



New World Theatre Club Newsletter

September 2008

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What's on ...

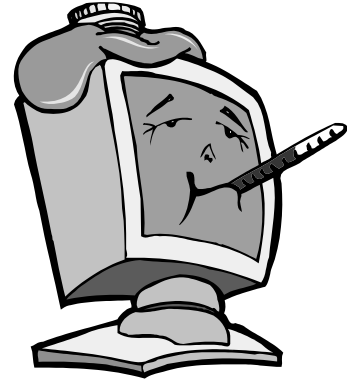
When	Who	What	Where
3 October	Pirates	Table Quiz	Gasperich
4 & 11 October	NWTC	Set Design Workshop and Tech Forum	Gasperich
7, 9, 11 October	Grand Théâtre	Porgy and Bess	Grand Théâtre
10 October	NWTC	Happy Hour	Scott's
16-17 October	Wooster Group	La Didone	Grand Théâtre
18 October	NWTC	40th Anniversary Gala Evening	Parc Belair Hotel
23-25 October	National Theatre of GB	Waves	Grand Théâtre
12-15 November	NWTC	The Natural Daughter	Limpertsberg
28 November	Pirates	Radio Drama Festival	

Chair's chat

Christine Probst

Hello everyone and welcome back to Luxembourg. I am very excited to take on the role as chair of NWTC and I have loads of ideas to get us going for the year. I hope you will spare some of your time to participate in one form or another.

First of all I would like to welcome the new members of the committee, Steve Anderson, Treasurer, Rose Flammant, Membership Secretary and Karl Pierce, Webmaster and Backstage Tech Specialist. There are more details in the Meet The Committee section (p. 3). Also, take a look at our new and improved website (www.nwtc.lu). That is your go-to spot for the most current information about what's going on in the club.



This year is guaranteed to be packed with loads to do and see. We will be starting off with the much-anticipated 40th Anniversary Gala Evening which promises to be an exciting trip down memory lane with plenty of food and drink to take us there. Book your tickets now (details on p. 6) and come dressed to the nines or in your favourite, flashy costume.

November brings with it an adventure into Goethe with Edward Seymour's new translation of *The Natural Daughter*. He and John Brigg have been working hard to bring this somewhat obscure story to life (see p. 10). Mark your calendars to come and see the show in November!

As I've been presenting my ideas to the committee one or two of them have been met by the comment, "We've done that before, yes, we had a group that did that, it was good, whatever happened to it?" So, why not get these things back up and running along with some new ideas?

First of all let's get socialising. A concern I've heard from members is that we aren't a very social group and that between shows people tend to fall by the wayside and down life's little cracks. So, let's see if we can rectify this problem with a monthly Meet & Greet Happy Hour in a relaxed atmosphere to welcome new members, long time members or curious not-yet-members with a chat, a drink and a theatre-think together. Let's start on Friday 10 October after work at Scott's pub in the Grund (see p. 7)

I'd like to revisit an old idea that was once a part of NWTC and that is a Play Reading Group. There are so many new and exciting plays as well as brilliant classics that could be great shows for us as a club to do. Let's get a group together to meet once a month to read a play, discuss a play or share ideas about plays that may lead to an NWTC performance. All ideas or suggestions are welcome, especially from those of you who may have participated in a similar group in the past. Please contact me on Christine@nwtc.lu and we'll get this ball rolling.

But most of all I'd like to see us continue what we do best and that's putting on great shows. So, let's start 2009 with a show in March. We have the talent, drive and creative juices, let's use them! If any of you has a play you've been itching to do, let us know as soon as possible and we will see what we can do.

FEATS 2009 is in Brussels this year, it's a hop skip and a jump away from us, so we must go. And this year will also include a youth FEATS-style festival as part of the Fringe on the Monday of the holiday weekend. It's a great opportunity to bring a youth group as well as the adults involved in the competition piece. As usual, FEATS will be the Whit (Pentecost) weekend. More information will follow on the website and in the next newsletter.

Less Is More. The 10 Minute Play Festival is an idea which originally started at the Actors' Theatre of Louisville Humana Festival of New American Plays over 30 years ago, and has spread like wildfire to regional theatres in the US and Australia. It is a festival in which writers, professional or not, submit a TEN (10) minute original play to be performed in an evening (or two, or more) of selected winners. Why not give it a go in Luxembourg? See p. 7 for more details of what's involved.

So, as you can see there is an exciting and busy year ahead of us and we look forward to hearing from you. Please remember to visit the website for the most current information. Well, I'll shut up now so you can read on for more information about what's happening in the club.

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!



Steve Anderson (treasurer) Steve, our new treasurer, is an American who has lived in Luxembourg for 13 years, and in Europe for over 20. He made his on-stage debut with Pirates in the late '90s, and has acted in a couple of their subsequent musicals, as well as enjoying acting roles in several productions sponsored by NWTC and other local theatre groups. He's done his share of work behind the scenes, over the years having held the titles of set coordinator, production coordinator and production manager. Steve was also the chairman of the 2006 FEATS on behalf of NWTC, which involved over 100 enthusiastic local volunteers. He's a charter member and the longstanding chairman of Voices International.



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 until I joined the committee last year. This is my second year as secretary, the computer is not quite so scary now, though my 'fast-tracking skills' are decidedly not that!



Jeff Britton (outreach co-ordinator), an American from New York City, has been active in theatre 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 third year on the NWTC steering committee.



Rose Flammant (membership secretary), Chinese by birth, Rose came to Luxembourg from Hong Kong 30 years ago, but her involvement with theatre started only last year. She participated in the Dream 2007 acting workshop and was stage manager for two of the performances. With the experience she has gained as membership secretary of the British Ladies' Club, she hopes to be able to perform well in her new role and looks forward to working with the other Committee members.



Alison Kelly (newsletter editor), British, I have lived in Luxembourg for 12 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've had parts in *Vagina Monologues*, *Footsteps in the Sand*, *Christmas Carol* and now *The Natural Daughter*. I volunteered to join the committee last year because, having recently retired, I was worried about having nothing to do on those cold, wet November days. A year on I know I needn't have worried, but I'm still enjoying being on the committee.



Angela Milne (production co-ordinator), Irish, 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 third 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...



Karl Pierce (webmaster) is a native of Kansas City, USA, with a BFA (Bachelor of Fine Arts Degree) in Theatre/Technical Design and a BA in Music. He also interned at the Yale University School of Drama, specializing in props management. From 1995 to 1998, he worked as a property manager and artisan, designing and constructing props for On and Off Broadway theatre productions in the greater New York area. Here in Luxembourg, Karl is a "Stay home Father", trying to learn German. He also sings with Voices International. Last year Karl designed and built the set for the New World Theatre Club's production of *Steel Magnolias*. This year Karl acted in the Theatre du Capucin Production of *Design for Living*.



Christine Probst (chair, youth co-ordinator) is an American actress living in Luxembourg. She holds a BFA (Bachelor of Fine Arts Degree) in Acting from the University of Cincinnati College-Conservatory of Music. She has worked professionally as an actress in the US, and lived in Newcastle-upon-Tyne in the UK before coming to Luxembourg almost three years ago. Club members will recognise her from her performances in NWTC's *Steel Magnolias*, the Théâtre des Capucin's production of *Design for Living*, *ArtEcho2* at the Family of Man exhibition in Clervaux, and *Hurt, Dignified* by Dana Rufolo for the 2007 Year of Culture. This is Christine's second year on the committee and she is excited about taking on the role of Chair. She hopes her experience and ideas will enrich, inspire and enliven not only the youth theatre but also all the young-at-heart of NWTC.

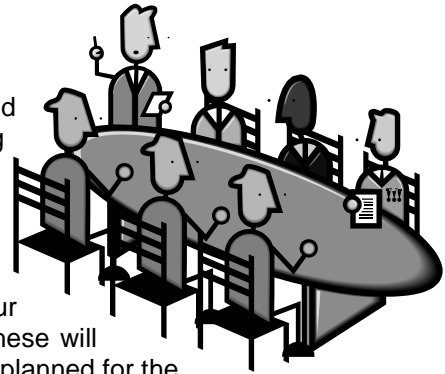
See the back page of the newsletter for details of how to contact committee members.

Committee comment

Alison Kelly

Why do committee meetings always take so long? What do we find to talk about? In August we spent three and a half hours working hard on NWTC matters – well, mostly working hard, we did spend a bit of time on how the NWTC helped Mea rediscover the love of her life – and still didn't finish the agenda!

So what did we talk about? Well, much of the time was spent, as it should be, discussing theatrical events for the coming year. Your new committee is buzzing with ideas and we hope that many of these will come to fruition in the near future. There are already two big events planned for the autumn – the 40th anniversary celebrations on October 18th and *The Natural Daughter* in November. Bookings for the gala evening are coming in steadily, so if you'd like to join us for what should be a really enjoyable event, don't wait too long. The committee has agreed to subsidise the event, so the good food, good company and good entertainment should also be good value! The hotel needs to know numbers well in advance, so all payments must be received by October 1st (see p. 6 for booking details).



A couple of other events are also planned for the coming months. Karl is organising a Tech Forum and Set Design Workshop over two weekends in October (p. 8), for people to share their ideas on the technical aspects of backstage work and to learn about set design. This is open to everyone who is interested in the topic, and we hope that it will encourage members to get involved in NWTC in new ways.

Our new chairperson, Christine Probst, has lots of ideas about the way the club should develop in the future (see p. 2). The committee discussed these and agreed to implement some of them immediately. The first 'Happy Hour' social gathering will be on Friday October 10th (see p. 7) and we will start organising a 10-minute play competition (p. 7). We also hope to start monthly play readings in the near future. We all felt that these would be good ways to diversify our activities between main productions. As for those productions, we would like to put on a full-length play in spring, followed a month or so later by a one-act that would become our entry to FEATS in Brussels. We also decided to enter our youth group in the new youth festival at FEATS. As yet we have no firm ideas about plays or directors, but the play readings may provide some inspiration, at least as far as plays are concerned. Please let any member of the committee know if you would like to suggest something – or even volunteer to direct something!

The relations between the club and the European summer school have been a source of concern for some time, particularly the lack of clarity in the financial arrangements. This year there was a great atmosphere and everybody enjoyed themselves, but numbers were down, possibly because of a lack of advertising. The committee discussed various alternatives, including taking the summer school under committee control, helping out with the publicity and accounting, and letting it spin off as a separate entity (which might enable it to register as a charity in the UK and benefit from various grants). Christine is meeting with the summer school organisers in the next few weeks to discuss these options. If any members have views on this topic, the committee would be pleased to hear them.

Some members of the committee felt that directors, especially inexperienced directors, were not being given enough help and guidance by the committee. Karl had researched the sort of organisational charts used in professional theatre, and suggested that potential directors should be encouraged to think at an early stage about who would fill the various non-acting roles in their productions. It was agreed that it would be useful to include a chart like this in the Production Guidelines, but that many amateur productions would run with much smaller teams than the chart seemed to imply.

Rose felt that the new system for a rolling membership year, which had been discussed at the AGM, was too complicated, and preferred to stick with the existing situation where all subs run from May 1st to April 30th, irrespective of when they are paid. The treasurer and the membership secretary agreed that after November 1st new/rejoining members would be entitled to a 50% reduction in the membership fee. The new policy book will be amended to reflect this. The status of the policy book, which is basically guidance for the committee, was touched upon. At present the policy book is stored in the Committee area of the website, and some committee members preferred to keep it there, while others felt that it should be available to all members of the club. As time was running out we postponed discussion of this issue, but we'd welcome any Member's views on it.

The next committee meeting will be on Wednesday 24th September.

Gala Evening
Fortieth Anniversary Celebrations

at the Parc Belair Hotel
on 18 October 2008, 7.00pm



Have you booked your place? Don't leave it too late!

*As well as the champagne reception and buffet supper there will be plenty of memories of
40 years of English-language theatre in Luxembourg,
empered by Pierre Dillenburg*

*Only 40 Euro per person
(including champagne, wine and water with meal, and coffee)*

*All bookings must be confirmed by payment before 1st October 2008 to
NWTC at BGLLULL LU80 0030 0960 1115 0000*

Dress formal or theatrical

Don't miss the celebration of the year, with friends new and old!

Ten-minute play festival

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 5 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.

"It introduces theatregoers to fascinating stories, diverse worlds, and exciting theatrical voices, in record time."

Nina Shengold & Eric Lane, Take Ten II

"They are the American theatre's haiku. They must, by nature, imply rather than explain. They often depend on metaphor to extend their reach. They stick like glue in the mind because the viewer remembers the whole play."

Producing Director, Humana Festival, Jon Jory.

This is a great opportunity to tap the unending talent of not only our own members, but also the wider English-speaking community here in Luxembourg. As a theatre group we should take the opportunity to use original scripts and forge relationships with writers.

A 10 minute play normally covers 7-10 pages in 12 point, double spaced, font. The deadline for entries is March 2009. If anybody is interested in helping out with this project, or has any questions, please contact Christine Probst on Christine@nwtc.lu



Happy Hour

Come and socialise with other theatre folk – a chance to catch up, and to relax at the end of the week!

When? Friday 10 October, 6:30ish

Where? Scott's pub in the Grund

(on the right just over the bridge when you come out of the lift tunnel)

Parking? St. Esprit

Questions? Christine@nwtc.lu

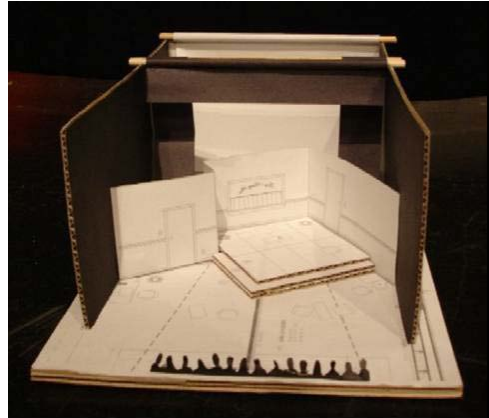
Youth theatre workshop

The Youth Theatre Workshop will start in October this year. It meets regularly on a Saturday morning, and is open to all young people (aged approximately 10 to 14). This year's workshop will be geared towards an entry to the youth section of FEATS, and all that that entails. It will give the young people an opportunity to work as an ensemble to put a show together from the ground up. Everyone will have a chance to participate whether it is actually going to Brussels or leading up to it. Stay tuned to the website (www.nwtc.lu) or contact Christine Probst (see back page) for more Youth Theatre information, particularly if you know any young people who would like to participate.



Set design workshop

Continuing the Theatre Workshop series, NWTC has decided to hold a Set Design Workshop. This will be led by Karl Pierce, who designed the *Steel Magnolias* set and has many years experience in professional tech theatre. The workshop will focus on the importance of communication in the design process, and will be split over two Saturdays: October 4th and Saturday 11th from 3 – 5 p.m. at Gasperich Parish Hall. Those planning to attend should (re)read Arthur Miller's *Death of a Salesman*. The size of the workshop will be limited, so reserve your place early by going to www.nwtc.lu/pages/home/set-design-workshop.php or contacting Karl on webmaster@nwtc.lu or 691 90 74 22.



Tech Forum

Anyone who is, has been, or would like to be, involved in the technical side of NWTC is invited to an open forum on Saturday 4th October at 2 p.m. in Gasperich Parish Hall. Karl Pierce has just taken on the job of Technical Advisor to NWTC, but has only done one show with the club. He therefore needs input, comments, suggestions and ideas from other members about difficult jobs in NWTC tech that can/could/should be made easier. And while you are there, why not participate in the Set Design Workshop at 3 p.m. (see above)? If you can't attend but would still like to provide input, please send your ideas to Karl on Webmaster@nwtc.lu.

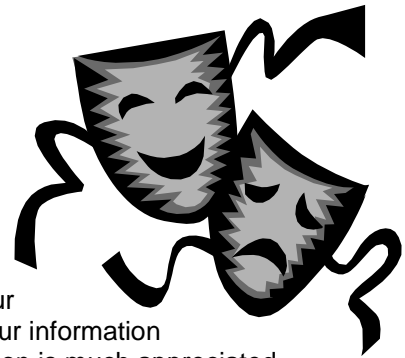
FEATS 2009

The annual FEATS (Festival of European Anglophone Theatre Societies) competition will be held in Brussels next year, over the Whit (Pentecost) long weekend as usual. Because it is so close, the committee would like to see a good turnout from NWTC. The committee would like the club to enter both the main one-act play category and the youth category. So if you are an experienced – or even an inexperienced director – and have an idea at the back of your mind about a play you would like to do, please get in touch with any member of the committee (contact details on the back page) to discuss this. May 2009 may sound a long way off, but play selection and casting will have to take place in the autumn this year, so there's no time to waste.

Club concerns

Membership database

Our current membership database is far from complete. We want to organise activities, workshops etc. for our members, and so we would like to have information about your areas of interest and what languages you speak. Moreover, it is required by the regulations governing asbls in Luxembourg that the Club keeps a record of the nationalities of our members and we don't have that information! To help us to complete our membership database, please simply use the following link to update your information online: <http://www.nwtc.lu/pages/home/membership.php> Your co-operation is much appreciated.



Costumes

NWTC and Pirate Productions have a large collection of costumes which are available for hire for other productions (including those in schools) and private parties. If you would like to borrow anything, you **must** contact a member of the committee to ask permission and negotiate a price. Costumes must be cleaned before they are returned.

Costume organiser

We need someone who is interested in costumes to work with Christine Probst on preparing an inventory of the costumes that we (and Pirates) possess. If you would like to get involved in this please contact Christine (see back page for contact details).



Do you have

... a key to the barn where NWTC sets and props are stored and sets made? If so, please let Mea know (see back page for contact details).

... any programmes or posters from early NWTC productions? Karl wants to scan any such material which can then be archived on the website (again, his contact details are on the back page).

Kath Brown

It is with great sadness that we have to report the sudden death, from a heart attack in her sleep, of NWTC Member Kath Brown. Everyone who was involved in *A Christmas Carol* a couple of years ago will remember her cameo appearance as Mrs Fezziwig, a character described as 'one vast, substantial smile', for which Kath was perfectly suited. Her clear soprano voice also benefited the weaker singers in the cast. Our thoughts are with her husband Andrew and children Frances, Kate and David Stewart (the youngest Scrooge).

Constitutional confusion

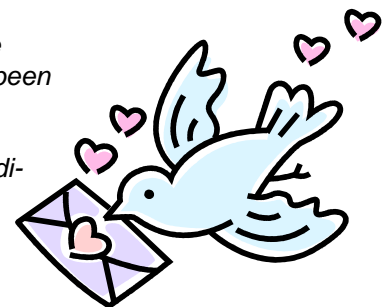
Many thanks to Steve and Beverley Atkinson for their attempts to render the obscure text of our French constitution and the asbl regulations into comprehensible English. Unfortunately much of the confusion still remains, but at least we now know that this is not the fault of our amateur attempts at translation, it is a characteristic of the French wording!

Letter

Dear Club Members,

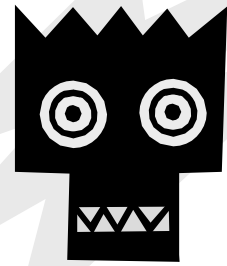
We should like to thank you all for voting for Rodney's proposal that we be made honorary members of the New World Theatre Club. We were sorry not to have been able to be at the last AGM to thank you personally and to say how much we've enjoyed our 40 years with many of you since 1968. We have almost "retired" from doing things with the club, except for playing the important part of being audience, and we're so happy that it's still doing so well, and hope it continues to do so.

*With grateful thanks to Rodney and all of you,
Irene and Henry Lowy.*



Insider insight

In November, NWTC will present *The Natural Daughter*, written by Johann Wolfgang von Goethe in 1803. The production will be directed by John Brigg, and uses a new translation by Edward Seymour. In an attempt to find out more about this rather obscure play Alison Kelly talked to Edward over the summer.



AK Why did you decide to translate *The Natural Daughter*?

ES I was interested in the play for several reasons. First of all, it's a natural progression after *Iphigenia*, which I translated nine years ago (and directed for the Club at the Kulturfabrik in Esch). The main figure, Eugenia, is again a feisty female, younger and less experienced than Iphigenia but equally impressive: ready to take a leading role in governing her country, over 100 years before women had the vote.

AK Let's move on to the ideas: what would you see as the main idea of the play?

ES It starts with the title: nature, and relationships. Eugenia (which means 'well-born') believes that she's a natural-born leader, but society excludes her because she's female and illegitimate. Her father, named simply 'Duke', a wealthy leading politician whose support for the King (his nephew) is in doubt, has educated Eugenia in accordance with the 'natural' theories of Jean-Jacques Rousseau. She's confident, talented and attractive: an emancipated woman, well ahead of her time. So when, as the play opens, chance enables her to meet the King, the three of them strike a deal: his recognition in exchange for their royalist support, despite of their libertarian beliefs.

AK Ah, so 'natural' is not just saying that she's his biological daughter?

ES It's also saying that nature is a powerful and dangerous force, as Goethe and his contemporaries believed. When the French Revolution erupted, about 14 years before he wrote this play, it shocked and horrified neighbouring countries – including Germany (made up then of small states rather like today's Luxembourg). The impact on people was, I believe, very similar to the impact of 9/11 on us. They were witnesses of a collision between two rival views of the world, and forced to take sides, some sympathising with the 'well-born' ideas behind the principles of Liberty, Fraternity and Equality, while others were appalled by the cataclysmic effects on ordinary people: marauding armies rampaging through Germany, Italy and Spain in the name of freedom, and years of war as the royalist armies fought back. Goethe himself took part in some of these counter-revolutionary campaigns, as a representative of the Duchy of Weimar.

AK But the politics, as I understand it, doesn't come into the play explicitly.

ES No, the play is about the effect of extraordinary events on ordinary people.

AK So it works by metaphor, or ...

ES It works by making the characters representative of the main forces of society. All the characters are well-rounded people, but, apart from Eugenia, they only have symbolic names. There is the revolutionary figure of the Cleric, sympathetic to libertarian ideas and immensely ambitious. The Secretary is the Duke's servant but he is also a conspirator, totally unscrupulous in the name of progress – and self-enrichment. These two are uneasy partners, united in their determination to overthrow what they see as a corrupt society for the good of the people.



AK So is your main interest in the play's underlying philosophy, or in Goethe as a playwright?



ES I'm interested in the way Goethe understands, and empathises with, the humans whose conflicting purposes (one of the play's key words) cause such havoc. Ironically, Goethe's audiences would have seen the play as a contemporary picture of society, whereas the figures of the Governess, Abbess, Princess, King etc. are to us much more remote, like something out of a fairy tale.

AK You say it was intended as the first of three plays, a trilogy that was never finished?

ES It's not clear whether it was to be a trilogy, or two five-act plays performed in three instalments. Its 'unfinished' status partly explains why the play is relatively unknown. Goethe wrote a brief plan for the sequel, but never carried out the plan.

AK Why was that?

ES Perhaps he changed his mind about the French Revolution, and perhaps he thought he'd said everything he wanted to say by the time he reached Act V of *The Natural Daughter*: the ideas came to interest him more than the fate of the characters.

AK So in a sense it is complete.

ES Yes, I think you can argue that it is complete. It's not a well-made play in the modern sense: there are some loose ends that are left untied. But life's like that too, then as now.

AK How did audiences react to that when it was first produced, in 1803?

ES Well, Goethe sat in the middle of the audience and directed what he thought were appropriate reactions, so it's a bit difficult to tell! His friends were polite, but people were startled by it: critics have been arguing ever since about what Goethe intended.

AK Modern audiences are more used to having the ends left untied: are we going to find that easier than early nineteenth-century audiences?

ES I should think so. There'll be a note in the programme explaining the background and inviting the audience to guess what the sequel will be: does Eugenia survive by adopting a strategy that she finds distasteful, and what do you think happens to the Duke, the King and the other characters who have disappeared from view?

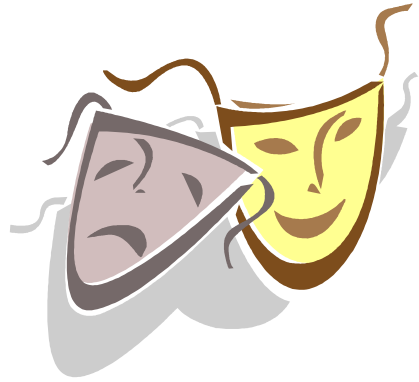
AK You said at the beginning that Eugenia was an emancipated woman, but the decision she takes at the end of the play doesn't seem very liberated to me.

ES I think that's one of the play's main points, that liberation can take unexpected forms. Eugenia comes to this realisation after talking to the Monk, another symbolic figure who suddenly appears out of nowhere – and is perhaps a figment of her own conscience. The Monk's advice is shockingly different from everything that she has heard before, but it's what enables her to take her first decision as an independent adult, and that's why the play ends as it does.



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).



Pirates Quiz

Pirate Productions are holding a Table Quiz on Friday 3rd October at Gasperich Parish Hall. No details available at present, but they should appear before long on their website <http://pirates.lu/>, and it should be a good night out!

Krapp's Last Tape

For one night only, the American director Robert Wilson will be reading Samuel Beckett's most autobiographical work, the legendary monologue, *Krapp's Last Tape*, in English. On the days before and afterwards (24th and 26th September) the Grand Théâtre will present his production of Beckett's *Oh les beaux jours* (*Happy Days*) in French.

25 September 2008, 8 p.m., Grand Théâtre, ticketlu@pt.lu or 47 08 951

Porgy and Bess

George Gershwin's classic jazz opera of love and hardship among African Americans. In English, with French and German surtitles.

7, 9, 11 October, 8 p.m., Grand Théâtre, ticketlu@pt.lu or 47 08 951

La Didone

The Wooster Group performs Francesco Cavalli's opera as a mixture of the shipwreck tale of Dido and Aeneas and the sci-fi horror film *Planet of the Vampires*. In English and Italian with French surtitles.

16-17 October 2008, 8 p.m., Grand Théâtre, ticketlu@pt.lu or 47 08 951

Waves

The National Theatre of Great Britain visit Luxembourg for the first time to perform an adaptation of Virginia Woolf's novel *The Waves*. A mixture of theatre and video, this production is described as 'a fragmented and dreamlike tale of friendship, loss, identity and love', which was critically acclaimed during its London run.

23-25 October 2008, 8 p.m., Grand Théâtre, ticketlu@pt.lu or 47 08 951



Radio Drama Festival

Pirate Productions is organising an English Language Radio Drama Festival in Luxembourg. It is 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. It will not be a competitive festival. Deb Anderson has agreed to broadcast excerpts or even complete pieces on her Corner Café programme on Radio ARA. In addition, there will be a social evening where people get together to share their experiences and listen to some highlights (and low-lights?), and perhaps some complete pieces. The deadline for entries is 31st October and the social evening will be held on Friday 28th November. For further information contact Philip Dutton on Philip@duttonsonline.co.uk.

DISCOVER LUXEMBOURG

Saturday 20 September 2008, Place Guillaume
2 p.m. until about 9 p.m..

Enter a team on a journey of discovery through Luxembourg City to sample its lush history, rich culture, delicious gastronomy, exiting technology and much more....

Each team will collect a map with a series of clues to lure them across the city (on foot). Teams will explore a number of Event Stations to face an entertaining challenge at each. These challenges consist of tasty gastronomic samplings, intriguing cultural and historical puzzles and active sporting elements – along with some stimulating brain teasers. All will be fun with something for everyone! In-depth knowledge of Luxembourg City will not be of any advantage

All information on the day will be in French, German and English.

This event concludes with a prize-awarding ceremony. Food & drink will be available for purchase during the accompanying live musical entertainment.

Registration can be made online at www.discover-luxembourg.lu (50 Euros for a team of 4).

Discover Luxembourg supports charity and the 2008 event is supporting the Croix Rouge. *Organized by Station.lu and supported by the Ville de Luxembourg and the Luxembourg City Tourist Office*



Expectations 08/09

Order your copy of this convenient pocket guide to all the relevant productions for the international community at the Grand Théâtre, written entirely in English, by sending an e-mail with your address to grand-theatre@vdl.lu! You will then receive a copy, free of charge, hot off the press, by 25 September.



Hamlet

We have been approached by a student drama group from Cambridge University, who are touring their production of *Hamlet* around Europe in December. As well as performances they offer school workshops working on the text and its meaning, and they are interested in coming to Luxembourg. The Committee has asked them for more details, particularly of the proposed financial arrangements. In the meantime we'd like to know whether there is any interest from secondary schools in Luxembourg. If you have any contacts in schools, particularly if they are studying *Hamlet* this year, please let a member of the committee know (see back page for contact details).

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

Steve Anderson	Treasurer	☎ 26 33 14 33	treasurer@nwtc.lu
Mea Bateman	Secretary	☎ 23 60 92 11	secretary@nwtc.lu
Jeff Britton	Community Outreach	☎ 621 67 65 50	jeff_britton@yahoo.com
Rose Flammant	Membership Secretary	☎ 661 35 94 83	membership@nwtc.lu
Alison Kelly	Newsletter Editor	☎ 25 44 38	editor@nwtc.lu
Angela Milne	Production Co-ordinator	☎ 23 66 01 92	pmilne@pt.lu
Karl Pierce	Website Co-ordinator and Technical Advisor	☎ 691 90 74 22	webmaster@nwtc.lu
Christine Probst	Chair and Youth Co-ordinator	☎ 621 70 03 44	chairperson@nwtc.lu

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

YEARLY SUBSCRIPTIONS 1 May 2008 to 31 April 2009

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

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

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

Deadline for November issue: October 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.