



New World Theatre Club

Newsletter July-August 2009

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What's On

22 August	13-18 October	23-24 October	11-14 November
Barn Clean-Up	Thoroughly Modern Millie	Red Countess, Green Crow	10 Minute Play Festival
« The Barn » Filsdorf NWTC & Pirates	Maison Syndicale Dudelage (Pirates Productions)	Check- Inn (Praxis Theatre Laboratory & NWTC)	Centre Culturel de Bonnevoie (NWTC)

Chair Chat

Christine Probst



Hello Members! Happy summer!

Congratulations to the cast and crew of ***The Lesson*** which won Best Production at FEATS in Brussels. This is a wonderful honour which pays homage to the amazing job done by the cast, crew, and director. Well done!

Congratulations also goes to the cast and crew of ***The Battle for Peace*** at the first ever FEATlets competition for Youth Theatres. The kids had a bit of a “battle” during the performance with technical difficulties and learned quickly the reality of how much a show relies on team work. But they pulled through and deserve to be congratulated on a fine show.

This summer marks the 22nd anniversary of the European Summer School. As I type a group of dedicated tutors and enthusiastic students (adults!) have taken a week of their summer to participate in theatre training in Clairefontaine; no mobiles, TV, computers, internet, Facebook, emails, Twitter, etc. just an intense schedule from 9 AM to 9PM of acting skills, singing, movement, comedy, etc. (followed by The Bar into the wee hours of the night for those brave souls). Several journey from all over Europe, some are stalwarts and have been nearly every year, others are coming back after a few years, while others are just joining for the first time. Whatever the status, all are made to feel welcome to enjoy busy and fun-filled week.

It is a week not to be missed and hopefully more of you will decide to go next year. I must say, after going through four years of intensive professional acting school at university, Summer School brought back a flood of memories of comparable experiences and education. “Summer School” is a true treasure to anyone who has ever considered being onstage.

As we all float in and out of Luxembourg for the summer, I encourage you to look ahead and mark your calendars for the upcoming productions. The committee has been hard at work to bring and support English language theatre here in Luxembourg.

Now, I have a seed to plant in your brains. Photos! It’s a given in the theatre world that photos are necessary whether it is for the all important, ever changing professional headshot for auditions or a cast photo to promote a show. As a theatre club we would like to assume that everyone wants their photo taken and presented or published. But assumptions are not wise. Therefore, we need you to agree to allow us to use your photo for advertising purposes, the newsletter and on the web site. It may be a bit obvious; what actor/actress in his/her right mind would deny anyone the right to use their photo?! The more exposure the better! Well, this is not always the case these days, so we need your permission. Please login to the web site, www.nwtc.lu/account/preferences.php read the fine print; check the “yes” box and click save to give us your permission. It will only take a few minutes and ensure that your gorgeous/handsome face graces as many photo ops as possible.

In conclusion, I encourage you all to participate in one or all of our many NWTC events, even if it’s only to sit back and listen. Mark your calendars for the upcoming events; I hope to see you there!

Committee Comment

The committee met in May and June and the big agenda item was of course the AGM. The planning and organization was carried out, as was the decision to have the treasurer chair the meeting as the chair would be unable to attend the meeting.

Jonathan Hollands and Cath Howdle were also welcomed to the meeting to discuss their possibly joining the committee. Cath also outlined the Panto production of Aladdin, she would like to bring over with the British based theatre company **Two Shades of Blue** and how the NWTC could help out in preparation of the forthcoming production. It was agreed that the NWTC would do all they could to help find a suitable venue and advertise the event through the usual NWTC channels. This will be a joint project with Pirates Productions as well.

Future productions were discussed, such as the early October 2009 touring show of Red Countess, Green Crow which NWTC will be supporting. Attention was also turned to confirming a venue for the upcoming 10 Minute Play Festival including 9 original 10 minute plays written by local writers for November 2009. Angela Milne also expressed interest in directing the play Devil His Due for spring 2010 and possible FEATS entry, if NWTC is selected for the competition.

At the June meeting new committee roles were discussed. The AGM was summarized and reviewed. Points brought up at the AGM were also discussed. Updates on the venue and date for the Festival of 10 minute plays were confirmed: 10-15 November at Bonnevoie Cultural Centre with Steve Anderson producing.

The next meeting will be held to discuss more in detail the roles of the committee members and how, as a committee and club, we can continue to enhance, encourage, support and sustain English language theatre in Luxembourg.

FEATS & FEATlets

Feats
BRUSSELS 2009

FEATS is always exciting, 12 plays performed over a four day period culminating in an adjudication and award ceremony to announce the winners under several categories.

This year in Brussels the NWTC entry of ***The Lesson*** by Eugène Ionesco was awarded The Kast Cup for the Best Production and nominated in all other relevant categories. This meant that we were eligible for invitation to ***The All Winners Festival***.

Our back stage crew missed out on the Stage Management Award by a whisker. We received fourteen & a half points out of fifteen for Stage Presentation, loosing out to a projected set by ATC Brussels.



Wendy Dunning-Baker
(director)

Jackie Milne as the pupil was nominated as Best Actress and Adrian Diffey as the professor was nominated for Best Actor, which was awarded to Wander Bruijtel as Katurian in Act 1 of ***The Pillowman*** by Martin McDonagh. This surprised some of the audience as special voice enhancing equipment had been used and a large part of the play was delivered as an edited film, rather than a live performance. This is an ongoing trend which the steering committee should debate, as more & more groups are using non-live performance as part of their entries.

Club members can be very proud of their club's success in this hotly contested competition.



Scenes from ***The Lesson*** with Adrian Diffey, Jacqueline Milne and Wendy Dunning-Baker.

FEATS 2009 Adjudication Results

Below are the adjudicator's responses to The Lesson. His comments are very positive and all should be commended in their hard work and talent.

FEATS BRUSSELS : MAY 23rd 2009

Adjudicator : Tony Rushforth GoDA

NEW WORLD THEATRE CLUB, LUXENBOURG : THE LESSON by IONESCO

THE PLAY :

The play is part of the mid twentieth century Theatre of the Absurd Movement. Ionesco described it as a 'Drame Comique' and, in spite of being somewhat over written, in performance it must be both funny, thought provoking and ultimately very disturbing. (Your programme notes were excellent.)

The central theme, in spite of many possible interpretations, is language, which is seen as power and for some fifty minutes we must be made to listen. The production must also find motive for movement as it can seem to be a very static play hence it must be given visual changes in focus.

The play also challenges the actors playing The Professor and The Pupil to chart their complex 'journey' with two characters who are diametrically opposed – the former starting of nervous and insecure while the latter is all confidence but gradually these roles are reversed.

STAGE PRESENTATION : It was good to see the play being set within selective realism – one does need to have some 'normality' against which the 'abnormal' will be played. In effect it was principally the furniture and carpets which defined the dimensions of the room and the upstage window established 'wall'.

The decision to set the play within approximately the period when Ionesco wrote the play was right as it gives a kind of formality to the grotesque proceedings which a modern setting doesn't. I was impressed with the attention that had been paid to period furniture and furnishings – the 1940's wireless was absolutely right and there was a uniformity of wood and brown tones apart from the wing chair which I will come to later.

I felt that some masking flats were needed for the left and right entrances as the Maid had to make too long an exit because of the sight lines and this also affected my belief in the front door for the arrival of the pupil(s).

Lighting helped to enclose the playing space of the room and the production was not overlit. The foreboding opening music made its point but perhaps the doorbell (such a crucial sound effect) could have been louder ?

Clothes were appropriate to character and status and the pupil's school uniform beautifully set the period. The Maid's red apron and shoes were a strong metaphor for the eventual ritual killings which took place on the red/russet chair.

THE PRODUCTION: Movement was motivated and The Professor used the stage intelligently always relating movement to thought processes. but overall the production fought shy of some longer sections of stillness when you can rely on body language to reveal a great deal? I liked the use of the important imaginary blackboard downstage left which gave The Professor, from time to time, a base – an anchor from which to operate and also this position brought him closer to the audience.

There was a reluctance for the Professor to use the downstage right area . We discussed this in our informal meeting and I can respect your decision to avoid this however it did mean that The Pupil had few opportunities to turn her face in that direction hence playing to a wide auditorium in Brussels meant that she was cut off from a section of the audience which was a pity. The language was in very secure hands. Perceptive variations in pace, pitch and tone were central

to your interpretation of this exercise in semantics. I particularly admired the 'arithmetic sequence' which was masterly and it beautifully captured the absurd humour. The 'philology sequence' however hadn't quite found its form as here one needed more subtlety in the gradual, growing menace from the Professor and this would have made for a stronger impact on the Pupil. Perhaps more attention could have been given to when the Professor stands upstage of the Pupil because then we can see him without the mask and this could be very disturbing?

At the opening of the play the bringing on of the russet chair with its casters facilitated easy movement and made complete sense by the time we got to the end of the play – hence a domestic furnishing had become an 'execution chair' – powerful observation. It did set up a problem for the killing as the strong action of the thrusting knife was weakened by the movement of the chair. Informed opinion says that Ionesco, apart from the brutal killing, also intended that the Professor raped the Pupil but this was shirked and we briefly discussed the problems after the performance. (It could be sexually suggested by the Professor ~~standing~~ between the Pupil's thighs?) As mentioned in my comments under Stage Presentation because of having no masking flats the arrival of the next pupil at the end of the play didn't make its important dramatic impact.

THE ACTING

THE PUPIL : You beautifully captured the eager, alert and enthusiastic manner of the girl in the first part of the play and this generated a vitality form which the character could slowly 'disintegrate'. I think you could monitor more accumulatively; the growing distress because of the tooth-ache as this triggers off the shaping of being tired, desperate to eventually being distraught. Nevertheless this was very good work and I was especially admiring of your sustained circle of concentration – no mean achievement

THE PROFESSOR; The timid, hesitant, nervous quality in the opening sequence was most carefully monitored, not taking it too far yet at the same time adding humour to this part of the play. The use of the stage in terms of movement through thought processes and the growing desire to control was intelligently considered. I have already discussed the need for a more growing menacing approach in the last third of the play nevertheless overall you hit just the right degree of magnification (both vocally and physically) in creating this 'eccentric' academic man. This was an accomplished performance- and I fully believed on the knife.

THE MAID : Just sufficient emphasis for us to believe that she dominated The Professor and the actor captured a sense of foreboding with its sinister undertones. There was also a lovely feeling of her stage management of events with the efficient setting up of the chair.

TO CONCLUDE :

The actors captured the characters' gravitas and were all acting in the same 'Theatre of the Absurd' play. I did listen and didn't feel that the play was over written – and that is the biggest compliment I can pay you. It was evident that in spite of my reservations a keen directorial eye was at the centre of this assured performance. Congratulations in winning FEATS 2009.

Tony Rusforth

MAX 15	MAX 40	MAX 35	MAX 10	TOTAL
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MARKS : STAGE PRES: 14½ ACTING: 29 PRODUCTION: 27½ DR. ACH: 8. 79

A View of FEATS 2009

Fran Potasnik

FEATS 2009 was unusual because of the prize-giving ceremony. One of the categories is for best original play. This year, there were quite a few original plays, and I felt that the quality had really improved compared to previous years. I was therefore very surprised when the adjudicator chose to withhold the prize for the best original play! The adjudicator has the right to withhold any prize, if he feels that none of the presentations are worthy of it. This was the first time many of us had actually seen this option put into practice. No explanation was offered to the FEATS audience as to why this decision was made. I, for one, will remain very curious indeed!

Another aspect of the festival was the fact that pre-recorded video pieces were incorporated into some of the plays, to a much greater extent than in previous years. One of these plays also made use of a condenser microphone throughout the performance to amplify the actors' voices. As this was unusual, it generated a lot of discussion about the increasing use of technological devices in the performances, and the differences between live versus pre-recorded action in the judging process.

FEATlets!

Chris Mitchell

All 14 enthusiastic members of the Youth Theatre Group made the journey to Brussels and regrouped at 8h30 am at the De Kam Theatre on 31 May ready to start the rehearsal at the very first FEATlets festival. The De Kam theatre was an old farmhouse converted into a lovely theatre - a smaller version of the Salle Robert Krieps at the Abbaye de Neumunster. We had rehearsed two or three times since our successful run at the CarréRotondes and all was well.



Unfortunately our 'special effects' which had been so effective in Luxembourg were not so evident in Brussels. We discovered that we had no hazer or smoke machine [had we known we could have hired one in Luxembourg and taken it with us] so we lost the eerie start to the play. We had no lights in the wings to create the silhouette effect. And last but by no means least, the DVD player in Brussels had such bizarre habits that our lovely music, sound effects and images were either non-existent or totally out of sync with the action.



Philip Dutton who had kindly and bravely offered to work as sound man in Brussels, had rigorously tested everything before the performance, but no one could control the errant DVD play which kept switching itself off between each and every one of the cues. The whole DVD had to be reloaded after each item - visible to the audience - SONY - reloading disc - late, therefore, for each cue. It was like having an actor missing from the stage, only to have them come on reciting lines from a different act! It was agony watching. The youngsters did so well. They were of course immediately

aware that something was wrong when the music didn't begin, but they picked their flowers and then carried on with their speeches. The adjudicator of course didn't know what was happening - didn't realise what a valiant effort they were making in order to save the day. They even began singing one of the songs themselves.

We were competing against Slovenia - older students - with Hamlet, older students again from The Hague - characterisations from a piece based on the board game 'Cluedo' (the winners). Bonn Players with an original script - three youngsters each playing two or three roles - they came second, it was a lovely piece. Last was Bill's New Frock by Anne Fine (Brussels) - a large cast of mixed ages but it was Bill - the main character - who dominated the play in every way.



We could have chosen three or four of our strongest actors to take to Brussels, but we felt it was more important to give ALL of them the opportunity to enjoy the experience. The adjudicator commended Charlotte Coles for her performances and awarded both Magnus and Leon with a small cup in appreciation of their acting skills and enthusiasm.

Our young people really proved themselves and it was a great experience for them, even though they were very disappointed that things had not gone well. Sadly we will lose two or three of them next year - boarding schools, important exams, etc. But we still have a very able group and they are all looking forward to starting again in September.

Annual General Meeting 2009

Chris Albrecht



New AGM rules, OK?

33 years after a bunch of thespian doers sat together and gave your club a legal identity; its annual general meetings remain as vibrant as ever. Some 26 members attended its latest AGM on 16 June last (an additional 10 voted by proxy), in the eclectic ambience of that sophisticatedly named “Carré Rotondes”, the disused Paul Wurth plant buildings which house the City of Luxembourg fringe activities until decontamination and refurbishment works on the railway rotundas in Bonnevoie are completed.

NWTC AGMs have over the years become an institution in themselves: members old and new, some omnipresent, others conspicuous by their absence throughout the year, congregate to take stock of the year gone by, voice their opinions, launch new ideas, and relish in complex voting processes.

A strong wind of change swept through this year’s AGM. Previous AGMs had clearly called out for some sort of calibration and the outgoing 08-09 committee very aptly met this challenge. The committee went to great length to clearly separate formal discussions of items expressly reserved by law or statutes to the AGM, from informal discussions of items of concern raised by individual members as and when they see fit. In previous AGMs, these two areas had increasingly impeded on each other and had started to make AGMs cumbersome, inefficient, and quite uninspiring, even a tad unpleasant on occasions. I would therefore like to congratulate the 08-09 committee for handling this change so aptly. I would also like to say bravo to the club members present for understanding that an attempt to channel their input was in no way an attempt to quash it.

The first half, the formal part of the meeting, kicked off with an opening speech by Treasurer Steve A, standing in for Chairwoman Christine P who was congratulated on the birth of her son. After a brief moment during which the AGM looked like it might become asphyxiated yet again by interminable policy book and constitution discussions, the focus wisely turned to the president’s report on the year’s activities, primarily the 40th anniversary celebration, the production of *The Natural Daughter*, workshops such as Youth Workshop and Summer School, a well over-due costume move and, more recently, the FEATS success. This was followed by a PowerPoint presentation of the club’s finances, an unqualified auditor’s report and, ultimately, discharge of the old committee and election of a new committee.

Steve Anderson, Mea Bateman, Rose Flammant, Karl Pierce and Christine Probst agreed to stay on the committee for another period; they were joined by committee newcomers Jonathan Hollands and Cath Howdle.

Yours truly was drafted back in, partly kicking and screaming, partly numbed with honour.

The second, informal half of the AGM ensued. A call was made to make the e-mail newsletter version leaner for those less electronically minded, and the on-going challenge of finding adequate rehearsal place was discussed. Forthcoming productions were itemised, some of which are home-grown productions, others cooperation with friendly groups. Finally, the members voted in an increase of membership fees to bring them more in line with the club’s fixed costs and the meeting was officially closed.

Drinks, laughter and repartee, interspersed with the odd intellectual exchange, made up the third half! New AGM rules ok!

Upcoming Productions

Red Countess Green Crow

In our efforts to support English language theatre in Luxembourg, NWTC is proud to bring the touring show, ***Red Countess Green Crow*** to Luxembourg from Ireland.

Red Countess Green Crow:

Praxis Theatre Laboratory & NWTC

23-24 October, 2009

Check-Inn, Luxembourg City

The birth of a nation, illuminated through its impact on two towering figures of the Irish pantheon and their enigmatic relationship. ***Red Countess Green Crow*** takes us close-up to Ireland's literary and political resurgence in the first quarter of the twentieth century. It explores the friendship and rivalry between playwright Sean O'Casey and the revolutionary Countess Constance Markievicz played out amidst momentous national and international events: the rebirth of Irish language, theatre and literature, the Dublin lock-out of 1913, the Great War of 1914-18, the growth of Sinn Fein and demise of the Parliamentary Party, the Easter Rising in 1916 and the too hasty execution of its leaders, and the final national acceptance of parliamentary democracy in a 26-county Irish Free State, leaving the troubled North Of Ireland for another generation to sort out.

The play details Sean O'Casey clawing his way out of poverty in the slum tenements to fame and relative fortune on the strength of his great trilogy of plays. Countess Markievicz, heading in an opposite direction, turns her back on the vast family estates in County Sligo to embrace the cause of Dublin's poor.

Comrades in the Gaelic League, Larkin and Connolly's Transport Union, the great 1913 lock-out, and the Citizen Army; they have a serious falling out over co-operation with the nationalist Irish Volunteers approaching the rising of 1916, from which O'Casey earns his spurs as a writer while Markievicz earns a death sentence, commuted to life imprisonment. In and out of half a dozen prisons in both the War of Independence and the Civil War she becomes the first woman elected MP to Westminster. She is appointed Minister for Labour in the first Dail. The play imagines a final parting after the Abbey riots at The Plough and the Stars.

Cast and Playwright:

James Sobol Kelly (playing Sean O'Casey)

Augustina Seymour (playing Constance, Countess Markievicz)

Sam Dowling (playwright and founder)

PRAXIS THEATRE LABORATORY is an experimental theatre which seeks its direction from the actors' response to the work. No-one takes on a separate role as director. We particularly value images conjured in rehearsal, and intuitive and emotional rather than intellectual or technical evaluation. We try to fix as little as possible and each performance retains an element of improvisation.

Founded by Sam Dowling as the in-house company at The Tabard in West London from 1984, in 1990 we left to pursue more experimental goals. We opened a small theatre space in County Roscommon, Ireland in 1999 and have toured UK, USA, Ireland, Belgium, Netherlands, Ukraine and Poland.

Help Wanted!

We need a stage manager to help run **Red Countess Green Crow**. It is very minimal, basically operating the lights. This is a great opportunity for someone who is looking for stage-managing experience. We will also need a front of house manager to sell/book tickets and manage the nights of the show.

We also need a front of house manager and staff to collect money, tickets and hand out programs.

Both positions require you to be available for both dates, 23 & 24 October. Please contact chairperson@nwtc.lu if you are interested.

Ten Minute Play Festival

11-14 November Centre Cultural, Bonnevoie

A ten-minute play is a jolt of theatrical energy. It is just as dramatic or funny or compelling as any other type of performance on stage—just a whole lot shorter.

Since the inception twenty-five years ago in the United States, the idea has grown to international stature and has captured the enthusiasm of master writers such as Tony Kushner, David Mamet and Christopher Durang.



Last fall an invitation was sent out to writers of all nationalities in Luxembourg, soliciting contribution of original short plays in English. With the support of the Creative Writers Consortium providing workshops intended to aid writers in working with this dynamic format, and with the participation of New World Theatre actors and directors through their readings of the submitted plays and offering feedback during March workshops, the 'stage is now set' for the first Luxembourg Ten Minute Play Festival.

Nine plays will be performed from the 20 submitted, and the themes will be as varied as the playwrights themselves, who encompass the international community. It will be an evening of riveting theatre---from the surreal to the hilarious, with many plays touching on current issues from today's headlines. The sheer economy of this art form demands both precision and boldness. There is something for everyone in a Ten Minute Play Festival!

The preparation for Luxembourg's first ever 10 Minute Play Festival continued with auditions. Twenty-five enthusiastic folks turned up in the upper room of the Odeon Restaurant on the balmy evening of the 25 June to audition for a place in the ensemble of actors for the 10 Minute Play Festival. There were some familiar, as well as new faces, to NWTC. The auditions were a blend of improvisational theatre games each lead by one of the eight directors. After the initial group audition the directors had the opportunity to hear and see individual actors read for specific roles. Final casting preparations are under way.

If you would like to participate backstage, front of house, bar, publicity, etc. please contact the producer, Steve Anderson at anderson.lux@gmail.com.

ALADDIN! A PANTO

Oh yes it is! A PANTO is coming to Luxembourg! UK-based theatre company Two Shades of Blue, with help from NWTC and Pirates Productions, are bringing the fabulous tale of ALADDIN and his magic lamp to a theatre near you - just in time for the December holidays! Keep your eyes peeled for more information in upcoming newsletters and on the website.

Tech Notes

Karl Pierce



The Practical "Praticable"

Creating different levels is an easy way to add interest to a set, and gives actors and directors more to work with. Picture how Romeo felt about Juliet when she was high up in her balcony or, how low Stanly Kowalski was, when he was crying out for Stella.

In America creating different levels on stage is typically done with Stock Platforms which are 4 foot by 8 foot with 3/4 inch plywood top and 2x6 framing. Legs made of 4x4s are cut to the desired height and are bolted to the frame. This process works well, but can be labor intensive. In Europe, we are lucky enough to enjoy a better system, "The Praticable".

The Praticable (or Stage Element) is a 1m x 2m platform that has adjustable legs. The height can be adjusted from 15cm, 40cm, 60cm, or 80cm. They can be used in many different ways. Voices International uses them to hold up an entire dancing choir, ***The Natural Daughter*** used them to hold up the audience. Many of the larger venues we use have a supply of Praticables, but if they don't then they can be rented from the Ville de Luxembourg for a modest rate.

(See www.nwtc.lu/pages/members/production-manual/request-risers.php for more information).



One of the disadvantages of using the venue's Praticables or renting them is that we are not allowed to paint them. This can be easily overcome by covering them with Masonite and painting that. Alternatively, they can be covered with a flooring material like carpet or linoleum.

So, if you are looking for a cheap way to add interest and levels to your set, look no further than the very practical "Praticable"!

Spring Cleaning in August



On a cold January morning in 2006 a brave group of Theatre enthusiasts met to clean and organize NWTC/Pirates storage facility a.k.a. “The Barn”. Now, over 3 years, and countless shows later it is time again for Spring Cleaning. There are several goals for the cleaning and organizing this time around. The first is to dispose of material that is not likely to be reused in future shows. Secondly, create enough space in the lower section of the barn so that it can

be used as a workshop for building/painting sets and props.

When: Saturday August. 22 at 10:00

Where: “The Barn” 12 rue des Trois-Cantons, Filsdorf

What to bring: Gloves, power screw drivers, Hammers, Picnic lunch.

We strongly recommend that anyone wishing to ensure that particular set pieces or props are preserved be there to identify them. If you are unable to come along yourself, kindly arrange for someone to represent you.

Please contact Karl Pierce at webmaster@nwtc.lu for more information and to RSVP.

Stock Flat Workshop

“I hear I forget, I see I remember, I do I understand”. (Chinese Proverb, source unknown).

In the last Newsletter you “heard” about how to build a stock flat.

On September 19th you will get to “see” and then “do”. With “Millie” coming in the fall we have the need for lots of stock flats. This is a great opportunity to show the club just how easy stock flats are to make. If you have never before built something for the stage then this is a great way to start. If you have built lots of stuff you will still find it interesting to see how it is done in the professional world. Each participant will build a stock flat under the guidance of a Technical Theatre Professional. Please RSVP webmaster@nwtc.lu so we know how much material to purchase.

When: Saturday September 19 at 10:00

Where: Location to be determined (either Bettembourg, or The Barn)

Please contact Karl Pierce at webmaster@nwtc.lu for more information or to sign-up for the workshop.



The frame for the flat



The finished flat

External Events

Casting Call!

Lucil Film is looking for actors and extras for the film *The Runway* by Ian Power.



The Runway is inspired by the true story of a South American pilot who crashed his plane in a field near Mallow in Ireland in 1983. Against all odds, the people of the town came together to build a runway to get him home and briefly caught the imagination of the nation.

Lucil Film is looking for actors for small speaking roles (town people, etc.). Everybody is welcome!

Furthermore they are looking for a few supporting roles: 2 men (30-40) with Irish accents.

They are shooting this summer from 20 July to 5 September in Ireland and Luxembourg.

If you are interested, please send a picture and a CV (or a short text with your background) to casting@lucil.lu with Subject: *The Runway* or contact:

Ayshea Halliwell
"The Runway" Casting
8, rue de l'Etang
5326 Contern
661 203 363

Supporting and small roles will be paid. Supporting roles MAY have to travel to Ireland, it is not yet confirmed.

theatre summer school '09

a choice of 2 courses

Acting & Characterisation
with Richard Cheshire

or

Voice in Performance
with Joan Mills

a weeklong residential theatre course
prices start from just £440 including
tuition, accommodation & all meals

swansea university
8-14 august 2009



CEFNOGI CREADIGRWYDD
CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY



Noddir gan
Lywodraeth Cynulliad Cymru
Sponsored by
Welsh Assembly Government

for more details contact:
drama association of wales,
the old library, singleton road,
cardiff cf24 2et
t: 029 2045 2200
e: gary@dramawales.org.uk

Back-Page Bumph

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
Chris Albrecht	Community Outreach	35 82 80	christopher.albrecht@pt.lu
Mea Bateman	PR/ Publicity	23 60 92 11	my_meajane@yahoo.fr
Rose Flammant	Membership Secretary	661 35 94 83	membership@nwtc.lu
Jonathan Hollands	Secretary		secretary@nwtc.lu
Cath Howdle	Production Coordinator	69 19 78 881	proco@nwtc.lu
Karl Pierce	Webmaster & Technical Advisor	691 90 74 22	webmaster@nwtc.lu
Christine Probst	Chair & Youth Coordinator	621 70 03 44	chairperson@nwtc.lu

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

Yearly Subscriptions

1 May 2009 to 30 April 2010

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

Subscriptions/renewals half price after November 1st

Payments to NWTC's IBAN account LU80 0030 0960 1115 0000 with Banque Général (BGLLLULL)

Deadline for September issue: September 1st.
Please email your contribution to editor@nwtc.lu.



Richard Chappell award

The NWTC has a sum of money (up to €1000 a year) available to help members study theatre-related skills (acting or backstage). In recent years this money has not been used, simply because no one 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 (www.nwtc.lu/pages/members/richard-chappell-award.php) for further information.