grund
30 June	TNT	Hamlet	Bourglinster Castle
24 July – 24 August		Shakespeare Festival	Globe Theatre, Neuss
26 July – 3 August		Summer School	Clairefontaine
18 October	NWTC	40 <sup>th</sup> Anniversary Gala Dinner	Parc Belair Hotel
November	NWTC	The Natural Daughter	

## Editor's essay

Alison Kelly

Have you heard the one about the Englishman, the Luxembourger and the American? In the last newsletter I said that the club was 'apparently' founded by three Luxembourgers, but appearances can be deceptive and in fact the club was a mixture of nationalities from the start. Although the three Luxembourgers were heavily involved in the early days, the actual founders were the aforementioned Englishman (Peter Davis), Luxembourger (Paul Reiles) and American (Jack Leonard). The first play was Thornton Wilder's *Our Town*, directed by Peter Davis. Thanks to Irene Lowy for this information, and apologies for the earlier mistake.



I'm not usually a fan of Noel Coward, but I enjoyed the recent production of *Design for Living* at the *Théâtre des Capucins* more than I expected to. It can be interpreted, as Coward himself apparently did, as a superficial comedy about 'glib, over-articulate and amoral creatures'. But it can also be read as a pre-feminist parable of an intelligent woman with too little to do and no opportunity to use her talents; as a tale of three people who all love each other and keep unsuccessfully trying to force their love into the straight-jacket of coupledness; or even as a morality play about the corrupting effect of success on relationships and artistic integrity. OK, the female lead was difficult to understand at times – but why shouldn't a non-native English speaker be part of a love-triangle? What bothered me more than her accent was her posture, which seemed more 21<sup>st</sup> century slouch than 1930s deportment. On the positive side, the two male leads, both Luxembourgers, were absolutely believable as British toffs, with impeccable accents. And our three NWTTC members all gave excellent cameo performances.

John Osborne, on the other hand, is a playwright I've always admired, so I was looking forward to *Never F\*\*k and Shop when you're Angry*, which was billed as a synthesis of Osborne's *Look Back in Anger* and Mark Ravenhill's *Shopping and F\*\*king*. The director, Anne Simon, a graduate of Royal Holloway in London, recently won the Luxembourg prize for best young director for this project. In fact it had changed somewhat between this competition and the final production, and become *Don't Look Back in Yer (Angry) Face*, with Ravenhill's contribution replaced by a melange of 'in yer face' theatre. I have to confess that this is a theatrical genre that has passed me by – I'm probably just too old and middle class to be able to identify with its preoccupations with drugs, violence and consumerism. The combination of 1950s and 1990s styles made for some very uncomfortable viewing, but its basic point about the continuing alienation of the young from mainstream society, and their tendency to turn their disaffection in upon themselves in destructive ways, was well made.

But where were you all? There were plenty of familiar faces at *Design for Living*, but on the night I went there was literally nobody I knew at *Don't Look Back in Yer (Angry) Face*. The audience seemed to be mostly young non-native speakers. Its all very well to ask for more English-language theatre in Luxembourg, but shouldn't we support what there is? And are we really so scared of moving outside our classical comfort zone into something that is more modern and experimental that we vote with our feet by staying away?

Unfortunately I missed Pirates' Old Time Music Hall (there was a lot on that weekend), but I understand that a good time was had by all. Another production that I missed was the cryptic *Ni Vu, Ni Connu*, which was performed in various (secret) venues around the city at the end of last year. Did anyone see it? If so, could you tell the rest of us about it? Is it the sort of thing that NWTTC could/should organise? We've had a couple of mystery evenings in the past, but nothing quite as mysterious as this!

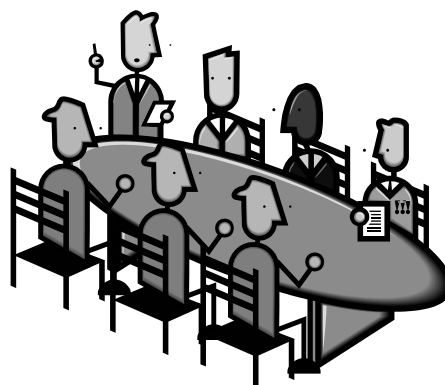
If you have any views on this, or any other issues about English-language theatre in Luxembourg, don't be shy, share them with the rest of the club! There is a Letter to the Editor on page 4 of this newsletter, and I'd like to make this a regular feature – but it needs input from you!

Deadline for July issue: June 15<sup>th</sup>. Please email your contribution 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.

## Committee comment

The committee met twice in April, because we had a lot to discuss. The two subcommittees set up in February, to work on the 40<sup>th</sup> anniversary celebrations and the policy book, had both been working hard, and a lot of the main meetings was spent in examining and commenting on their work.

A date (18<sup>th</sup> October) and venue (Hotel Parc Belair) has now been chosen for the 40<sup>th</sup> anniversary celebrations (see page 8), and we are working on the programme for the evening. As well as a buffet dinner, this is planned to include extracts from several plays the Club has presented over the last forty years, reminiscences about the early days of the Club, and a compilation of video clips. There will also be a few surprises!



Ever since the last AGM, the committee has been trawling old minute books and appealing to long-standing members in its search for policies the club has established in the past. The haul was quite meagre and rather disjointed, but we decided to draw up a new policy document incorporating what we had found into a coherent set of policies. In doing this it soon became evident that we needed to make sure the policies were in accord with the constitution, but then another difficulty appeared: we had two constitutions on record, one in English dating from 1976 and the other in French dating from 1981. These were not translations of the same document, but contained different provisions; moreover it was not clear that either had ever been formally adopted by the club, and both contained some controversial clauses and financial limits in LuF. So we decided to update the constitution and the policy book together. The subcommittee put together the first draft, which was then discussed in detail by the full committee. The revised document was included with the AGM papers, in the hope that Members would read it and make any comments before the meeting.

We also discussed some more theatrical concerns! *The Natural Daughter* has now been fully cast, and a date set for the production (November 11–15<sup>th</sup>), although the search for a suitable venue continues. John Brigg has agreed to direct this play, working in close co-operation with Edward Seymour, the translator. An initial read-through has already taken place, and rehearsals are due to start in earnest after the summer break.

The next Club event is the product of the Youth Theatre Workshop that has been running since the autumn. The young people will present an evening entertainment to showcase their work in the Grund in June (see page 9). This should be a pleasant occasion, which can easily be followed by a meal or a stroll through the historic part of town, and we would urge all Members to show their support for the next generation of theatre people by attending.

Discussions between the Treasurer and the Co-ordinator of the Clairefontaine Summer School have started, with a view to clarifying the relationship between the NWTC and the summer school. However these have not progressed far, as both parties have other commitments at present. Moreover the Treasurer will be leaving his post at the AGM, so it might be better for the new Treasurer to conduct these discussions.

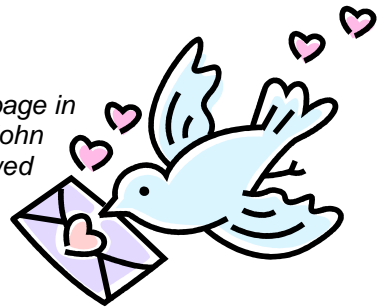
We spent some time discussing practical arrangements for the AGM, and brainstorming about new committee members. We were pleased to note that Rose Flammant, a Dream member of the Club, had volunteered to take over as Membership Secretary. However we still need a volunteer for the crucial role of Treasurer.

The final figures for the Dream 2007 project have now been approved by the Year of Culture organisers, and the final payment due to the Club has been made. Although the NWTC made a financial loss on the project, the organisers were very appreciative of our efforts, and the committee felt that the gain in goodwill amongst the wider community was a definite (if unquantifiable) benefit to the Club.

On May 19<sup>th</sup> we have a joint meeting with the committee of *Pirate Productions*, to discuss issues of common interest (such as dates of future productions). Our next normal meeting, the last for this committee, is on 9<sup>th</sup> June.

## Lively Letters

*I've been thinking for sometime that it would be nice to have a letters page in the newsletter, so I was pleased to receive the following letter from John Brigg. Since this letter concerns a committee decision, it is followed (overleaf) by a reply from the committee. If you have any views on this (or any other) subject, please follow John's example and write a letter to the editor.*



Dear Editor

Thank you for the informative Newsletter. I find the "Committee Comment" an especially welcome addition, not least in that it helps to make us aware that the committee is working for us all the year round.

There is, however, also a downside, in that as the committee become more visible, so there is a greater risk of members seeing things differently. Well, I think it's in the unwritten definition of a committee that it's going to come under flack at some stage, no matter how brilliant it is. But my reason for writing is not criticism – I value the work the committee does and do not wish to denigrate it – but to open a debate, a debate on censorship. I refer to the "Committee Comment" in the March 2008 Newsletter and the section dealing with Martin McDonagh's *The Lieutenant of Inneshmore* and the reasons for turning the play down: "Perhaps more seriously we were worried that it might be offensive to some members of the audience, either because the Irish are portrayed as stupid or violent or both, or because it could be interpreted as supporting the IRA." This is treacherous ground.

If a criterion for putting on a play is that it shouldn't be potentially offensive to people who choose to watch it, then our choice of performable works would be drastically reduced. No Shakespeare, no Ibsen, no Miller, no Pinter – the list is very, very long. Also, and perhaps more importantly, no seminal or groundbreaking works which have challenged the status quo (*Look Back in Anger*, *Waiting for Godot*, *The Playboy of the Western World*, etc.). I think it comes back to a pivotal question: why does theatre exist? and also its corollary questions such as: why are so many people passionate about theatre? what role do theatre / drama play in our society? what are so many people writing for the theatre? The answers, I feel sure, do not contain the condition of non-offensiveness. Is it therefore justified to turn down a production on the grounds of its potential to offend? I think we should be very careful in considering the possible consequences of such a potential (e.g. riots after publication of the Mahomet cartoons), but the answer must surely reside rather in the quality and intent of the work. And in the case of *The Lieutenant of Inneshmore*, I fear the inherent quality of the play was not sufficiently considered. Martin McDonagh is an acclaimed playwright and his plays have been performed on some of the world's major stages. He has shown great courage in exposing – with intelligent, biting satire – the gratuitous violence of disaffected "freedom fighters" who have lost sight of their cause. It's no wonder that Claude Frisoni, director of the CCRN, proposed this play as a worthy contribution to his annual festival of Humour and Peace. And I am dreadfully afraid that, by rejecting his offer on unsound grounds, an avenue of future cooperation has been closed.

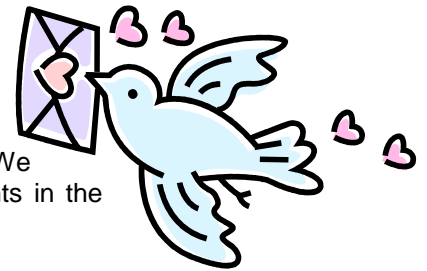
It's not easy reading a play and being able to judge its merits. Perhaps this unfortunate situation could have been avoided if some experienced directors had been asked for an opinion. It is true that the play presents quite a number of technical difficulties, but its merits far outshine these – for us – handicaps. And it is most deliciously, wickedly funny.

Well this has ended up being a criticism after all. I apologise, it was not meant to be, but then maybe it was naïve of me to believe I could disagree without pointing a finger. Yet the finger is pointing in all directions, at all of us who are involved in theatre, who have to make choices. My intent is still not to criticise, but to stimulate a discussion, not only on censorship, but also on a broader palette: what is the role of amateur theatre?

John Brigg

Dear John,

Many thanks for having taken the time to share with us your reaction to the Committee's decision to refrain from putting on a production of *The Lieutenant of Innishmore*. We note that your intent was to stimulate a discussion on censorship and also on the broader theme of the role of amateur theatre. We therefore feel that it is appropriate to publish both your and our comments in the newsletter.



The committee appreciates that you have aired your viewpoint on this and that the "committee comment" section of the newsletter is having the desired effect of drawing our members closer together and inspiring exchanges of views. However, we very much regret that you missed a chance to react to the January comment, which was intended to sound out interest in the play and signal our initial hesitation, in the hope that any members who felt strongly about it would come forward.

The committee takes its role of looking after the club's interest very seriously (and has of course been empowered by the membership to take what it considers to be the best decisions to safeguard these interests). This being said, the committee always welcomes suggestions from members.

We had a long debate about whether or not to put on this production. There was much deliberation about the content of the play as well as about its relationship to the festival. Two major alternatives resulted from this debate: we could either do the play with the help of ex-members of Round Tower Players (in order to tackle the linguistic challenges of the play), or offer to do an alternative play. In the end we came down unanimously in favour of offering to put on a different play.

The committee has the responsibility to select, from the plays presented to it, those which best represent the club and its traditions, and which protect the confidence of our audience, the reputation of the club and its assets. Our view is that this play had been chosen for its shock value first, secondly for its comedy and lastly for its relationship to peace. Questions were raised as to its universality and the genuine impact of its underlying message in a place with such a uniquely diversified audience as Luxembourg.

If the committee believes that a play is not suitable, this does not, of course, mean that it should not be performed. We strongly believe, as you do, that art should not be censored; but we also believe that not all plays are suitable for all situations.

The Committee



### Looking for props?

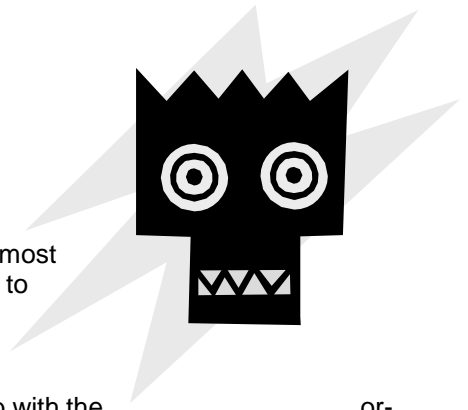
One of our members has told us of a good place to find theatre props and scenery: *Les Greniers de Zoé et Chloé*. It resembles a big continuous flea market, and can be found by taking the motorway to Belgium, leaving at Messancy and heading towards Longwy. Les Greniers is on the left of the second roundabout. Thanks to Bonnie Ham for this tip.



## Insider insight

### FEATS 2008, Stockholm

Rodney Tow



I've just returned from sunny, yes sunny, Stockholm from what was a most enjoyable weekend of theatre. For those of you who have never been to Stockholm, I highly recommend a visit. The city was beautiful and the people were incredibly friendly.

As for the festival, the people from the Stockholm group did a fabulous job with the organization especially considering it was their first time hosting. The theatre was in an industrial complex just outside the city. Having recently been refurbished it was a perfect venue for FEATS. It made me envious that they have such a complex at their disposal and made me start thinking about a venue for FEATS 2012 in Luxembourg.

In terms of the action onstage, the plays ranged from an original script about the Greek Furies to a retelling of King Lear complete with reality TV references to a cracking play with some of the longest and most unusual words you could ever hear to an unusual take on a well-known Pinter piece. In the end, the Bonn Players won first place with an original script entitled *Curtain Calls* in what was quite a controversial decision. FEST (Frankfurt English Speaking Theatre) took home second prize with their production of *Eleemosynary* and the Hamburg Players were third with their original script *The Furies*.

Seeing all of that talent onstage definitely made me eager to see NWTC back up there again next year. Speaking of next year, FEATS will return to Brussels so I would hope that NWTC will have an entry in competition as well as a large support group going along. FEATS will be in Frankfurt in 2010 and then in either Geneva or Antwerp in 2011. It will be Luxembourg's turn to host once again in 2012. It will be here before we know it! I've already begun thinking about possible venues. Any ideas or suggestions on this front would be much appreciated.

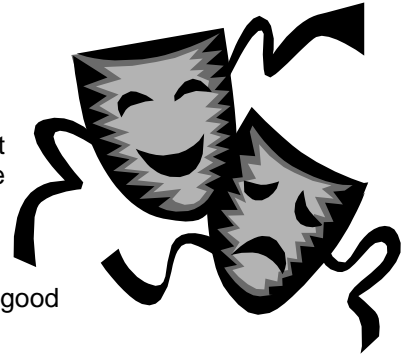
One of the main reasons I went to Stockholm this year was to officially become part of the FEATS Steering Committee. Pauline Lloyd, who had served on the Steering Committee for a number of years, had decided to step down and I offered to replace her. I would personally like to thank Pauline for everything she's done and for representing NWTC with such class and dedication. I hope that I can continue to represent NWTC as admirably over the next few years.



## Club concerns

### AGM

By now you should all have had the papers for the AGM, either by post or by email. If you have not received these papers, it is probably because we have the wrong postal address for you – in which case please send Alison an email ([alison@keled.com](mailto:alison@keled.com)) with your correct postal address so that she can update the Club's membership records. I hope everyone has June 17<sup>th</sup> firmly marked in their diary, and we look forward to a good turnout at Gasperich.



Two members of the Committee (Rodney and Chris) will be leaving the Committee at the AGM. That means that we need replacements (particularly men, otherwise Jeff will be on his own next year!) If you have a bit of spare time that you feel able to give the Club, please don't hesitate to volunteer. It doesn't have to be a big commitment, and it can be good fun. For new members in particular, being on the Committee is a good way of getting more involved in the Club's activities, finding out who's who and what's what. Please contact any member of the present Committee to discuss what's involved if you are tempted to offer your services (contact details are on the back page). At present we especially need a new Treasurer – you don't have to be a qualified accountant, just well organised and reasonably good with figures. If you can think of anyone who fits this description, why not try to persuade them?

The agenda for the AGM is reprinted below and you will see that, as well as the usual election of the committee and round-up of last year's affairs, we have a special item this year: the approval of a new constitution and policy document. A draft of this was included with the AGM papers, and we hope you will have the chance to study it before the meeting. To cut down on the time spent discussing this item at the meeting, the committee would appreciate it if you would notify us of any minor corrections (spelling or grammatical mistakes etc.) before the meeting ([alison@keled.com](mailto:alison@keled.com)). We would also be grateful if you could forewarn us about any substantive points in the document you would like to see included/deleted/changed so that we have a chance to think about these and their wording in advance.

32nd Annual General Meeting of the New World Theatre Club asbl  
Tuesday June 17<sup>th</sup> 2008, 7:30 PM  
Gasperich Parish Hall, 35 rue de Gasperich, Luxembourg

### DRAFT AGENDA

Members present, Apologies for absence, Proxies received, Quorum

1. Approval of the draft agenda
2. Approval of the draft minutes of the 31<sup>st</sup> Annual General Meeting held on 13 June 2007
3. Matters arising from the minutes
4. Presentation of revised Constitution and Policy Book
5. Chair's report
6. Treasurer's report
7. Discharge of 2007/2008 committee—Chair's comments and thanks
8. Election of 2008/2009 committee
9. Any other business
10. Date of next meeting

Please note that although everyone is welcome to attend, only paid-up members of the club will be able to vote at the AGM.

# *Fortieth Anniversary Celebrations*



*The NWTG is 40 this year! To mark the occasion there will be a*

## *Gala Evening*

*at the Parc Belair Hotel*

*on 18 October 2008, 7.00pm*

*Champagne reception - buffet supper - entertainment*

*Price to be announced*

*To book your place, contact Angela Milne on 23 66 01 92 or [pmilne@pt.lu](mailto:pmilne@pt.lu)*

## Fortieth anniversary celebrations

We have been contacting people who were members of NWTC in the first 15 to 20 years of the club's history, including the founders of the club, asking them to reminisce a little and record any anecdotes they can think of for the club's archives. We've already spoken to lots of people, but inevitably there are gaps. Does anyone have contact details for Vincent Morris, Helen Weaver, Darrell Perry, Paul Nice, Nellie Decker, Mary Clark or Jim Christian? If so, Angela Milne (pmilne@pt.lu or 23 66 01 92) would be very glad to hear from you. Of course, there may be others that we have forgotten, so please contact Angela if you think you may still be in touch with someone we might have missed.

We are also working on putting together a CD with clips from as many of the Club's past productions as possible. This will be on sale at the Gala Dinner, and should be a nice souvenir. So far we have extracts from (in chronological order) *Live like Pigs*, *The Great Nebula in Orion*, *Ines de Castro*, *Wait until Dark*, *Noises Off*, *Woyzeck*, *The Monkey's Paw*, *Curse*, *Same Time Next Year*, *Last of the Red Hot Lovers*, *Lettice & Lovage*, *Play*, *Iphigenia*, *We 3 Kings*, *How the Other Half Loves*, *Vagina Monologues*, *Footprints in the Sand*, *Someone Who'll Watch over Me*, *Hands Across the Sea*, *Eliza*, *A Christmas Carol*, *Picasso* and *Steel Magnolias*. If you have videos or CDs of any other NWTC productions we'd be very grateful if we could borrow them to make a copy and incorporate them into the nostalgic CD. We'd also appreciate receiving photos from earlier productions. Please contact Alison (alison@keled.com or 25 44 38) if you have any contributions.

## Youth Theatre Workshop

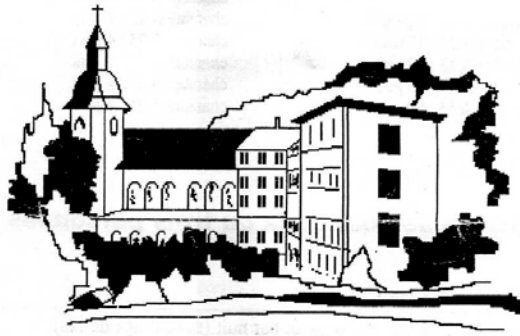
### Showcase

The NWTC Youth Theatre has been hard at work since September with improvisational workshops, technical advice from NWTC members and now, preparing a performance of scenes and monologues for you, the public. The showcase will be on display on Friday and Saturday the 20 and 21 June at 7.30 p.m. at the Centre Culturel in the Grund (11 Bisserwee, near Oscar Wilde's Pub opposite the Accueil).

Tickets are 10 Euros for adults, 5 Euros for students.

If you'd like to reserve you can call Angela on 23 66 01 92 or email Christine at [GiacMP@aol.com](mailto:GiacMP@aol.com).

Come and support the youth of NWTC!



## 2008 EUROPEAN THEATRE SUMMER SCHOOL AT CLAIREFONTAINE

### Call for Applications

The 21<sup>st</sup> European Theatre Summer School will be held once again at the *Centre d'Accueil Clairefontaine* on the border between Luxembourg and Belgium from **Saturday 25<sup>th</sup> July to Sunday 3<sup>rd</sup> August** inclusive. The twenty-first year of a Summer School that continues to nourish, nurture and enrich is to be celebrated! Applications are now invited for the 2008 Summer School.

Those of you not familiar with Summer School can read more about it on our website at [www.munsbach.org](http://www.munsbach.org).

#### The Course

Our course will follow the "Munsbach model" developed over the previous decade at our original home in Luxembourg: activity will revolve entirely around project work designed to accommodate both directing and acting students. Tutors work with students throughout the day and the various projects interweave from time to time: there are sessions where staff move from one project to another; particular explorations may be shared or pooled; there may be developments that briefly pull in the entire student body. By the end of the week, everyone should have sampled something of the experience of everyone else.

We shall be active throughout each day, with the afternoon and evening off on Thursday. Although the course is intensive, the atmosphere is relaxed, and we ensure that there is time – in breaks, around the grounds and winding down at the end of the day – to chat and share the experience.

#### The Tutors

GRAEME DU FRESNE	Course Director (teacher, musical and theatrical director and actor)
JANICE DUNN	(writer, director, teacher and choreographer)
LYNDI SMITH	(director, teacher and actor)
LAWRENCE EVANS	(director, movement director, actor and teacher)

#### The Student Body

There is in principle no restriction on the numbers attending; our student body normally numbers around 50, with four tutors, but should it be necessary we are ready to scale the school up and expand the teaching body to maintain the optimum teacher/student ratio. Should this be necessary, we shall exercise discretion in offering places on the course and in establishing and drawing on a waiting list. We shall endeavour to maintain a fair and appropriate balance between new students, a vital element in the Summer School; regular students, whose loyalty and experience we value enormously, not least for helping others derive the greatest possible benefit from the school; and those who may be returning after a break for a "refresher course".

### The Projects

Course theme: *LOOKING UP AT THE GODS*

Theatre and religion have enjoyed and endured a relationship dating from the Ancient Greeks, to the 'Mystery Plays' of the medieval period, to contemporary theatre. Playwrights have celebrated, challenged, interrogated and satirised religion, often examining relationships between church and state. The list of plays with a religious theme is extensive; historical dramas such as Shaw's *St Joan*, T.S Eliot's verse play *Murder in the Cathedral* or Bolt's *A Man for all Seasons*; modern works such as O'Malley's *Once A Catholic*, *Racing Demon* by David Hare or Dario Fo's satirical comedy *The Pope and the Witch*. There are love stories with a religious setting (*Abelard and Heloise*) or religious/racial intolerance (Shakespeare's *The Merchant of Venice*) and Jason Robert Brown's musical *Parade*. *Guys and Dolls* and *Happy End* are two musical shows with narratives containing Salvation Army themes, there is the seemingly ever popular *Jesus Christ Superstar* and *Godspell*, and the children's musical *Narnia*. Whether it's drama, comedy or music we believe that 'Looking up at the Gods' will appeal to 'catholic tastes'.

Course skills: directing, singing, acting and comedy

### The Fees

The fees are the same as for 2007. The all-in charge to students for the 2008 course is therefore :

	<u>full fee</u>	<u>deposit</u>
Residential	750 €	300 €
Day student	550 €	250 €

There is an additional fee of 80 € for a single occupancy room. These will be allocated on a first-come first-served (or special needs) basis. Deposits are required by 31<sup>st</sup> May and the balance of fees by 15<sup>th</sup> July. Applicants failing to pay the deposit by the deadline will be deemed to have withdrawn and will be removed from the registration list.

**Payment:** Payment should be made to the New World Theatre Club account held at the Fortis bank in Luxembourg (BGLLLULL, IBAN LU80 0030 0960 1115 0000, ref. "Summer School 2008").

Please also tell us when you have paid, if possible sending a copy of your payment voucher, as bank records can be misleading and we could lose track of your remittance.

### Concessional Rates

**Scholarships:** Five places are offered as scholarships, at a fee of only 275€ Anyone interested in this option – there is no age limit – is asked to set out in a letter why you wish to attend, what you hope to achieve and why you believe you may merit the concessional rate. A letter of recommendation, for instance from your club or a teacher, would be helpful. The NWTC Committee and the Course Director will make the selection.

Do come and join us at *Clairefontaine*: scores of students have come on the European Theatre Summer School over the years; many come back for more . Previous experience, even regular involvement in things theatrical, is not necessary . Summer School is a very special, safe place. We shall relish your involvement in the course, be you an old hand or a tentative newcomer.

### For more information contact the Coordinators:

John Brigg, 1 rue T. Eberhard, L-1451 Luxembourg (tel. home +352 446 680; mobile +352 691 636 631; fax +352 26 488 610; e-mail : [jbrigg@luxconsult.lu](mailto:jbrigg@luxconsult.lu)) or Nola Dutton, 22 South Parade, Northallerton, N. Yorkshire DL7 8SG, England (tel. +44(0)1609 773 500; e-mail: [Nola@DuttonsOnline.co.uk](mailto:Nola@DuttonsOnline.co.uk))

## External events

Here is some information on other theatre-related events in Luxembourg which might be of interest to an English-speaking audience. See <http://theatre.lu/> for details of professional theatrical events (in all languages).



### Radio Drama Festival

Pirate Productions are planning to organise an English Language Radio Drama Festival in Luxembourg. It will be open to any group, organisation, school or individual with an interest in sound theatre and willing to put together a piece and submit it on an audio CD. The primary aim is for people to have fun rehearsing and recording a creative entry and to share their results with others. At this point, it is not proposed to make it a competitive festival. However, Deb Anderson has expressed some interest in broadcasting some (or all?) of the pieces on her Corner Café programme on Radio ARA. This will be discussed with her further. At any event, there is planned to be a social evening where people can get together to share their experiences and listen to some highlights (and lowlights?), and perhaps some complete pieces. For further information contact Philip Dutton on [Philip@duttonsonline.co.uk](mailto:Philip@duttonsonline.co.uk).

### Shakespeare Festival

There has been a reconstruction of Shakespeare's Globe Theatre on the racecourse in Neuss (north of Cologne) since 1991 and every year they hold a Shakespeare Festival there. This year's programme includes many of Shakespeare's most popular comedies and tragedies (no histories), including a production of Romeo and Juliet by the Globe Touring Company of London. Check what language the other productions are in before booking or you might get a surprise!

24 July – 23 August 2008, <http://www.shakespeare-festival.de/content/>

### Hamlet

The annual castle tour by TNT Theatre reaches Bourglinster on Monday 30<sup>th</sup> June, and this year they are giving us their version of Hamlet. As many of you will know, this inventive group usually manages to provide a new take on an old favourite, with a tiny cast, many quick costume changes and minimal scenery. The open air setting can be spectacular, but can also be cold, wet and uncomfortable – take a cushion and some warm clothing for the second half.

30 June 2008, 7.30 p.m., Bourglinster Castle. Reservations: 47 08 951 or 77 02 20.

## Back-page bump

All subs are now due (unless you have paid in the last couple of weeks), so if you want to continue to be a member of NWTC and receive this newsletter, please renew your membership now!

### SUBSCRIPTIONS (1 May 2008 – 30 April 2009):

Single: 12.50 €

Couple: 20.00 €

Family: 25.00 €

Student: 5.00 €

*Payments to Fortis (BGLLULL), ISBN LU80 0030 0960 1115 0000*

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

### Committee contacts

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