



# New World Theatre Club Newsletter

March 2009

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## What's on ...

<b>When</b>	<b>Who</b>	<b>What</b>	<b>Where</b>
7 March	Utopolis	<b>Madama Butterfly</b> Live @ the MET	Utopolis
8 & 16 March	Pirates Production	AUDTIONS – <b>Thoroughly Modern Millie</b>	Gasperich Church hall
12, 13, 14 March	European School	<b>Caucasian Chalk Circle</b>	Salle Des Fetes European School
14 March	Philharmonie	<b>Sing It Yourself</b>	Salle de Musique de Chambre - Philharmonie
13 & 27 March	NWTC & CWC	<b>10 Minute Play Festival Workshops</b>	Oscar Wilde's Pub (Grund)
21 March	Utopolis	<b>La Sonnambula</b> Live @ the MET	Utopolis
23–24 April	The Hilliard Ensemble	<b>I went to the house but did not enter</b>	Grand Théâtre
9 May	Utopolis	<b>La Cenerentola</b>	Utopolis
11-13 May	NWTC	<b>Pre-FEATS Show</b>	CarréRotondes
19–23 May	BGT/NWTC	<b>Verdict</b>	Abbaye de Neumünster
26–27 May		<b>House of the Sleeping Beauties</b>	Grand Théâtre
29 May –1 June		<b>FEATS 2009</b>	Brussels

# Chair's chat

*Christine Probst*



Hello Members and welcome to Spring, or so we hope. After the long, cold winter of this year get ready to dust off winter hibernation and join us for some exciting events in March.

First of all I would like to give a big thank you to Alison Kelly for all of her hard work on the NWTC committee. After much deliberation she decided to step down. We appreciate the time and effort she has given to the club over the past two years as a dedicated committee member. We wish her good luck in her future endeavours and hope to see her at future NWTC functions.

This month our busy schedule began with a play reading hosted by the Overstall's on Wednesday, 4 March. The play read was Thornton Wilder's **The Skin of Our Teeth**. We were a small group, but had a good time discovering and rediscovering an obscure play that has more relevance today, especially in the first act, than we thought. I hope club members continue to host play readings in the future, whether they are modern or classic plays. It's not only a great social evening, but also a relaxed venue to test out the feasibility of a possible production piece.

The 10 Minute Play Festival Workshops continue in March with two exciting events to lead the writers up to the deadline of 31 March. These workshops are not only for the writers, but also for actors and directors. In fact, I encourage you all to attend one or both of the workshops. We need actors to come to the workshops to read the plays aloud. This is a very important time for the writers, as plays are meant to be heard. Future directors should come to get an idea of what possibilities a 10 minute play can hold. I hope to see you there. But please remember to RSVP. (see page 5 for more information).

FEATS & FEATlets is progressing, rehearsals are underway. A venue for the pre-FEATS shows has been selected and is in the final stages of contract. This year the pre-show will be at the CarréRotondes on 11-13 May in the Traffo theatre space. We are very excited about this space and hope that we can foster a good relationship with the venue. (see page 4 for more details).

Due to the number of events on the schedule for March, and the poor turn out as a result of winter weather, the Meet & Greet Happy Hours are on hold until better weather comes our way. Soon, we'll be out on a terrace near you! Keep an eye out on website.

As April creeps upon us, we turn our attention slowly towards preparations for this year's AGM. Yes, folks it will be that time of year very shortly and in an effort to keep the AGM on track, we ask that if you have any issues you would like to discuss or raise at the meeting that are outside the AGM guidelines that you address them now via email, phone call, letter, etc.

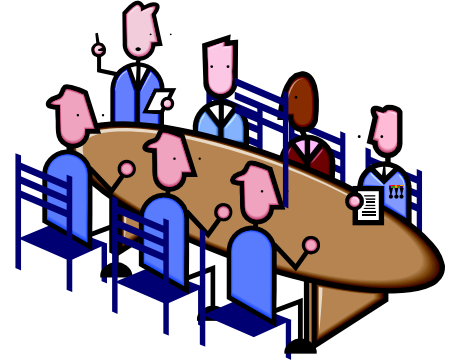
As I look forward to the future, I can't help but want the club to continue to move forward. For that reason, I would like to think ahead for 2010. If you have a play you would like to do, or you would like to see the club do in the near future, please let us know so we can plan.

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

# Committee Comment

Christine Probst

The committee has met twice since the last newsletter once in January and once in late February. Wendy Dunning was welcomed to the January meeting to introduce her choice of play for 2009 FEATS competition, **The Lesson** by Ionesco. Auditions, venues and feasibility of the show were discussed. We also discussed the **Natural Daughter** profit of about 2000 Euros which did not include the bar profits or the grant from the Fonds Culturel.



After further discussions with Tony Kingston, wearing his BGT hat, we've fine-tuned the actual relationship we will have between our two clubs for BGT's upcoming production of Agathie Christie's **Verdict**. We found that we can provide the valuable support they need without having a full-fledged, formal collaboration agreement, and in particular that no financial commitment from NWTC is necessary. We will instead be fully supportive on several non-financial fronts, which fits in nicely with the NWTC mission to support English language theatre in Luxembourg.

The committee recently found out that as an asbl, with published newsletters, in Luxembourg it is our duty to submit the newsletters to the legal department of the National Library. To comply with the regulation a copy of each newsletter will be emailed directly to the head of the legal department, M. Hilger.

As we enter further into the 21<sup>st</sup> century our webmaster, Karl Pierce informed us that NWTC is now a member of [Facebook.com](https://www.facebook.com) which will be a valuable tool for publicity and networking outside as well as within the club. Facebook users can become a fan of NWTC, add photos, videos, and comments to the Facebook page.

Our February meeting discussed furthering the club with more pre-planning of plays and venues. Different ideas were tossed around, such as more play readings, a play reading group outside the committee, etc. We also discussed the possibility of the committee choosing a season of 3 – 4 plays based on play readings, a theme, general consensus, etc. The subject of lack of directors or lack of plays for the club was also debated. We will revisit the subject at the next meeting.

Speaking of venues, the CarréRotondes is an exciting, big space and we hope, as a club, we can form a good working relationship with the group. The main theatre space, Traffo is reserved for 9-13 May for the pre-FEATS shows including **The Lesson** and the Youth Theatre, **Battle for Peace, an Anthology** submission to FEATlets.

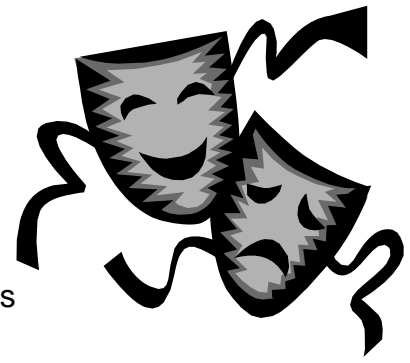
The decision to postpone the Meet & Greet Happy Hours came as a result of low turn-outs from the last two happy hours, though weather was a great upset, as well as the large number of events on schedule for March, i.e. play reading, 10 Minute play festival workshops, Pirates Productions auditions, etc.

The 10 Minute Play Festival is progressing nicely with 10 entries so far. Workshops are planned for 13 & 27 March to workshop the plays with NWTC actors, directors and spectators.

**Have your say – write a letter to the newsletter giving your opinion on what the club has done, is doing, should be doing, or anything else theatrical.**

# FEATS & FEATlets : Updates

Wendy Dunning-Baker & Christine Mitchell



Eugène Ionesco was born in Romania in 1912 but spent most of his life in France.

In common with many playwrights of what has come to be known as "The Theatre of the Absurd" he was a poet first. This might explain the economy of words in plays of this genre.

"The Bald Soprano", "The Lesson" and "The Chairs" (all written by him) remain among the most brilliant works of their type and are studied by all students of French literature.

Ionesco tackled subjects such as the breakdown of language, the proliferation of objects and the absurd vulnerability of man, threatened from both the outside and from within.

"The Lesson" is primarily concerned with language as an instrument of power. Written in 1951, this darkly comic one-act depicts a nonsensical and increasingly menacing tutorial between a deranged professor and an obtuse pupil - an encounter laced with severe critical assessments of learning, authority and politics.

The cast and crew is set, the pre-show dates and venue reserved and rehearsals are underway.

Professor	Adrian Diffey
Pupil	Annik Jordan
Maid	Ginette Streitz
Director	Wendy Dunning-Baker
Stage Manager	Pauline Lloyd
Lights	Anthony McCarthy
Sound	Les Wilson, Blathnaid O'Hannrachain
Set Construction	Malcolm Turner
Publicity	Mea Bateman

Stage manager, Pauline Lloyd is currently looking for someone to drive a van in Luxembourg & in Brussels. Please contact her at [pjloyd@pt.lu](mailto:pjloyd@pt.lu) if you can help.

## FEATlets

When will they ever learn? Again and again there is futile loss of life caused by squabbles over land, oil, diamonds, religion .... Some brave souls try to show us a different path but again and again we lose our way.

The young people attending the theatre workshops on Saturday mornings, led by Christine Probst and aided by Christine Mitchell and Angela Milne, are showing us some interesting work they have been developing on the theme of the **Battle for Peace**. These diverse selections ranging from Shakespeare and Shaw to Lennon, Ghandi and Obama demonstrate some of the contrasting attitudes towards war and peace in many cultures.

The pre-FEATS show will be a double bill of "The Lesson" and "Battle for Peace" on 11-13 May at the CarréRotondes in the Traffo theatre space, **1 rue de l'Acierie, HOLLERICH at 7:30pm.**

# The 10-Minute Play FESTIVAL WORKSHOPS

A ten-minute play has much to offer the actor, director and producer. They are bold, creative little gems that are portable to any number of venues. Last fall, we offered the idea to local writers who have now responded enthusiastically! With the deadline approaching for submissions, we now have several original plays on offer.



An important part of the process, especially for first-time playwrights: How does the play SOUND? Does the dialogue work? Ideas for staging?

The NWTC is inviting YOU to participate in this process. Two workshops are coming up—**Friday March 13<sup>th</sup> and Friday March 27<sup>th</sup> at 7:30 pm upstairs in Oscar Wilde's Pub**- where some of these original plays will be read/discussed/improvised. The writers will be on hand to eagerly hear your interpretation!

This is a fantastic opportunity for first time directors, or actors considering a unique theatrical process or just the curious out there. This is NOT an audition. The idea is to have fun while experiencing the creative process first hand!

## The 10-Minute Play Challenge and Process

*Celeste Koehler , Aspiring Playwright, 25<sup>th</sup> February 2009*

I had never written a play before, 10 minute or otherwise. I found a good website 10-MINUTE-PLAYS.COM which was an excellent resource. The site also offers some examples of Ten Minute plays by some known and unknown playwrights. Some were very good and others I knew I could do better, so that itself was inspiring.

It really did help to read plays I DIDN'T like and try to imagine what a difficult job an actor would have being expected to do something with a lousy script. It made me think about the responsibility the writer has to the actor to provide a character worth getting to know and become, however brief the encounter might be.

The same site also has a short section on Ten Minute Play Structure. I'd like to say I wrote my plays carefully following this guideline but I didn't. I wrote the plays with the flow that felt right to me but then made sure I had all the necessary elements in the rewrite. The point for me was to crank out the story first and then worry about all the structural pieces fitting together after I had a beginning, middle and end.

The other key ingredient to the Ten Minute Play is brevity. Every word must count and there is no place for the unnecessary. I had a hard time with this at first finding myself with a twelve minute play and certain I couldn't cut another word. I was wrong. This is an excellent exercise in editing and forced me to find the words to deliver the same impact while taking up half the white space.

Trying my hand at a Ten Minute Play was a great challenge for me as writing a play is something I never considered. I really enjoyed this exercise and will continue to write plays. One of the plays I wrote is an adaptation of a short story I wrote years ago. I loved the characters in the story (Emma and Miriam) but for some reason the story never quite worked. I realize now my ladies were too big for the page and belonged on the stage.

I thank the NWTC for this opportunity to stretch my cramped writer's hand, and for helping Emma and Miriam find their way home.

# Tech Notes:

Karl Pierce



Have you ever wondered about technical theatre? Here are a few words in the department of set design, starting with a floor plan.

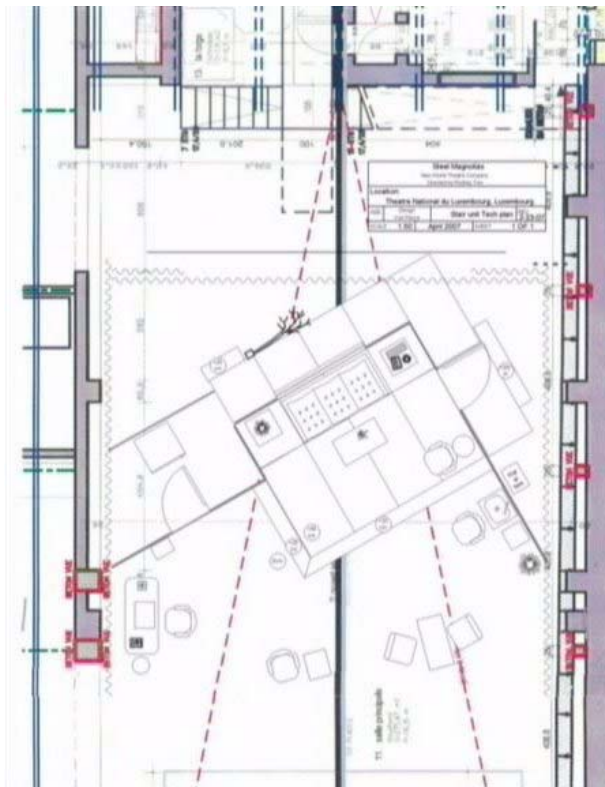
## Ground Plan and if it will fit.

It helps the Lighting designer plan areas of light. And it can help the actors visualize the space before it's built.

But what is it? The Ground Plan is a scale drawing of the stage and set from a bird's eye view.

That's a mouth full, let's break it down. A scale drawing is a drawing where the measurements represent real dimensions. If you look at most maps, you are looking at scale drawings. On a map when you measure the distance from Paris to London and multiply that by the scale you get the real distance. It's just the same with the ground plan. So you can think of a ground plan as a map of the set. If you want to know how far it is from the door to the couch you can measure it and get an accurate distance. If you want to know if the couch you found in the barn will fit on stage you can use the ground plan. It's the single most referenced technical document in theatre.

Here are a few examples:



Steel Magnolias, 2007



Verdict, 2009

# VERDICT

by  
Agatha Christie



performed by the **BGT**

**Tues 19<sup>th</sup> - Sat 23<sup>rd</sup> May at 20.00**

at **ABBAYE de NEUMÜNSTER** (Salle Robert Krieps), 28 rue Münster, L-2160 Luxembourg

Tickets 15 Euros/ 12 Euros Special price for school groups: contact Tony Kingston (00352) 26374064  
Reservations: (00352) 47 08 95-1 / (00352) 26 20 52-1 or [www.luxembourgticket.lu](http://www.luxembourgticket.lu)



in co-operation with the CCRN

with thanks to the New World Theatre Club 

The European School English Drama Group Presents

# The Caucasian Chalk Circle

By Bertolt Brecht



In the Salle des Fetes on Thursday,  
Friday and Saturday 12-14 March at 19:30

Tickets (5 euro) on sale at school or reserve on  
[linda.cadwallader@euroschool.lu](mailto:linda.cadwallader@euroschool.lu)

# SUMMER SCHOOL – Theatre Style

This year's European Theatre Summer School will be held from 26th July to 3rd August at the Centre d'Accueil at Clairefontaine on the Luxembourg / Belgian border. It will be the 21st Summer School on mainland Europe since it was "transported" from Cheltenham after the demise of the British Theatre Association. After many happy years at the Chateau of Munsbach in Luxembourg (from which the Summer School became known as "Munsbach") we have now moved to Clairefontaine which has allowed us to open up but without losing our supportive identity.



One of the main characteristics of our Summer School is that it very quickly brings together a wide mix of ages, degrees of experience and ranges of interest into a cohesive group, enabling a very high level of work to be achieved with seemingly little effort. All work is course-based and by moving the focus off "performance" and concentrating on "process", i.e. how and with what, there is room for involvement on a personal as well as a group level. And the high quality of the teaching staff means that we can really offer "the best".

So this is what we are offering : an 8-day experience of learning, sharing and laughter. For anyone with a love of theatre. Does this apply to you? If it does, look up our website <http://www.munsbach.org> Don't hesitate to contact us if you have any questions.

Hoping to see at Summer School,  
John Brigg



P.S. Don't eliminate yourself because you think Summer School is for youngsters, or for those who are "good at it". Our approach easily accommodates a very wide range of ages and experiences, from under 15 to over 75 and from novices to old hands.

We also have a Facebook group at [Munsbach Theatre Summer School at Clairefontaine, Belgium.](#)

**What's in store for 2009 Summer School?  
An exciting, enlightening, educational week!**



**READING BETWEEN THE LINES**

Towards the end of his life, Harold Pinter gave a radio interview in which he complained about the way that actors misinterpreted the meaning(s) of his infamous PAUSE! "They take too long over them", Pinter ruefully concluded. The question remains however; How do we as directors and actors make decisions about the bits beyond the text, the stage directions, the pause, the dash, the dot, the acting suggestion, the acting instruction, or indeed the lack of any the above? Within the text itself a playwright's punctuation can carry various meanings. A Chekhovian semi colon isn't the same as a Shakespearean semi colon. Howard Barker doesn't use punctuation at all in his later plays. Albee's instructions regarding the interpretation of his own punctuation is inflexible and insistent as are his prescriptive stage directions. He crams his plays with instructions such as 'he says, coldly'. When challenged about the over bearing nature of such advice, Albee concluded; "There are forty different ways to play 'coldly' ".

Similarly in music, performers have a plethora of information to interpret. How fast is allegro? How do we sing 'plaintively, but not too slowly'? What acting clues are contained in dynamic markings (loud/soft etc) ? What do we when there aren't any directions as in improvised jazz?

The 2009 theme course will include work of the following playwrights: Pinter, Beckett, Albee, Chekhov, Shaw, Barker and Shakespeare. The singing option will include the music of Jason Robert Brown, David Shire and some improvised jazz.

**Theme projects:**

***Graeme Du Fresne* : Singing and acting – *The Musical Scores***

This course is aimed at the actor/singer. A well written song will invariably contain crucial information beyond the 'mere' notes. A simple dynamic mark for example (loud...soft and so on) may imply a tactic or objective for the actor/singer to follow. We will be looking at some Musical Theatre songs, concentrating our energies on investigating and interpreting the stage directions, tempo marks, dynamics and various other instructions and advice contained in a musical score in order to develop character motivation and action. The music will range from ensemble to solo pieces and will include some pieces from 'The Last Five Years' (Jason Robert Brown) and 'Assassins' (Stephen Sondheim).

### **Aofie Smyth : Acting – *Playing the System***

I will be using a Stanislavsky methodological approach to the work in this project. Although some of this year's participants will be familiar with aspects of his 'System', I aim to bring some fresh ideas about how to interpret and utilise the nuts and bolts of Stanislavsky's methodology, breaking down scenes into facts, questions, units, discovering tactics to get what the characters want and fundamentally asking the question 'why?'.

Learning how to interpret a scene with the clues a writer gives you (stage directions and so on) can support your choices. Finding the balance between blindly obeying the playwright's instructions and advice and following a more creatively free path forms a crucial part of the actor's craft. We will look at four major writers, Chekhov, Shaw, Pinter and Beckett and explore how a writer communicates his vision. Each scene will be given to two groups. One group will be asked to obey every stage direction, instruction and advice the writer has written, the other will block out all stage directions and interpret from the text alone.

### **Claire Russ : Acting/Movement (Laban for actors) – *Physicalising the Performance***

This course explores how we use the body when developing character, finding the physical root for character impulse. Using concepts developed by Rudolph von Laban we will explore how we can integrate movement, thought, emotion, and imagination as we work for depth and clarity of characterisation. Secondly, we will explore what drives our decisions to move around the stage space. How do we make choices? How do we respond to stage directions in the text? And if we choose to avoid these directions, how do we work together to share concepts, to bring the space and the performance alive?

### **Lawrence Evans : Acting – *The Spiritual Energy of Acting***

Following on from last year's theme course (The Gestural Voice) we shall create a system for developing a physical character using shape, rhythm and tension together with the techniques of Michael Chekhov and Stanislavsky's physical actions. Using work that encompasses a heightened theatricality or style from authors such as Shakespeare and Susanna Centlivre to Oscar Wilde and Jo Orton, we will rehearse a scene within the author's written style. We will then work on the same scene using an opposite stylistic approach and seeing whether this compromises the work of the playwright or gives us insights we can use. As the week progresses each member of the group will also create, develop and write a character of their own, using the techniques we will be exploring. We shall then play with those characters in various theatrical styles and, reading between the lines, see what that might creatively offer us as a way of developing the character further.

### **Skills Projects**

#### **Graeme du Fresne : Singing and acting – *Style Conscious***

Choral music covers a wide range of musical style and genre. Musicians who arrange music for choirs often take a piece of music from one style and era and 're invent' it for a choral setting. Examples of choral transferring include: pop, rock, musical theatre, the so called 'easy listening' singers such as Sinatra, world music and jazz. The glue that binds all these different styles together is of course the voice. We will be

discovering and developing our singing technique as we look at some arrangements of the above mentioned styles in harmonised settings for mixed voices.

**Aofie Smyth** : Acting – ***The Ins and Outs of Uta Hagen***

'Put your instincts of human realities to use while probing and grappling with the content and roots of the material' Uta Hagen.

I will be using object exercises and sense memory techniques to help the actor become aware of themselves as an instrument. Sense memory exercises can release inner and out tension allowing an actor to create sensations from memory. Learning how to create physical conditions such as cold, heat and rain can help the actor to truthfully imagine they are in a particular scene or situation.

'Be specific and real in your actions, and they will communicate your artistic statement.' The object exercises investigate the inner and outer characteristics in a character through physical means. By answering the '7 Questions' to create a private scenario for the character, a process of unlocking the imagination can start to happen. Being private in public is one of the hardest things an actor has to face but looking at behaviour in the moment lets us off having to try to feel, as the feeling will be as a result of the task we want to achieve.

**Claire Russ** : Voice/ Movement – ***Body Talk (Releasing the body; Freeing the voice)***

The voice begins in the body; in our grounding, breathing, awareness and ease with ourselves. This course offers an opportunity to explore and expand vocal and physical range and their relationship to each other. Physical release techniques with specific anatomical focus will be applied to exercises with movement, sound and text. The course is designed to deepen knowledge of the sounds of your own voice, develop its range and tone, develop attention to rhythm, and develop physical and vocal presence as a performer. If you feel there is a more resonant voice in you that you would like to explore, then this course is for you.

**Lawrence Evans** : Directing – ***The Tool Box***

The beginnings of a Directing Tool box: How do you break down a scene ready to put it on the floor? How do you create the previous and current circumstances of a character within a scene? How do you get the actor to physically and emotionally engage with the character? Just some of the questions a director needs to solve. Using various authors we will explore various methodologies a director can use to help them realise the play from the page to the stage.

So, come join the professionally led group to learn something new, expand your knowledge and experiment in an intensive, yet relaxed, theatre filled week with the European Theatre Summer School. If you are interested contact Nola Dutton or John Brigg and visit the web site, <http://www.munsbach.org> to learn more about the tutors and to enrol.

**Coordinators :**

**John Brigg**, 1 rue T. Eberhard, L-1451 Luxembourg

☎ Home +352 446 680; ☎ Mobile +352 691 636 631; ✉ [jbrigg@luxconsult.lu](mailto:jbrigg@luxconsult.lu)

**Nola Dutton**, 22 South Parade, Northallerton, N. Yorkshire DL7 8SG, England

☎ Home +44(0)1609 773 500; ✉ [Nola@DuttonsOnLine.co.uk](mailto:Nola@DuttonsOnLine.co.uk)

## [Playwriting Workshop in England](#)

Noel Greig has been a tutor at Summer School a number of times and is a great teacher /stimulator. He is conducting the following workshop in April in Kent for any writer who wishes to develop their playwriting skills.

### ***Places still available on Dealing with Writing's April weekend.***

Workshop leaders:

**Noel Greig and Philip Osment**

#### **Method and Madness**

In the creative process, the right brain provides raw material that is chaotic, unformed and random: the left brain supplies structure and formulates ideas in a logical way.

Writing plays is necessarily both left brain and a right brain activity. Without balance between the two, the work will be either, imaginative but chaotic or else logical but schematic.

The creative tension between the left-right polarities can help a writer to say something new in a way that it has never been said before. This workshop will look at ways of making the relationship between the two approaches a productive one.

By the end of the weekend you will have developed an idea for a new play of your own and have the means to realize it on the page.

This course is for all writers who wish to develop their playwriting skills. It is also recommended to workshop leaders and tutors who wish to expand their methodologies.

**Royal Hotel, Deal, Kent.**

**Saturday April 25<sup>th</sup> 11.15- 18.30**

**Sunday April 26<sup>th</sup> 10.00- 18.00**

**Tuition fee £175**

**Bookings: Telephone 01304 367625**

**e.mail [info@dealingwithwriting.com](mailto:info@dealingwithwriting.com)**

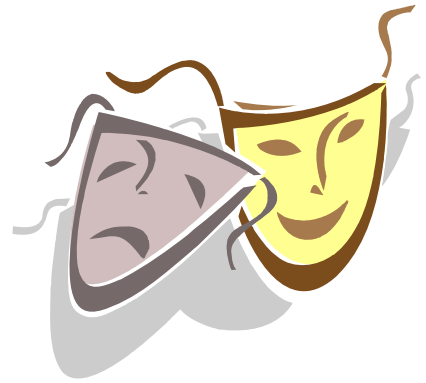
**[www.dealingwithwriting.com](http://www.dealingwithwriting.com)**

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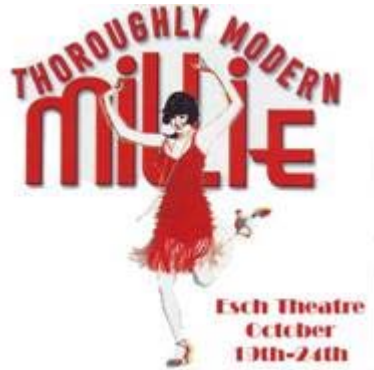
**Dealing with Writing - Weekend workshops by the sea for every writer**

## 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).



## AUDITIONS:



Our friends, Pirates Productions will be hosting auditions for their October 2009 performance of “**Thoroughly Modern Millie**” on **Sunday 8 and Sunday 16 March**. Please visit their website <http://www.pirates.lu> for more information.

### The Met Live in HD at Utopolis

**Madama Butterfly** 7 March 2009 at 19h00

**La Sonnambula** 21 March 2009 at 18h00

**La Cenerentola** 9 May 2009 at 19h00

Ticket prices are 25 € and 20€ (reduced)

You must reserve tickets in advance. Visit <http://www.utopolis.lu/page/214/> for more information.

### Caucasian Chalk Circle

European School, Salle de Fetes, Upper Hall

12-14 March, 7:30 pm,

Tickets: 5€ Students email for reservations: [Linda.cadwallader@euroschooll.lu](mailto:Linda.cadwallader@euroschooll.lu)

### Company of Music “Sing It Yourself”

There are plenty of opportunities to listen to music but far too few when you can join in. On 14 March the Philharmonie invites you to listen and participate. Previous knowledge of music is not required. For more information please visit the web site [http://www.philharmonie.lu/en/events/events.php?seite=event\\_details&id=1197](http://www.philharmonie.lu/en/events/events.php?seite=event_details&id=1197)

Saturday, 14 March, 7 pm, Salle de Musique de Chambre, Philharmonie

Tickets 10€ or 6€ (reduced, students)

**I went to the house but did not enter**

The Hilliard Ensemble present 'a staged concert in three parts' by Heiner Goebbels. 'T.S. Eliot's *The Love Song of Alfred Prufrock*, Maurice Blanchot's *The Madness of the Day* and Samuel Beckett's *Worstward Ho* form the basis for an exploration of the meaning of 'I' in a world where there are no clearly defined roles or characters'. In English.

23-24 April 2009, 8 p.m., Grand Théâtre, [ticketlu@pt.lu](mailto:ticketlu@pt.lu) or 47 08 951

**House of the Sleeping Beauties**

A new opera by Belgian composer Kris Defoort, based on the book of the same name by Japanese Nobel prize winning author Yasunari Kawabata, a 'touching eulogy of closure, old age and death forms the starting point of the piece' which employs both classical and jazz idioms. In English with French and German surtitles.

26-27 May 2009, 8 p.m., Grand Théâtre, [ticketlu@pt.lu](mailto:ticketlu@pt.lu) or 47 08 951

# 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

<b>Steve Anderson</b>	Treasurer	☎ 26 33 14 33	<a href="mailto:treasurer@nwtc.lu">treasurer@nwtc.lu</a>
<b>Mea Bateman</b>	Secretary	☎ 23 60 92 11	<a href="mailto:secretary@nwtc.lu">secretary@nwtc.lu</a>
<b>Jeff Britton</b>	Community Outreach	☎ 621 67 65 50	<a href="mailto:jeff_britton@yahoo.com">jeff_britton@yahoo.com</a>
<b>Rose Flammant</b>	Membership Secretary	☎ 661 35 94 83	<a href="mailto:membership@nwtc.lu">membership@nwtc.lu</a>
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<b>Karl Pierce</b>	Website Co-ordinator and Technical Advisor	☎ 691 90 74 22	<a href="mailto:webmaster@nwtc.lu">webmaster@nwtc.lu</a>
<b>Christine Probst</b>	Chair and Youth Co-ordinator	☎ 621 70 03 44	<a href="mailto:chairperson@nwtc.lu">chairperson@nwtc.lu</a>

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

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

Deadline for May issue: April 15<sup>th</sup>. Please email your contribution to [editor@nwtc.lu](mailto: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 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.