



New World Theatre Club Newsletter

November 2008

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What's on ...

When	Who	What	Where
4 November	NWTC	Directors' Forum	Brasserie Kirchberg
12–15 November	NWTC	The Natural Daughter	Limpertsberg
21 November	NWTC	Happy Hour	Contact café
25 November	NWTC and the Creative Writing Club	Workshop on Ten Minute Play Festival	To be arranged – watch the website
28 November	Pirates	Radio Drama Festival	Santola
14 December	Greek community of Luxembourg	Apology of Socrates	Abbaye de Nuemünster
19–20 December	TNT	The Picture of Dorian Gray	Abbaye de Nuemünster
28–31 January	Pirates	Side by Side by Sondheim	Bettembourg
8, 10 February		Death in Venice	Grand Théâtre

Chair's chat

Christine Probst

Happy 40th Anniversary NWTC! I would like to start by saying thank you to everyone who organized, participated in and came to the Parc Belair to celebrate! It was a grand affair and I think I'm safe in saying that everyone had a wonderful evening.

Now, we look to the future, and that is specifically the upcoming performances of *The Natural Daughter* translated by Edward Seymour and directed by John Brigg. This will be performed on 12–15 November in Limpertsberg Theatre Space (see pp 4–6). Book your tickets by calling 26 35 08 97 or email TND@pt.lu. Check out the website for an interview with Edward about the play.



Next on the agenda is FEATS. This year FEATS will be in Brussels from Friday 29 May to Monday 1 June 2009. We are in need of a play, a director, a stage manager, a cast and a crew. As the competition will be in Brussels, we should take this opportunity of close proximity to go. If you have ever been tempted to try your hand at directing, why not give it a go now? For FEATS we need a one-act play lasting between 25 and 50 minutes – an ideal place to start! Or what about our experienced directors? We know many of you could easily take this on, and remember Your Club Needs YOU! I have decided to convene an emergency Directors' Forum on 4 November at Brasserie Kirchberg (193, rue de Kirchberg, L-1858) (see p. 6) to discuss this issue. Please let me know if you would like to attend

The Youth Theatre will take a different turn this year as we have the great privilege of having been invited to bring a group to FEATS in Brussels this year. It will be a competition in the same vein as FEATS but called FEATlets. As Brussels has a thriving youth theatre they thought this would be a great opportunity to incorporate it into the FEATS weekend. Because of other commitments at this time, I regret that I will be unable to fully participate in FEATlets, but look forward to helping organise the group and work with whichever director would like to take on this exciting opportunity (I have an idea for a play...). The kids grew so much last year, and I'm not just talking about centimetres. We have an energetic, tender, talented group of youngsters in our club and we mustn't forget that. If anyone is interested in participating, helping out in any capacity, please email chair@nwtc.lu.

The budding Ten-Minute Play Festival is generating a lot of interest in the community. NWTC will be hosting a joint workshop with the Creative Writing Club on 25 November (venue to be determined) (see p. 7). The workshop will include writing exercises, reading pieces aloud, performing pieces, etc. We will also include reading some published ten-minute plays as inspiration to be read by members of NWTC as they wish. Keep an eye out for more details via the NWTC website!

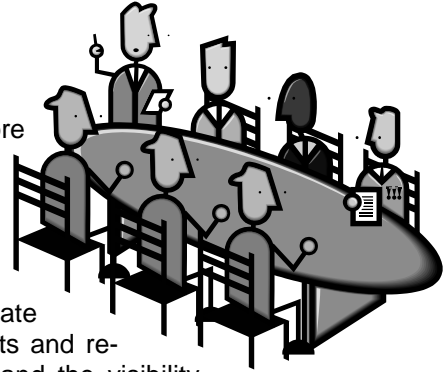
Speaking of new things, we had a great turn out at the first NWTC Happy Hour at Scott's Pub in the Grund. We had about 20 members and a few non-members turn up for drinks and a great chat and catch up. The next NWTC Happy Hour will be on 21 November at the Contact Café on Avenue F.D. Roosevelt (see p. 7), and we hope to see even more of you there.

Now to less pleasant news. One cannot build a house from the roof down. The foundation and the walls are necessary first. In a play the foundation is the director, producer and stage manager, the walls are the design teams and their crews, and the roof is the cast of actors. Unfortunately there was dismal turnout for the tech forum and the set design workshop. It is very discouraging that in a club of almost 200 members we do not have more interest in the backstage or technical (lighting, sound, props, set, costumes, make-up, stage-management, etc.) side of theatre. Look at it this way, only about 10% of the whole membership participate in the backstage or technical aspects of the shows we produce! This is disheartening. I would like to stress that to produce high quality shows, or indeed any show at all, we must have not only the actors on stage but also a courageous crew of backstage volunteers. Back stage does not always literally mean backstage on the night of the performance, it also means behind the scenes, behind the preparation of the show. You can work on a show without having to be present at the performances. We are a club, and it is our job to support each other in what ever capacity we can; to take the stress off of the director so they can concentrate on directing (see the organization chart on page 12). We need to have more enthusiasm from all members of the club. Thank you to everyone who puts endless amounts of creativity and energy into every show you support. I know there are many more of you out there that have untapped resources. Now is the time to speak up. If you are afraid of doing something, not to worry, there are the experienced people in the club who will happily share their knowledge. We would like to have more backstage workshops and shows to encourage people to work together to learn and share, but we need you to show your enthusiasm.

We look forward to seeing you at all the November events, *The Natural Daughter*, Happy Hour and the Ten-Minute Play Workshop. Don't forget to check in with the website regularly for last minute details!

Committee comment

Alison Kelly



The committee has met twice since the last newsletter, once before the 40th anniversary celebrations and once after. Inevitably much of our discussion was taken up with last minute preparations beforehand and tying up loose ends afterwards. As you will see elsewhere in this newsletter (pp. 8–11), the Gala Evening was a great success. Bookings came in with a rush at the end, and by squeezing extra chairs onto the tables we managed to accommodate 119 members, former members and guests. The theatrical snippets and recordings of reminiscences brought back many happy memories, and the visibility problems were not as great as we feared. Afterwards some committee members were worried that the waiters had been too free with the cremant and wine, and that we might have exceeded our budget in these respects. In fact most participants were quite abstemious where alcohol was concerned, but the invoice for water exceeded our predictions! Nevertheless, the final bill was much as planned, with club funds subsidising the evening to a certain extent.

Despite this preoccupation with the 40th anniversary, we did manage to talk about other things as well. One of these was *The Natural Daughter*, which is now into the final stages of its rehearsal schedule (see p. 5). The show will take place in a parish hall in Limpertsberg, not a venue the NWTC has used before, but one well suited to this production.

We also spent some time talking about FEATS 2009, which will be held in Brussels from Friday May 29th to Monday June 1st. Unfortunately Rodney Tow has had to resign from the FEATS steering committee, as he has decided to leave Luxembourg in the spring. Deborah Fulton-Anderson has kindly agreed to take his place. NWTC is on the list of clubs to participate in FEATS 2009, and we would love to accept. But we need a play, and perhaps even more importantly, we need a director prepared to take this project on and run with it. If you would like to volunteer, please don't be shy, just contact any member of the committee.

A suggestion has been made that NWTC should collaborate with the Berliner Grundtheatre (BGT) in the production of Agatha Christie's *Verdict*, which will be put on in Luxembourg in May. Tony Kingston is directing the play and has a cast already in place. The question is whether NWTC should get involved financially (splitting either proceeds or losses) and/or backstage. Views on the committee were strongly divided over this question. Some people argued that our main remit is to support English-speaking theatre in Luxembourg and encourage our members to participate backstage as well as onstage, and that while NWTC does not encourage pre-casting, throughout our 40 years exceptions have been made. Others felt that, while wishing the production well, we should not get involved as the play has already been cast, so contravening the article in our new Policy Book that states 'there should be open auditions for the casting of all Club productions'. The committee has not yet reached a decision on this question, and we would welcome Members views on it. Why not write a letter to the newsletter telling everyone what you think?

The new Policy Book has now been revised in the light of the comments made at the last AGM, and incorporating some of the points that were in the proposed new constitution that was not adopted. It can be found in the Members' area of the website. These are the guidelines by which the Committee currently operates, although it should be remembered that they are only guidelines, and the Committee can choose to alter or ignore them at any time.

A joint committee meeting with Pirate Productions is planned for November, to co-ordinate our activities. We still need to address the issue of the inventory of the costumes that we hold jointly. However the situation with the costumes has recently become even more urgent since we have heard from Carol Cleland that she and her daughters want the attic back for recreational activities, and we have been asked to move before Christmas. If anyone knows of any dry, and reasonable accessible, space where costumes could be stored, in return for a small monthly rental, please let a member of the committee know as soon as possible. Obviously this is really urgent.

Unfortunately the tech forum organised in October was not well attended. There are several possible reasons for this. Perhaps the word 'tech' was misinterpreted to mean just the disciplines of lighting and sound, whereas in fact 'tech' covers everything except acting and directing; perhaps it was held at a bad time, when 'tech people' were gearing up for *The Natural Daughter*; perhaps it was insufficiently advertised, publicised and explained; or perhaps Club Members are just not interested in getting involved in tech. This last possibility is clearly the most worrying, since back stage and front of house are vital aspects of any production. In practice, our productions do manage to fill these crucial roles, but, like everything else, it is important to constantly get new people involved and not always to call on the same stalwarts. The Committee is discussing ways in which this problem can be addressed.



NEW WORLD THEATRE CLUB

Under the patronage of His Excellency the British Ambassador to Luxembourg

The Natural Daughter

A play by J. W. Goethe
in a new translation by Edward Seymour
Directed by John Brigg

Limpertsberg theatre space
85 avenue Pasteur, Luxembourg

12-15 NOVEMBER 2008 at 20.00

Ticket reservations: Tel 26 350 897 or e-mail ticketsTND@pt.lu

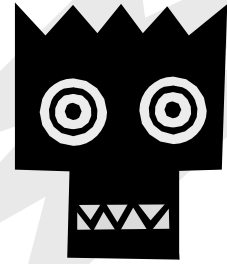
Purchase online at: www.luxembourgticket.lu, ticketlu@pt.lu, tel 47 08 95 1

Insider insight

The Natural Daughter Rehearsals

Alison Kelly

Picture a large, wood-panelled, thickly carpeted room in a semi-derelict building not far from Luxembourg city. This is the unlikely setting for the rehearsals of *The Natural Daughter* that have been taking place almost nightly for the last month. Many of those involved have spent so much time there that it is beginning to feel like a second home – particularly the Director, John Brigg, who also works on site! He, Edward Seymour (Assistant Director and translator), and Annik Jordan (the eponymous daughter) all have full-time jobs, and yet they are there nearly every evening and large parts of the weekends, usually joined by some other members of the cast. Such is the dedication the theatre inspires in its devotees.



The director, John Brigg

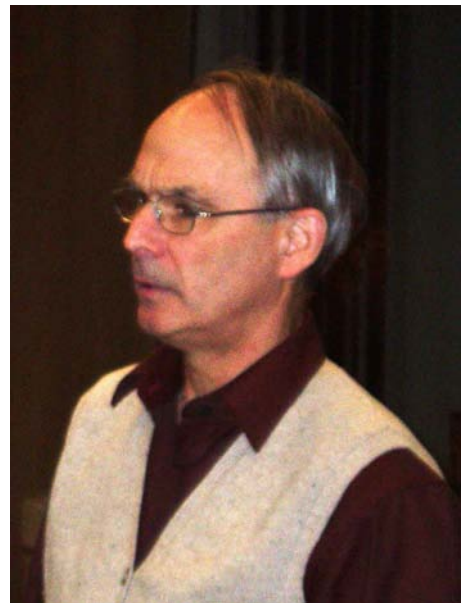
And what goes on in the process of breathing life into the iambic pentameters of Goethe's (translated) verse, and meaning into some of the rather weird situations in which the characters find themselves? Every rehearsal starts with a warm up, covering physical (bends and stretches), vocal (ee's and ah's) and mental (a devilish game that involves standing in a circle, making eye contact with another member of the cast and quickly calling out their name – much more difficult than it sounds) preparation. After that we start work on the scene(s) for the night. The rehearsal schedule was meticulously planned from the outset, so that actors are not called unnecessarily, and so far the schedule has held.

The first few sessions focussed on detailed textual analysis, and transmitting active emotions through the words. Now we are working more on staging and movement – and of course the lines. Oh, those lines! Different people have different strategies for learning them: some learn by heart, having chunks they know and chunks they don't;

others seem to work by successive approximations to the meaning, a sort of paraphrasing of the verse. I've often wondered what it would be like to work with an author, and although Goethe isn't with us, Edward is! He has admirably resisted the temptation to tinker with his translation and make last-minute changes, and is astoundingly restrained as we mangle his words; but he has been known to insist on the positioning of a comma or two!

In the next room the costume mistresses are building up a large collection of costumes and props. They're very strict – no one is allowed to touch the costumes when they're not there, and when they call you for a fitting you have to run! Because the play is a kind of fairy tale there is a mishmash of styles and dates in the accessories, from medieval cloaks to 1970s walkie-talkies. And of course there are some incongruities in the cast – I still haven't quite got my head around the idea of a female King and uncle. But there you go, it's an innovative production of an unusual play.

Perhaps the most terrifying part of the rehearsal process (for me at least) was the first musical rehearsal with Robin Alder (yes, there's music in this show, and dance as well). He carefully enquired what sort of voice we each had, before handing out a copy of Handel's *Art thou troubled*. After a quick run-through on the keyboard, we were straight into singing: sight-reading in four-part harmony is well beyond my musical capabilities, especially with those strong soprano voices carrying the melody beside me! However with the aid of a tape of the alto part playing constantly in my kitchen, I'm getting there — slowly. And I suppose learning to do things you never thought you could is part of the attraction of theatre.



The translator, Edward Seymour



The Natural Daughter

Wednesday 12 – Saturday 15 November

8 p.m.

Limpertsberg Theatre Space, 85 Avenue Pasteur,
Luxembourg

Reservations: Tel. 26 35 08 97 or ticketsTND@pt.lu

Tickets Online: www.luxembourgticket.lu or
www.e-ticket.lu

€ 15, € 12 for members, and € 10 for students

There will not be many seats in the performance space, so book now to see this unusual production of a Goethe classic.

Visitors are recommended to park on the Glacis and walk up avenue Pasteur.

Club Concerns

Help needed

We still need volunteers to help out with two important jobs for *The Natural Daughter*:

Running the bar

Make-up



Neither requires any great knowledge, and more experienced members will be available to advise any newcomers. You don't even have to volunteer for every night of the production. If you have ever fancied trying your hand at either of these jobs, now is the time to get involved! Don't be shy, just phone Angela Milne on 23 66 01 92 or p.milne@pt.lu

Directors' Forum

Are you NWTC director (past, present or future)?

If so, please come to the Directors' Forum on Tuesday 4 November, 7p.m. at Brasserie Kirchberg (193 rue de Kirchberg, L-1858), The main reason for the urgency is to discuss this year's FEATS competition. We are in need of not one, but two directors! As Brussels has a very strong Youth Theatre they would like to incorporate the youth side (aka FEATlets) into the weekend. We would like to participate in both parts of FEATS. However, we do not have a director for either (due to conflicting commitments I will not be able to participate fully with the kids this year), and this is where you come in. We need your ideas and enthusiasm. As well as FEATS, we will also be discussing the new Organization Chart (see p. 12), and any future productions you may have up your sleeves.

Please RSVP to Christine as soon as possible at chairperson@nwtc.lu if you can come to the meeting.

Costumes

NWTC and Pirate Productions have a large collection of costumes which are available for use in our productions and for hire in others. But we need a new home for them! If you know of anyone with a large, dry, unused space, which they would be prepared to rent to us, please send the information to any member of either committee as soon as possible. This is extremely urgent, as we have to leave our present premises before Christmas.

Luxembourg's first



The idea is simple: we want you to write an entire, original play that will last for less than ten minutes, with no more than five characters, minimal set, minimal costumes and minimal props! Six to ten plays will then be chosen to be performed by a core group of actors with one or more directors at a play festival in Autumn 2009.

The Rules:

1. You must live in or within 50 km of Luxembourg
2. You have to write an entire, original play, 10 minutes or less (7–10 pages, double-spaced, single-sided, 12 pt font)
3. It must have no more than five characters
4. You can write about any topic
5. You can write in any style, romance, comedy, mystery, tragedy, etc, etc, but it must be a play
6. There should be a minimal set, minimal costumes and minimal props
7. The deadline for entering your play is 31 March 2009

To help you with this task, a joint workshop with the Creative Writing Club will be held 25 November. The workshop will include writing exercises, reading pieces aloud, performing pieces, etc. We will also be reading some published ten minute plays as inspiration! We haven't yet finalised the venue, so for further details watch the NWTC website or email Christine@nwtc.lu or Deborah.lux@gmail.com.



Happy hour

After the success of the first Happy Hour, we are arranging a second one in (hopefully) a less smoky venue. Come and socialise with other theatre folk – a chance to catch up, and to relax at the end of the week!

When? Friday 21 November, 6:30ish

Where? Contact Café

(across from the Gëlle Fra (Golden Lady) and next to the Casino) They have a full menu for anyone who wants to eat

Parking? St. Esprit

Questions? Christine@nwtc.lu

40th anniversary celebrations

Reviewed by Barbara Hall

On Saturday 18th October 2008 the NWTC celebrated its 40th birthday in the style to which it has become accustomed: with class. I can write that with complete objectivity, having received no bribe (yet) and having had nothing to do with the organisation of this exceptional event: I felt simply, and genuinely, privileged to be there. The professionalism with which English-speaking amateur dramatics has been pursued in this small country since the late 1960s was evident from the moment the 119 Club members, former members and guests entered the Hotel Parc Belair. The wittily decorated circular tables on both sides of the perfectly proportioned event room surrounded a central performance space in which, somehow, the whole history of the Club was re-enacted before our eyes throughout the evening — much of it on ongoing video in a superb compilation of rare and less rare archive material put together and projected by Les Wilson and Chris Atkinson, some in the form of fascinating audio reminiscences from past Club luminaries, and some — a few carefully-chosen gems — performed live.



Rodney Tow, Patricia Andersson and Jan Horsburgh
in *Our Town*



Angela Milne, Mike West and Ann Overstall
in *Arsenic and Old Lace*

Fittingly, the first extract was from NWTC's very first production: Thornton Wilder's *Our Town*, first performed here in 1968 and now revived by the director and cast members of the Club's far more recent but equally memorable *Steel Magnolias*. Next up was a hilarious snippet from Joseph Kesselring's *Arsenic and Old Lace*, a 1970 NWTC production now directed by Chris Wilson and featuring Mike West as the hapless theatre hating drama critic with the homicidal aunts. This was followed by NWTC's perhaps best-known contemporary double act: husband-and-wife team Adrian Diffey and Fran Potasnik, resplendent in 1960s suburban gear in Neil Simon's *Last of the Red Hot Lovers*, the play of almost the

same vintage as the Club and last performed here ten years ago. Danielle Coleman, who had directed the Club's hugely well-received production of *The Vagina Monologues* in 2003, could not be there to witness Deborah Fulton-Anderson reprising her role as Eve Ensler, backed up by some juicy anatomical heckling from the audience, but was fondly remembered nevertheless. And the last live reminiscence came from a ground-breaking venture: Tony Ston's 2007 multilingual *A Midsummer Night's Dream*, a 7-month workshop and performance project which had attracted new actors and audiences and featured the Luxembourgish language for the first time in NWTC history in the form of an original translation by Jean Schmit. He was seen and heard again in his hilarious role as Hënner, the Luxembourgish Bottom, passionately wooed by Jessica Whiteley and friends (and if anyone recognised that nightmare fairy with the big hair, please tell the director).



Fran Potasnik and Adrian Diffey
in *Last of the Red Hot Lovers*



Deb Anderson
in *Vagina Monologues*

115 quality plays over 40 years how to do justice to the talent, dedication, inspiration and hard labour that went into them all, behind the scenes as well as in front of them? A total of 24 familiar voices — some present, some not — were heard throughout the evening doing just that. I was able to scribble down just a few brief extracts: Irene Lowy talked of how *Our Town* brought the cast and audience together in shared emotion; Pen Turner, hailing from Cambridge, recalled *inter alia* some triumphs and disasters at FEATS and NWTC's highly popular schools programme, ending by thanking the Club for all the fun it gave him; Chris Bearne called from London with anecdotes about his many adventures with NWTC since signing up in 1980, including the now-famous Munsbach/Clairefontaine summer schools. There were also some hair-raisingly accident-prone outdoor performances at Bourglinster Castle and several astonishing ones at the Melusina, a lost venue that seemed to bring out the best in those who acted there. Chris echoed Pen Turner in remembering some critical drubbings (as well as bouquets, surely?) at FEATS by one Anthony Cornish.

Who organised this fabulous event? At least two consecutive committees and able friends: to quote from the programme, they were Rodney Tow, Les Wilson, Pierre Dillenburg, Mea Bateman, Chris Albrecht, Chris Wilson, Chris Mitchell (dig that

outfit!) and Christine Probst. Oh — and of course Angela Milne, whose idea it was, I'm told, to bring together, physically or on recording media, so many witnesses of the Club's past glories. Thank you, Angela!

Their memories were fascinating for a relative newbie like me: *The Follies* in particular — thank you, Rudy Krier et al., for your 8mm footage! — were an eye-opening reminder of the pre-Pirates days when the NWTC produced musicals and some admirably shapely and competent dancers to adorn them. The dancers who ended this birthday evening were, of course, no less so. The dancing was preceded, and the excellent buffet followed, by champagne and a 40-layer birthday Baumkuchen sculpted by the Grand Duke's personal pâtissier, Oberweis. And throughout the evening the sartorially and verbally gifted Pierre Dillenburg was there as master of ceremonies, telling us *inter alia* how the NWTC helped him to stay young — and will continue to do so for another 40 years. Long live New World Theatre Club asbl and all its life-giving properties!



Jessica Whiteley and Jean Schmit
in *A Midsummer Night's Dream*



Thank you!

Angela Milne

Well, it's all over, done and almost dusted! Alison can remove the advertisement for the 40th anniversary Gala Evening, which seems to have taken up permanent residence in the newsletter. It took six months in the creating, and all of a sudden it is the day after the night before.

Merci

Thanks to the support of the main committee, the sub-committee forged ahead. Chris Wilson, Rodney Tow and Tony Kingston tackled the theatrical side of things, selecting suitable pieces from the club's past repertoire, casting and directing them, while Deborah Fulton-Anderson, Fran Potasnik and Adrian Diffey reprised some more recent performances. Many thanks to all those who participated in the theatre pieces: they were very well chosen and directed, and superbly acted.

Obrigado!

As you know, we contacted many former and long-standing members and asked them to record their memories of the early days of the club. Many thanks to Irene Lowy for unearthing up so many names, addresses phone numbers.

Les Wilson spent an enormous amount of time listening to these recordings and choosing the most appropriate to complement the theatre pieces. Chris Atkinson gathered programmes and videos of all the plays he could lay his hands on, and copied the titles of each onto a DVD which was screened at the event. The whole thing was magic and went without a hitch. As one of our contributors, Chris Bearne, said 'You just had to be there!'

Pierre Dillenburg, our master of ceremonies, rounded up just about every one of his acquaintances who had ever trodden the NWTC boards, including a large number of those who had participated in the Follies in the 1970s. Thanks to Pierre, RTL came along and filmed part of the festivities, which was later shown on television. He also persuaded Oberweis to sponsor a wonderful *bâmkuche* for us. In his sparkly jacket Pierre was every inch the showman on the night, and he kept us mightily entertained!

Vielen Dank

Gracias

There are many other people who contributed to the success of the evening. Chris Mitchell put together an excellent programme, including membership forms for anyone wanting to join or rejoin the club, and order forms for the DVD full of memories. Mea Bateman and Steve Anderson were tireless in liaising with the Parc Belair, and ironing out all the important little details, while for her part Mme Malzer at the hotel was a model of patience and efficiency. Rodney

Tow rounded off the evening with some fabulous music for dancing. Bernard Massard donated some of the many bottles of cremant that were drunk on the night. We were honoured by the presence of the Irish ambassador and his wife on the night, and by a reception at the British Embassy later in the week.

I am very much aware that the contributions from the various members of the steering group were insufficiently stressed on the night, but I hope that they all know that their work was deeply and sincerely appreciated. It was a pleasure working with you all!

Köszönettel

Thank You!



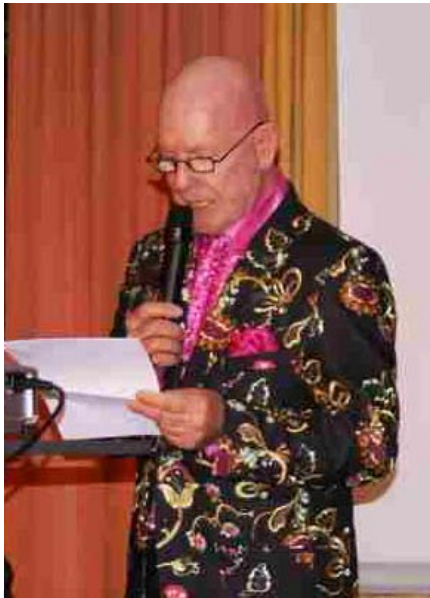
Of course the biggest thank you of all must go to Angela herself, who provided most of the ideas and much of the enthusiasm behind the Gala Evening. She took on the Herculean task of tracking down past members, ferreting out their current whereabouts from friends of friends, and then cajoling them into recording their memories of the club. She coordinated the steering group and kept the ball rolling on so many different fronts. We couldn't have done it without you Angela – well maybe we could, but it wouldn't have been anything like as enjoyable as it was!

Bravo NWTC!

Cynthia Albrecht

While very pregnant with my youngest son, who is now a strapping grey-haired 40-year old, I can remember the great sense of anticipation and excitement as we made our way up the noisy stairs of the then “old theatre” (where the Théâtre des Capucins now stands) and into our very squeaky seats, waiting for the start of *Our Town*. Imagine! A real English language theatre club with our friends on stage!

And what a wonderful 40 years it has been! What a host of talent in Luxembourg, whether it has been resident or passing through. Always a theatregoer but never a thespian, I have followed the growth of the NWTC with interest and admiration: admiration for all the folk who devote so much time to the all-essential rehearsals at the end of their working days. The NWTC always sets its sights and its standards high, and we have been served up some ambitious productions over the years, in spite of occasional production and cast problems. We, the audience, take it all for granted, enjoying what we see and not always taking the time to appreciate all the preparation and hard slog that has gone before. I want to mention here the backstagers. So many years of being behind the scenes, but without them there would be no productions. The make-up, the dressing of hair, building and decorating of sets, sound and lighting, publicity, and I personally insist on paying tribute to Fay (Wolstencroft), who's sewing-machine treadle hasn't stopped treading to this day.



Pierre Dillenburg, our compere



Christine Probst enjoying the evening

Now, here we are at the big celebration — a real red carpet event, when all our stars of stage and screen met up with their adoring fans in the Parc Belair (not actually red carpet, but beautiful marble!). So much thought went into this by the organizing team expertly led by Angela (Milne) and compered by Pierre (Dillenburg). We were entertained with recordings of memories by members past and present, delicious snippets of plays and posters, and old RTL recordings of *The Follies* — still a great favourite, which it was good fun to see. Other delicacies were the tables full of the good things that the Parc Belair served up, which left us all fed and watered in a highly satisfactory manner. Their waiters were efficient, quiet, totally unobtrusive and looked after us all very well.

Gala Evening

Souvenir DVDs – only €15

voices / images / music / photos

Memories from long ago
and
from the 40th anniversary celebrations

Available in December

Order your copy now by sending your name, address, phone number and email address to Alison Kelly, alison@keled.com or 41 rue J.B. Esch, L-1473 Luxembourg



Payment to NWTC a/c at Fortis (BGLLLULL), ISBN LU80 0030 0960 1115 0000

Production organization chart

Karl Pierce

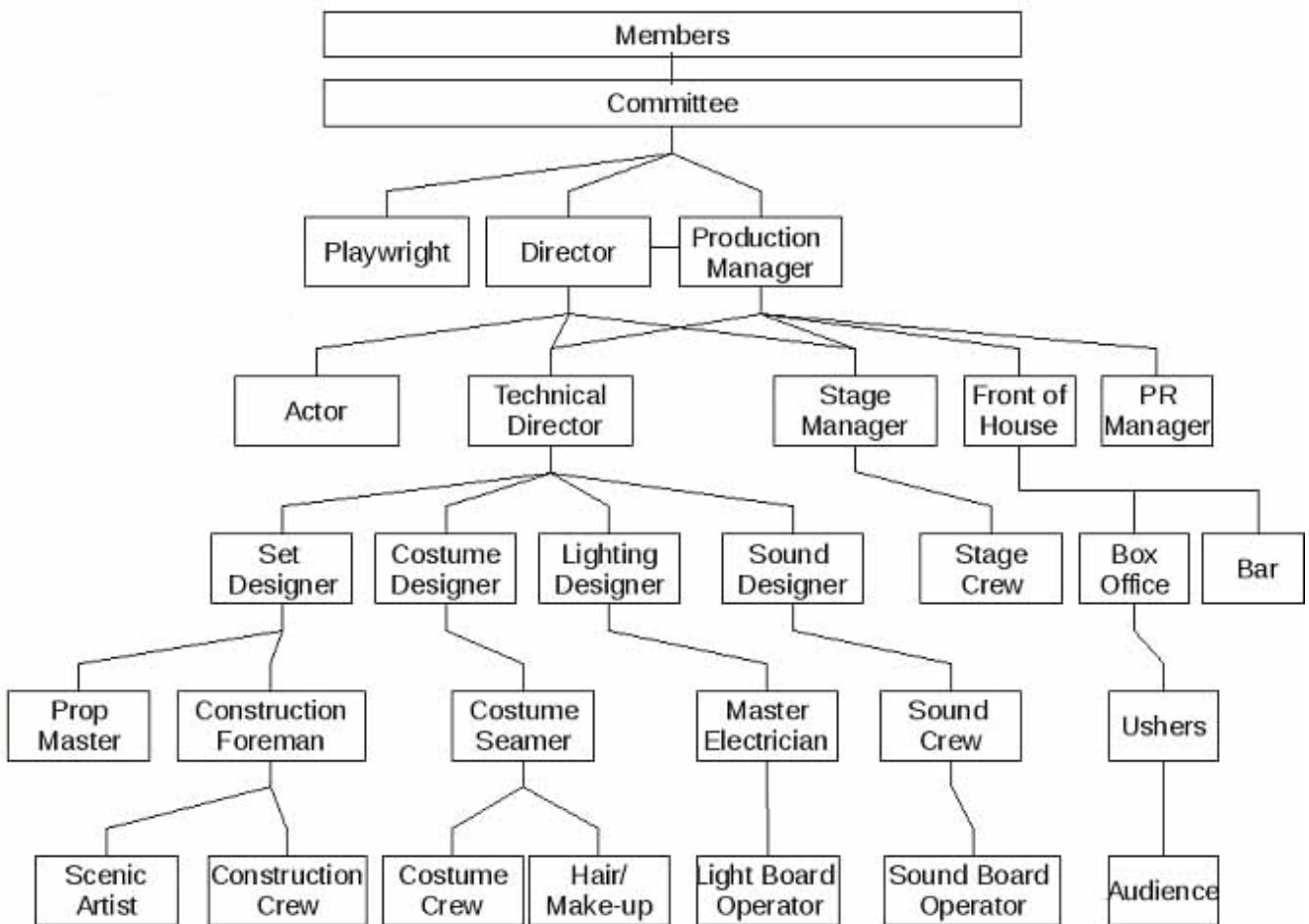
The committee recently discussed a new organizational chart (see below) which we felt might meet the pre-production needs of the club. Both Christine Probst and I have seen this organizational system in practice in professional theatres. It may be different from what some of you know. For example, it is often the Director who is responsible for all aspects of the production. But with the professional structure shown in the organizational chart the responsibility for the show is more evenly shared amongst the entire production team.



This shared responsibility has many benefits. The most immediate is making the job of Director more manageable, thus making it easier to find someone willing to take on this otherwise daunting task. Also, it allows the Director to focus on what he or she does best, direct. Another benefit is a better sense of creative input from the production team.

Not every production will need every role listed in the chart. For example, if the Director sees no need for any kind of sound in the production, then the responsibilities of the sound designer, sound crew and sound board operator are automatically deleted!

Because the responsibility is shared, it must be clear how the artistic vision is fulfilled. It works like this: First, the playwright has a vision about the play. Then the director takes this vision and fills in as many missing details as possible. Next, the designers take the director's vision and fill it in with their own details. This filling in of details continues further down the hierarchy until all the decisions are made. By allowing the production team to fill in the details with their own creative ideas, the production can use the imagination of the entire team. And when the team is creative and energized instead of just following orders then the magic of theatre can truly develop.



External events

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



Apology of Socrates

'A delightful and humorous dramatization of the famous philosopher's defence (*apologia*) while on trial for his life in Athens, Ancient Greece'. Based on Plato's *Dialogues* this production features a solo performance by the Emmy Award winner Yannis Simonides.

13–14 December 2008, 8 p.m. (in Greek on 13th and English on 14th)
Salle Robert Krieps, Abbaye de Neumünster, www.luxembourgticket.lu, 47 08 951 or 26 20 521

The Picture of Dorian Gray

TNT and the American Drama Group Europe present a dramatization of Oscar Wilde's famous book, using many of the conventions of Victorian popular theatre, including a specially composed musical score in the manner of Victorian melodrama.

19–20 January 2009, 11 a.m. and 8 p.m., Salle Robert Krieps, Abbaye de Neumünster,
www.luxembourgticket.lu, 47 08 951 or 26 20 521

Side by Side by Sondheim

Pirate's next production is a biographical compilation of the best numbers by the maestro of Broadway, Stephen Sondheim. With songs such as Broadway Baby, Send in the Clowns, In Buddy's Eyes and many more, the musical entertainment tells the story of Sondheim's musical genius throughout his extensive career.

28–31 January 2009, 8 p.m. Château de Bettembourg

Death in Venice

Deborah Warner's production of Benjamin Britten's last opera, based on Thomas Mann's book of the same name, describes a disillusioned writer's obsession with a young boy and its deadly consequences. In English.

8, 10 February 2009, 8 p.m., Grand Théâtre, ticketlu@pt.lu or 47 08 951



Radio Drama Festival

Pirate Productions has organised an English Language Radio Drama Festival. The primary aim was for people to have fun rehearsing and recording a creative entry and to share their results with others. Deborah Fulton-Anderson has agreed to broadcast excerpts or even complete pieces on her Corner Café programme on Radio ARA. The deadline for entries is now past, but there will be a social evening on Friday 28th November in the Santola restaurant in Rollingergrund where people will 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.

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Back-page bump

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

Committee contacts

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If you know anyone who might be interested in joining NWTC, please pass this information on to them.

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And don't forget to look at the club website: www.nwtc.lu

Deadline for January issue: December 15th. Please email your contribution to editor@nwtc.lu, fax it to (00352) 25 44 38 or snail mail to Alison Kelly, 41 rue J.B. Esch, L-1473 Luxembourg.



Richard Chappell award

The NWRC has a sum of money (up to € 1000 a year) available to help members study theatre-related skills (acting or back-stage). In recent years this money has not been used, because nobody has applied for it. If you would like to attend a course (for example, the Clairefontaine summer school) but are short of money, this might be the answer. See the website for further information on how to apply for the award.