



New World Theatre Club

Newsletter

September - October 2009

In this issue

What's On	1
Chair Chat.....	2
Committee Comment.....	3
Upcoming Productions	4
Red Countess Green Crow.....	6
Behind the Scenes: November's 10 Minute Plays Festival	8
Youth Theatre	10
Panto – Aladdin.....	10
Tech Notes	11
Spring Cleaning in August - Barn Clearing.....	12
British Embassy Reception.....	13
Summer School Success 2009	14
Parallel Feet and Imaginary Cups of Tea: Summer School Reminiscences.....	14
No Way I'm Missing Next Year!	16
Notes of Remembrance.....	17
In Memoriam: Peter Carr-North	17
In Memoriam: Richard Lloyd	17
In Memoriam: Noël Grieg.....	18
Back-Page Bumph.....	19
Committee Contacts	19
Yearly Subscriptions	19
Richard Chappell award.....	19

What's On

<p>13-18 October</p> <p><i>Thoroughly Modern Millie</i> Maison Syndicale Dudelange (Pirates Productions)</p>	<p>23-24 October</p> <p><i>Red Countess, Green Crow</i> Check- Inn (Praxis Theatre Laboratory & WTC)</p>	<p>11-14 November</p> <p><i>10 Minute Play Festival</i> Centre Culturel de Bonnevoie (NWTC)</p>
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Chair Chat

Christine Probst



Hello Members! Welcome Autumn!

Summer has said her fond farewell; the nights are creeping in, the weather is blowing brisker and the leaves are slowly doing a costume change; Autumn is centre stage.

The end of summer is the end of Summer School as well. The European Summer School in Clairefontaine (formerly known as Munsbach) was a great mix this year and as I didn't have the opportunity to participate this year, I asked a couple of first-timers to write up their experiences so those of us who were not able to attend might live vicariously through their moments: look to pages 13 for the nitty gritty.

On a much sadder note, New World Theatre Club recently lost three treasured people, Richard Lloyd, Peter Carr-North and Noël Greig. Mr. Lloyd and Mr. Carr-North were long-time members of NWTC. Noël Greig was a much loved and respected tutor of the European Summer School. Notes of remembrance are on page 16.

The arrival of Autumn is also the arrival of theatre in Luxembourg, and there is a lot of English language theatre happening this season. It is exciting that we have so much choice. I am thrilled with the projects going on and excited that so many members are a part of the shows, either on stage, backstage, front of house or administratively.

Our friends in Pirates Productions are ringing in Autumn with an exciting show of ***Thoroughly Modern Millie***. Many of our members are sharing in the experience either on stage or off and all should go to see the hard work and dedication become an effortless piece of theatre.

NWTC is proud to present the Luxembourg debut of ***Red Countess Green Crow***, a touring production from London. Though the subject of bringing in a touring show has been the topic of many dinner debates and lively conversations within the club, one must not forget the mission of NWTC is to support English language theatre in Luxembourg. Now your curiosity is piqued, look to page 4 for more information and we hope to see you at the Check-Inn October 23rd and 24th.

Eight directors, 19 cast members, nine plays, 10 minutes each! The ***10 Minute Play Festival*** is right around the corner in November. Rehearsals are under way. This is an exciting event that is not to be missed. See page 7 for all the details.

Youth theatre workshops are also ready to begin again, so if you know of a youth bored on a Saturday morning and ready to dive into theatre, information on when, where and how can be found on page 9.

We mustn't forget when we are on stage that so much goes on behind the scenes. I'm not speaking just of the immediate backstage either. We must be aware of and thank the planners, coordinators, producers, directors, designers, builders, painters and committees that ensure the shows actually get on stage. I encourage you all to expand your theatrical experiences and volunteer to do something you have never done before, it may mean holding a flat during a load-in while someone screws it together, offering a couple of hours to paint the set, applying make-up, gathering props, designing costumes or expanding your organizational skills to producing. Open your minds, think outside your talent and as my mom is famous for saying, "Try it, you might just like it!"

Committee Comment

The Committee met twice, once in August and once in early October. Major topics of discussion were venues, updates of the upcoming productions and future shows.

The August meeting began with Angela Milne as guest to discuss a possible play for 2010 FEATS, if NWTC is chosen to enter into the competition. She is looking to do the Irish play, *Devil His Due*. Her request was well received, but hinges on the decision of the FEATS steering committee.

Other items discussed were the Barn clear-up, the Stock Flat Workshop and a Costume and Make-Up workshop for early next year.

The October (September) meeting discussed many of the same topics as well as continuing to note progress on bringing over and arranging for the production of *Red Countess Green Crow*. Updates on the *10 Minute Play Festival* show that things are progressing smoothly; final cast lists have been decided and directors are meeting as a group to organize the plays. A large ensemble party is planned for all directors and cast members to meet.

The committee continues to search for the best possible solutions to venue situations in looking towards future NWTC productions, and productions done in collaboration with outside companies.

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Upcoming Productions

**FOLLOWING THE SUCCESS OF LA CAGE AU FOLLES, A
HIGH ENERGY MUSICAL CELEBRATING THE ROARING
20's AND 30 YEARS OF PIRATE PRODUCTIONS**

**THOROUGHLY MODERN
millie**
The Musical



Director: Dominique Vitali
Musical Director: Philip Dutton

**OCTOBER
2009**

Tuesday 13th to Saturday 17th at 8.pm
Sunday 18th at 5pm

MAISON SYNDICALE

31, avenue Gr. Duchess Charlotte
L-3441 DUDELANGE

Tickets: 20 Euro
Students: 10 Euro
Tel: 35 63 39
E-mail: Millie@sarumlux.net



www.pirates.lu

Praxis Theatre Lab & New World Theatre Club present



CONSTANCE MARKIEVICZ

Red Countess

Green Crow

A play by Sam Dowling
Revolution in Dublin 1905-1926

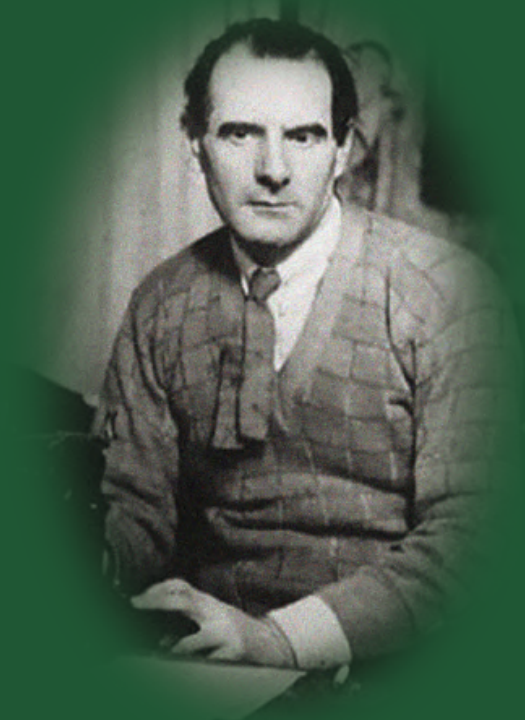
**Fri 23rd & Sat 24th
October 8.00 pm**

**Sat 24th October
Matinée 2.30 pm**

At the Check Inn,
7 route de Treves,
L-2632 Findel

For ticket details
and booking contact:
pamela@sarumlux.net
or tel: 356 339

Ticket Price: 12 €
NWTC Members & Students: 10€
More details at : www.nwtc.lu



SEAN O'CASEY



Red Countess Green Crow

This play 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 the Irish language, theatre and literature, the Dublin lock-out of 1913, the Great War of 1914-18, the growth of Sinn Féin 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 Northern 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.

The people of Ireland are now in a time of economic downturn and low confidence in the government, and in Northern Ireland, paramilitary groups have not been silenced by the Good Friday Agreement. The play pits Countess Markievicz's uncompromising belief in the use of physical force for a united Irish republic against Sean O'Casey's conviction that poverty needs to be tackled before anything else, in a debate that still resonates today.

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.

Luxembourg's First **Ten-Minute Play Festival**



**11-14
November
20:00**

**Bonnevoie
Cultural
Centre**

2, rue des Ardennes -L-1133 Luxembourg

Tickets: 15 € / Students: 10€

Reserve: tickets@nwtc.lu Tel. 356 339

Info: www.nwtc.lu



A production of
New World Theatre Club and The Creative Writers Forum Luxembourg

Behind the Scenes: November's 10 Minute Plays Festival

Deborah Anderson

Here's the official publicity:

Luxembourg's first 10-Minute Play Festival is on - nine original, ten-minute plays performed each night of a four-day festival, November 11-14th. Full of dramatic punch, the subjects range from the surreal to the absurd, from comedic to thought-provoking and each speaking volumes in only ten minutes! Started in the United States thirty years ago, the festival in Luxembourg is a collaborative effort of the New World Theatre Club and the Creative Writing Forum Luxembourg. Nine plays were chosen from over twenty entries and include Luxembourgish, Dutch, British and American playwrights. An equally international ensemble performs all plays in English. Wednesday November 11th to Saturday November 14th. Bonnevoie Cultural Centre.

Tickets: Tel. 356339 or email: tickets@nwtc.lu

Here's the history: A year ago, writers from the Creative Writer's Forum were invited to submit entries. Then the invitation was expanded to the greater community via the local press. Workshops were held in the spring with writers and actors. Some plays were even work shopped at Summer Theatre School. Nine plays were chosen representing the work of six writers. Directors—new and experienced—were invited to get involved. Eight came on board. In June, cast auditions were held in one evening of improv and games. The result? Nineteen actors, including many new faces to the NWTC, are now part of an ensemble that will perform during the festival.



Here's the challenge: How do you get eight directors to come to an agreement on anything? Here's what they DO agree on--this is ONE production with nine different elements. What they're still figuring out: How do you transition those nine unique elements? How much time does an audience need to digest one play before moving on to another? Should they flow directly into each other? Should music be used in between? One solution is to have one Coordinating Director looking out for the whole. As for the rest—come on Opening Night November 11th to see how they worked it out!

Here's what we know so far: This has been an amazing experiment for all involved. Directors inviting writers to share in the process. Actors working with original material and making their own mark on the debut performances. Everyone learns. The hope is, at least from this writer's point of view, that this may be Luxembourg's first 10 Minute Play Festival—but certainly not the last!

CAST

Bjørn Clasen
Charlotte Coles
Ann Comfort
Joaquim Cour
Sue Graves
Iris Gudjonsson
Barbara Hall
Annik Jordan
Marie-Paule Kirsch-Brimeyer
Pierre-Yves Lanneau Saint Léger
Jackie Milne
Peter Milne
Brian Parker
Odilia de Ranitz
Valerie Scott
Andrew Stewart
David Stewart
Efi Trigkidou
Jessica Whiteley

DIRECTORS

Deborah Anderson
John Brigg
Gavan Guilfoyle
Alison Kelly
Tony Kingston
Karl Pierce
Mike West
Chris Wilson

WRITERS

Roderick Dunnett
Véronique Faber
D. Fulton Lee
Celeste Schuh-Koehler
Cecile Somers
Wendy Winn

PRODUCTION CREW

Producer	Steve Anderson
Coordinating Director	Chris Wilson
Project Coordinator	Deborah Anderson
Consultant	Christine Probst
Stage Manager	Erik Abbott
Set Design	Karl Pierce
Lighting	Anthony McCarthy
Sound	Les Wilson
Props	Berenice Boxler

Youth Theatre

It's that time again! Youth Theatre workshops will begin again Saturday, 24 October. If you are interested please email Christine@nwtc.lu by 22 October. We need your name, age, address, phone number, and email address and school.

Places are limited this year. Enrollment is open until Friday, 6 November. Due to insurance purposes payment is due, via transfer, upon enrollment.

It is very important we receive your information before 22 October so we can ensure your name is on the list at the door.

Who: Children ages 9-16

When: Saturdays 10:30-12, starting 24 October

Where: Jean Monnet Building of European Commission

Cost: 50 Euros – includes student membership paid to NWTC,
BIC:BGLLLULL; IBAN:LU80 0030 0960 1115 0000

Panto – Aladdin

Good news for pantomime fans! British group Two Shades of Blue will be touching down in Luxembourg early in the New Year, in a flurry of glitter, puns, pantomime camels and fabulous frivolity. 'Aladdin' is a holiday favourite for kids of all ages and a glorious way to inject some joy into January, so watch this space for details!



Tech Notes

Karl Pierce



Stock Platforms

In the last newsletter (June/July 2009) we talked about Praticables. And we learned the many advantages of using them. But what happens when you reach one of the limitations? What if you want a platform three meters in the air, or a platform that is .5 meters by 2 meters, or if you want to paint it, or cut a hole in it? Well we have to go back to the American way of doing it, almost.

If you remember the American system uses 4 foot by 8 foot platforms. Since we have already established the Praticable as our standard it is far more useful to build them the same size as the praticable, one meter by two meters, when possible. This makes them lighter and easier to transport.

These stock platforms are built using a plywood that looks like compressed sawdust and is about two cm thick. It can be found at Batiself for about 8 Euros per sheet. Two sheets are joined together to make one platform. A frame is constructed out of four cm by eight cm pine boards which gives the entire piece a thickness of 10 cm.

The total cost of this part of the platform is around forty Euros. Which when compared to the cost of over 600 Euros for a standard praticable, you can see why they are preferable when you need to make a modification.

Once you have the platform you may want to raise it up in the air. This can easily be done by bolting wooden legs to the frame. Depending on how tall the legs are you may need to attach diagonal cross-bracing to sturdy them.

At the time of writing there are three stock platforms at "The Barn"(pictured below). They were made for the BGT production of *Verdict*. I chose to make these instead of using Praticables because they needed to be wood-grained to match the wainscoting.

So, if you need a platform try a Praticable. If that's too limiting, you now have a choice.



Spring Cleaning in August - Barn Clearing

Karl Pierce

What a difference a day can make! As scheduled, the barn clearance took place on Saturday August 22nd. Eleven of the bravest people from both NWTC and Pirate Productions came out to Felsdorf on that beautiful Saturday morning to help out. The goal was to get rid of the accumulated set pieces that were no longer usable. As you can see from the pictures (below) that goal was reached. The lower area of the barn is again usable as a workspace to build and paint the sets and props of future productions.

First, the larger set pieces were evaluated and the ones deemed unusable were loaded into the skip. Then the upper area of the barn was weeded and these smaller pieces filled in all the little nooks and crannies left in the skip. This created the space necessary to begin organizing the props and furniture.

I would like to extend my thanks to everyone who helped and a special thanks to Chris Albrecht for all the work he did coordinating the skip and working with the owner of the barn.

This took a big effort from everyone who helped, and future production will benefit from this effort for a long time to come.



Action Shots:



British Embassy Reception

Chris Albrecht



On September 3rd 2009, H.E. British Ambassador Bateman very kindly hosted a press reception at his Residence on 16, Bld. Roosevelt in Luxembourg City in celebration of the successes of NWTC at FEATS 2009.

By way of reminder, New World Theatre Club had achieved a great result at this year's Festival of European Anglophone Theatrical Societies (FEATS) in Brussels, taking away the trophy for Best Production.

Luxembourg's entry this year had been ***The Lesson*** by Eugène Ionesco, directed by Wendy Dunning-Baker. Adrian Diffey and Jacqueline Milne played the leading roles and were nominated for the Best Actor and Best Actress awards. Competing groups came from all over continental Europe – including Germany, the Netherlands, Belgium, Switzerland and Sweden. There were twelve companies in all, performing three plays per night over four nights. Competition was, as ever, very tough, as performances were of a high standard.

The Luxembourg entry was also nominated for the Best Stage Presentation Award and Pauline Lloyd and her crew just missed being awarded the trophy for stage management.

This production was first seen by Luxembourg audiences at the Carré Rotondes in May 2009 together with ***Battle for Peace*** directed by Christine Mitchell and Christine Probst and performed by the New World Theatre Club Youth Theatre, which also performed in Brussels during the festival's youth competition.

Being a fan of theatre himself, the Ambassador stated that he was very willing to help promote our club's activities and was interested to hear about our forthcoming productions and co-productions.



Parallel Feet and Imaginary Cups of Tea: Summer School Reminiscences

Chris Albrecht

When I turned the ignition of the car after nearly nine days of cocooned togetherness in Clairefontaine, a slight apprehension hit me, some sort of fear of the great unknown. After having experienced so many vivid new sensations in such a short period of time, how was I ever going to remember how to deal with outside world trivia ... For several days to come it indeed continued to prove quite hard to break free from the thick layer of exhilaration that had enveloped me. I continued to be transported on a gentle breeze of imagination, inner sensations and emotions and my feet barely touched the ground.

It had been my first time at summer school and it certainly was the truly unforgettable experience that so many had predicted for me. Being a deep rooted logician, I spend a lot of my time trying to explain things to myself, and to others. Summer School made me realise that not everything needs to be explained. Some things simply happen. And creativity often lies within the unknown. But creativity will only seed in fertile soil, and the organisers of the Summer School certainly know where and how to sow! Over the years, they have conspired to creating a most fertile blend of skill shares and mutual respect and compassion.

The leitmotiv of this year's Summer School was, in my personal opinion, that an actor can only be convincing on stage if what he is trying to communicate on stage comes from "within". This means that the message which an actor tries to put across needs to be lived, meaning that it needs to come from within his inner senses; if it is merely simulated, the actor's body language is unlikely to correctly reflect the message and might even be in conflict with the message, which in turn ruins the credibility of the message when it is delivered and makes the acting flat.

This idea was fed through two course streams: a skills course and a theme course, chosen from a rich selection of different courses on offer. Both courses progressively converged towards the common aim of, of sorts, explaining how to temporarily neutralise the actor's body and mind, so as to enable a new character to slip in temporarily, to feed on the actor's personal sensations and experiences, and to ultimately disengage from the actor when the part was played. The skills course approached this concept of "living the

character" from the psychological side, while the theme course pursued the same aim from the physical, sensory side.

The psychological focus was a most enriching, at times daunting journey through our own personal lives; we learned to understand and respect our own feelings, to share each others' objectives and obstacles (and tears!) and to build up a new character by using our own and each other's inner experiences and by answering the notorious "seven questions" such as who is the character, what are his likes and dislikes, what are his objectives, what stands in his way.

The sensory approach, on the other hand, focused on the exploration of how our individual bodies operate, on increasing awareness of the body's tensions, understanding which part of the body is in the lead (e.g. head, shoulders or pelvic girdle), how it collects and expends energy, how it interacts with others and how energies can be shared. Not even in my maddest of dreams would I have thought that I would physically sense the immense power of group energy, or see the vivid colours and images which inhabit the deepest insides of my imagination. I had discovered an entire new dimension which I did not know existed. The sensation of leading, or being led by, a person backwards through a room, by using mere eye contact with that person only, yet not colliding with others doing the same, was just one of many memorable moments which I lived during that week.

Unforgettable!



No Way I'm Missing Next Year!

Charlotte Coles



The whole Clairefontaine experience is extraordinary from the moment you arrive to the moment you leave. As soon as you arrive, you are able to feel the nervous edge to the atmosphere, but you soon get to notice the pleasant feel to the whole place too.

During my own experience in Clairefontaine, I was treated exactly the same as any other student there, despite my being by far the youngest. I started the week off as a shy girl who liked acting and singing and I within the first couple of days I was able to sing solos in the singing/acting class, conducted by Graeme Du Fresne, who is also the director of the Summer School.

The classes in the Summer school were all based around acting, as it is a 'performing arts' school, but the courses were made as individual as they could be. In the theme courses (Describing the reason for the names isn't the easiest of things to do), Graeme Du Fresne conducted the singing/Acting, Aofie Smith was relating to what the characters want and *why* they wanted it as well as a couple of other questions, Claire Russ was working on physicalising the performance in a way that the character would, and Lawrence Evans was discovering the spiritual energy of acting and how to become the character you're playing. Unfortunately we were only allowed to choose one of the Theme courses, but we were given a 10-15 minute try of each to determine which of the courses would suit us best.

The other class we had to choose was called Skills. These courses were only slightly different to Theme, but different enough that it wouldn't be a waste having the same tutor for both. Once again, Graeme took the 'style conscious' singing and acting course again, Aofie philosophised on Uta Hagen's famous questions (What? Where? When? Why? How? Etc...) and how an actor can look at themselves as an instrument, Claire worked on releasing the body and freeing the voice from any tension, and Lawrence concentrated on the directing skills needed to move the play from page to stage. The students weren't given a 10-15 minute preview of the skills, but they had these classes explained by the teachers taking the class.

Any ideas or questions posed by the students at the school are considered and everyone, students and teachers included are very helpful and kind. In my skills class I didn't always agree to do certain exercises, but I was told that I could just stand and watch or try by myself or even leave if anything became too overwhelming. Everyone was calm and considerate towards everyone else and everyone was treated as an equal. I shared my room with a girl I had never met before, but was only two years older than me. We had considerably different personalities, but got on well despite that. We were well-chosen roommates.

I've mentioned most of the fun bits of Clairefontaine, but now for the only bit which I didn't enjoy: Leaving. Saying goodbye to everyone took so long. I would be walking to the doors and be approached by a few people, asking for my e-mail address. I have so many friends from Clairefontaine. It's hard keeping track of them all, but it's definitely worth it. My Clairefontaine friends are quite a bit older than me, but are such a nice lot. There is no way I am missing it again next year. This Theatre Summer School is one of the best experiences I've ever had and is definitely an experience not to be missed for anyone interested in singing or acting.

Notes of Remembrance

In Memoriam: Peter Carr-North

It comes with deep regrets that we say good-bye to Mr. Carr-North. He was long time member of NWTC and an founding member of FEATS. He passed away on Saturday, September 26th. When he retired he left Luxembourg for the UK but kept in constant contact with the club and was always particularly interested in the productions.

He was cremated on Friday, October 9th at Penmount Crematorium, TRURO Cornwall.

Letters of condolence may be sent to:

Mrs. E: Carr-North
2, Rame Croft,
Rame Cross,
Penryn TR 10 9NB

Cornwall, England
Telephone 0044 1209 861142

Donations may be made to Macmillan Nurses:
<http://www.macmillan.org.uk/Donate/Donate.aspx>

In Memoriam: Richard Lloyd

It is also with deep regrets that we say farewell to another long-time member of NWTC, Richard Lloyd. He succumbed to cancer on September 19th after a grueling fight for two years. Mr. Lloyd was a member of NWTC from the early days. He acted and worked behind the scenes, helping to make most of the present flats, windows, etc. which are still in use by NWTC. He was living in Luxembourg when he passed away.

A memorial service will be held on Saturday, 24th October at the church in Noerdange at 19.00 hours. Son Anthony, (who also many years ago was involved in NWTC) will be hosting drinks at his house, (2 minutes walk from the church) after the service.

Letters of condolence may be sent to:

Pauline Lloyd
104 rue de L'Eglise
Walferdange
L-7224

In Memoriam: Noël Greig

John Brigg

Noël Greig, a many-time Munsbach Summer School tutor, a wonderful teacher and a generous and lovely man, died of cancer on Wednesday September 9th. He had been in hospital for 2 weeks and died peacefully and without pain in the presence of friends.

Noël will be remembered by many here in Luxembourg for his direction of a vast and memorable production of Tennessee Williams' ***Camino Real*** for the NWTC in 2002. He was due to return to Summer School as a tutor in 2005, but was unable to do so because he had just been diagnosed. He knew within a year or so that his cancer was terminal but remained positive and upbeat and active.



Greig as Edward Carpenter in the Gay Sweatshop production of his play *The Dear Love of Comrades* (1979)

At his request, Noël received a green burial on Sunday 27th September. A funeral service was held at the Astor Theatre in Deal at 11.30 followed by a green burial at Herne Bay at 14.00.

A memorial service will be held for Noël at a later date. Details will be published as soon as plans have been made.

As a memorial to him, a fund is being set up to provide a travel bursary for a young writer under the age of 25. If you would like to contribute, the bank account details are:

Bank: Co-operative Bank
Name: K K Thiarai (Noël's executor)
Sort-code: 08-91-04
Account Number: 01266924

Should anyone wish to write a letter of condolence to Noël's mother, her address is:

Mrs Dorothy Greig
24, Ewatts Court
Jones Lane
Hythe, Hants
SO45 6DG

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 BGL BNP Paribas (BGLLLULL)

Deadline for November issue: November 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.