



New World Theatre Club

Newsletter

January – February 2010

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What's On

27/28 March 2010	5-8 May 2010	13-16 May 2010	25-29 May 2010
Costume Workshop	Jolly	FEATS 2010	12 Angry Men
NWTC	NWTC	FEST	NWTC
Location to be announced	Limpertsberg Theatre Space	Bad Homburg, Germany	Limpertsberg Theatre Space

Chair Chat

Christine Probst



Happy 2010!

Firstly I want to say Happy New Year and may you all have a safe and healthy 2010.

I would also like to say congratulations to all of the people involved in **Luxembourg's First Ever 10 Minute Play Festival**. From the writers, directors and actors to the technical and backstage crews, front of house, producer and bar staff and of course all of you who came to support the shows as audience members - fantastic job! Thank you to all, without you we would not have been able to do any of it. We all look forward to continued success with a new festival in 2011. Check back to the NWTC website for updates about workshops, guidelines for writing and any new information. The next festival will be even better.

The NWTC Youth Theatre was also hard at work before the holidays putting together a dramatized staged reading of Dylan Thomas' **A Child's Christmas in Wales**. The poem was read by two Welshmen, John Evans and Phil Evans (no relation that we know of!) with the children interpreting the scenes. It was a warm and fuzzy beginning to the holidays for all ages, complete with complimentary mulled wine, bara brith, and carols before the show.

One must admit that there is always a bit of a let down after the Christmas holiday passes (at least y'all have Boxing Day!). Well, to ensure that the holiday season continued into January, London based theatre company, Two Shades of Blue brought over a fun-filled, traditional Panto, **Aladdin**. Thank you to all the NWTC and Pirates members who helped bring the show to Luxembourg.

May 2010 will see two productions, **12 Angry Men** and **Jolly by David Mamet**. **12 Angry Men** will be directed by Brian Parker. He hopes to off-set his testosterone soaked cast with a healthy dose of oestrogen back stage with a technical crew of all women. It should be an excitingly balanced production in late May at the Limpertsberg Theatre Space. Look to the website for more details.

Also coming is FEATS 2010 in Bad Homburg, Germany. Yes, you read correctly, from Waiting List, to Official List, NWTC is officially one of the groups performing in FEATS 2010, the 13 -16 May. This year the FEATS entry will be directed by NWTC newcomer, but very experienced director, Erik Abbott. Many may have seen him backstage during the **10 Minute Play Festival** as he got his feet wet with the club stage managing the festival. The play he has chosen is David Mamet's **Jolly**. It is second one-act play in the trilogy **The Old Neighborhood**. Look for more details about FEATS and the Luxembourg production on <http://nwtc.lu>.

2010 is promising to be a busy, fulfilling year for NWTC. Two spring plays, yes we can do it members! And another **10 Minute Play Festival** to prepare for, costume workshop in the spring to prepare for the productions, Youth Theatre Saturday Workshops, and an Actors' Tools Workshop in the fall for those of you interested in learning more about professional auditions, headshots and resumes or CVs. There are plenty of opportunities to jump in and help out, especially if there is something you've always wanted to try, but you've been a bit shy. Just let us know!

Committee Comment

Jonathan Hollands, NWTC Secretary

The committee met in late November to discuss topics which included a wrap-up of the *Ten Minute Play Festival*, the pantomime that the NWTC will be supporting in the new year, details of the upcoming Youth Theater production and long-range planning for next year.

The *Ten Minute Play Festival* was judged to be a success and was a great experience for all involved. While a budget report is forthcoming, the outlook is good. Planning has already begun on the next festival, hopefully to take place in early 2011. The workshops used to create the festival were found to work very well and will hopefully be applied to future projects. Preliminary planning has already begun to apply the same technique to a possible sketch comedy workshop in the future.

The November meeting also discussed the January 2010 production of the pantomime ***Aladdin***. The show is being produced by Two Shades of Blue and the Oxford Light Entertainment Society. The companies will be traveling from England to present the show in Bettembourg at the end of January, being supported locally by both NWTC and Pirates.

A number of projects were discussed for the end of 2009. In addition to the upcoming Youth Theater production of ***A Child's Christmas in Wales*** there are a number of workshops being planned. First there is a costume and make-up workshop planned for Spring followed by an actor's tools workshop planned for the fall. The tools workshop will serve as a resource for members to help land professional roles. Topics covered will include help with auditioning and how to prepare a professional headshot and resume.

The January 2010 meeting welcomed Brian Parker and Erik Abbott to the meeting to discuss their proposed plays. Brian presented ***12 Angry Men*** to the committee first. He proposed his all-female crew to support the all-male cast. Erik Abbott presented details about his proposal for the FEATS 2010 entry with the one act, ***Jolly***, by David Mamet. Both directors outlined the plays, rehearsal schedules, crew lists, rough budget details, as well as prior directing experience, directing and audition styles, etc. The committee were pleased with directors' proposals and agreed to support both productions. The plays will be performed in May, with ***Jolly*** taking the early May slot before FEATS, then off to FEATS. ***12 Angry Men*** will be performed in late May. Both productions will use the Limpertsberg Theatre Space.

The committee also agreed on the need to continue to look further into the future as reserving spaces continues to be a stumbling block.

A Child's Christmas in Wales and ***Aladdin*** results were also reviewed. The fast-tracked Youth Theatre project took advantage of an available CarréRotondes slot, was well-received by small, but enthusiastic audiences, and also turned a small profit for the club.

Aladdin, by the visiting Two Shades of Blue British theatre company, supported by NWTC and Pirates, was a big success and a lot of fun for audiences totaling about 600.

For more details on any of the topics discussed please feel free to contact us at secretary@nwtc.lu

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.

Luxembourg's First Ever 10 Minute Play Festival:

Wrap-Up, Responses, the Success! On to 2011!

Now that the 10 Minute Play Festival is in the rear view mirror, here are some thoughts from the excellent team that came together for this NWTC event.

10 Minute Play Festival Retrospective

«The important thing is...we got it out there, brought the idea to life and showcased our local talent. We—writers, directors, actors, the technical team and our amazing producer—offered a first for this community. We learned a LOT. We asked for feedback from everyone involved and I am certain the next festival will be even BETTER. Not all of our critics got the idea as a whole—seemed to think it was a gimmick, theatre for our short-attention-span culture. Others loved some plays, groaned at others. Whatever drew you to one style- dramatic, comedic or surreal-the idea was to offer diversity. But there was SO much more to this festival. For that, I'd invite you to hear from some of the participants themselves. My heart-felt thanks to them and to the NWTC for this incredible opportunity.»

-Deborah Anderson



Directors:

«Having the playwright come to a rehearsal was great. The depth of understanding of the characters was a great resource.»

“If people want to direct, it’s an excellent format for giving them a chance to cut their teeth.... in the end the best way to learn it is to simply do it.”

“Yes, I’d definitely participate again – but maybe as an actor rather than a director next time! Being part of a group like this limited the number of things I had to think about as director (where to perform, when, budget, publicity, set, scene changes etc.). It took a lot of time and effort to direct just ten minutes, so I think I’m warier now than I was before about the possibility of directing a full-length play.”

«I liked sharing actors. I felt the actors each got something different from each director, and the scheduling was not as bad as I expected.»

“Hats off to our techies. They were simply fantastic. Our production man, Steve, was another hero. This is a very, very big job and should not be underestimated. It’s a wonderful club recruitment tool. Would I participate again? You betcha!”



Actors:

“I think we have touched on something very special in English speaking theatre. The marriage of the local writers with directors and actors made for a fun, organic experience. There were things that could have been tightened up, but I think that comes with more workshops.”



“Great fun, great people, a new and fun challenge and experience. So definitely yes <to participating again>, maybe even as a writer and/or director.”

“I think in a 10 minute play festival there should be some scope for timing overruns but it should also be the director’s responsibility to get the run time to somewhere around that time.”



“We all got on very well! Whether it was our first time on stage or were seasoned actors, it didn’t matter...after a certain point; we weren’t allowed to use our scripts. ‘If you get yourself into trouble, you get yourself out of trouble!’ This really helped me a lot.”



Stage manager/technical crew:

"I think offering someone interested in directing the chance to direct a smaller piece like these is a great way to help them gain experience. It was a wonderful experience and I thank you for the opportunity. I had a lot of fun and I would definitely participate again – though preferably as a director and/or playwright."



"It was fantastic to be able to work with "new faces" and I would like to see this event continue to encourage new talent. Not just directors but also writers, actors, techies, well everyone."

"The spirit of the event is in itself a mentoring experience. I came away from it knowing far more than I started and full of a desire to pass on the lessons learned."



Writers:

"It showed me that everybody interprets things differently. It was pure process, and while we were talking the actors evolved. It was great to see, and great to see also the work the director had done with my lines on paper, breathing life into them.... The hardest part was to give the lines away to the actors (as in 'here they are; make them yours now') but it was the most beautiful part too."



«I learned that I have to write every line like it is poetry and that every word counts to create the mood, express the emotion and to move the story along.»



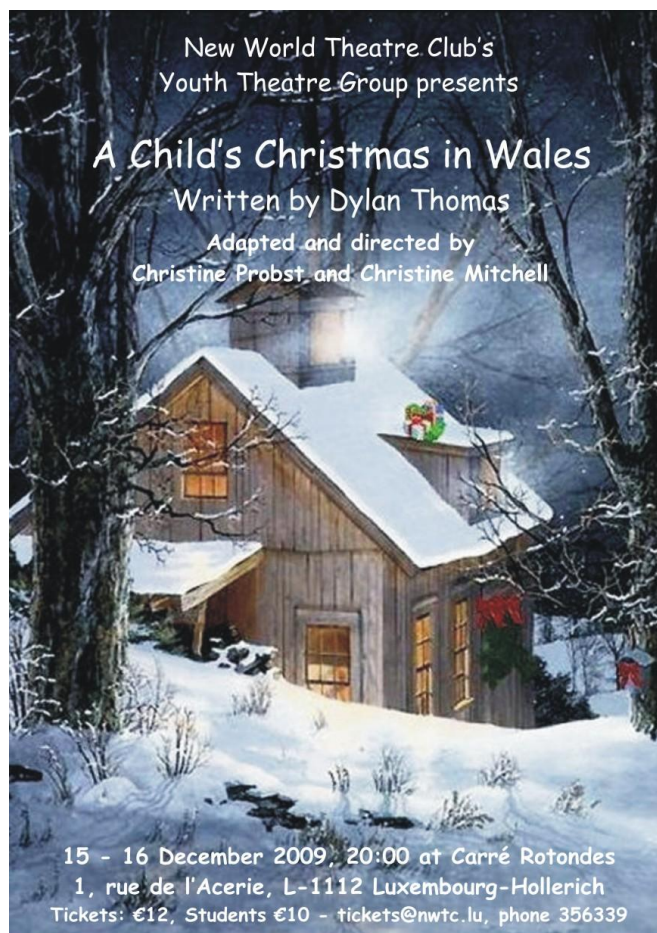
Youth Theatre – A Child’s Christmas In Wales



NWTC Youth Theatre presented two evenings before the holidays of Dylan Thomas’ classic prose poem, *A Child’s Christmas in Wales*. Phil Evans and John Evans read the poem with poised, clear Welsh accents as the snow fell on the Traffo Stage of the Carré Rotondes. The evenings were warmed by mulled wine and bara brith and the children acted out each childhood memory.

The performances were directed by Christine Probst, Christine Mitchell and Angela Milne. There was special assistance from Till a student working toward a special merit project with school. He jumped in at the last minute to operate the smoke machine and the snow machine. Both machines aided in bringing to life the characters of the timeless Welsh story. The 14 children on stage were thoroughly engrossed in the Welsh wonderland.

The group looks forward to continuing the Saturday morning workshops with the hopes of presenting another show in 2010.



Review:

By Graham Cleaverly

A Child's Christmas in Wales

By Dylan Thomas, adapted and directed by Christine Probst, Christine Mitchell and Angela Milne for the NWTC's Youth Theatre

And if some day the mellifluous voices of Ireland's playwrights should grow a little too familiar - the Becketts and Synges and Behans and Friels and O'Caseys fade a little into the everyday world - then where would the rest of us go for magic?

To Wales is the answer demonstrated by the New World's Youth Theatre Group at the Carré Rotondes: the Wales remembered by Dylan Thomas when he plunged his hand "into that "wool-white bell-tongued ball of holidays resting at the rim of the carol-singing sea" and brought out his evocation of once-upon-a-time Christmas in his prose poem *A Child's Christmas in Wales*.

Dylan's Christmas is one in which schoolboys dress down for the snow and the snowballs and the mischief-making while schoolgirls dress up and sit elegantly around the tree and both of them chatter about presents: a Christmas in which there are always uncles and just as inevitably aunts, the former smoking unaccustomed cigars and the latter having unusual recourse to the elderberry wine and the port: a Christmas when there was, of course, always snow.

Adapting this stream of nostalgia into something theatrical was the task taken on by Christine Probst, Christine Mitchell and Angela Milne, jointly also co-directors, and an excellent job they made of it, using every inch of the stage, with lines upon lines of original prose broken up into dialogues and choruses - in particular as the group of girls around the tree discuss and tabulate presents, the lines and individual words shifting from one to another in a well-rehearsed and unhesitating sequence.

They were well matched by the boys, who had more to do, mostly because Thomas himself is primarily remembering himself and his friends and the tricks they played on each other and on grown-ups - and on the cats who were snowballed for fun and sinuously played by the girls.

Both though show how all those youth workshops that the NWTC has been running have paid off in helping to pull off that difficult trick - the preservation of childhood's talent for 'let's pretend', only too prone to fade away with adolescence, and achieving the transition of it - at least the beginning of transition - into the more disciplined talent of acting on stage, with its fundamental requirement to learn and project a part developed by someone else.

Somehow the common talent of the child has to be maintained and matured without being lost, and it seems the NWTC is being well served here by their youth organisers. It would seem largely invidious to mention names. This was above all a well-drilled yet relaxed ensemble performance, not a matter of leads and supports. I'll mention though Charlotte Coles (last seen as the narrator in *Caucasian Chalk Circle*) - simply for the variety of roles she played, from child under the Christmas tree to the housewife coping with a burning fowl and an incursion of firemen to the ever more tipsy Aunt Hannah graduating from port to rum.

Paddy Fox had the distinction of playing Thomas himself and did so ably: however I'll just take him as a symbol for the general level of the youth group's performance. It was not however only a night for the children (any more than Christmas is, whatever one says). Probably the whole enterprise would not have held together without Thomas's

words as delivered in narration by John Evans and Phil Evans, both Welsh and rich voiced, both obviously susceptible to and masters of the complex and sensuous language with which the poet brings to life the settings and backgrounds, the stories and the characters. I was surprised to find them unrelated - but of course the inadequacy of unqualified Welsh surnames is proverbial.

While there were credits for lighting (Anthony McCarthy) and sound (Deborah Anderson), both impeccable, there was none for the stage set, maybe because it was very simple. Nonetheless it was effective and especially around the tree produced the kind of traditional picture that probably everyone has somewhere among the cards they received this year. For this particular Christmas card, the organisers and performers deserve our thanks.

A Different Kind of Relationship

Karl Pierce



It was a short phone call that started it all. "Are you available to shoot a scene for a documentary film next Thursday". The warm tones of the sultry female voice said. "Yes," was all I could come up with, while trying not to sound too desperate. "I'll give you the details later," she said, leaving me full of anticipation. I had done this twice before, so I wasn't new to the game, but each call fills you with excitement, anticipation and a lot of nervousness.

I had just come out of a different kind of relationship, a long term one. The Ten Minute Play Festival and I had been together for over nine months. I remember the energy it had at the beginning, when all things were possible. The relationship grew and changed over those nine months. It became a safe place to play and explore. I had really invested a lot of myself in it, but now it was over. I was lonely and the documentary was calling.

I got an SMS on Thursday morning saying our date had been pushed back to Friday. I was not sure why, but of course, as an insecure actor, it must have been something I said or didn't say. Had I sounded too desperate? Nothing to do but wait another day.

Friday came at last, I had to be in Echternach at 7:50 in the morning. I didn't have to worry about how I looked, they would take care of all that. By 8:00 most of my hair was on the floor of the makeup trailer. I had learned that I was to play an American Lieutenant in 1944 and that I had a paragraph of lines to memorize.

I was then stripped down and my clothes were replaced with clothes that smelled like my grandfather's basement. All old military stuff has the same smell. Turns out I had received a battlefield promotion to Captain.

I was left to myself for about 45 minutes while I went over and over my new lines. It was going so fast, there was no time for growth or reflection, for finding just the right intention. They came in and said "OK lets go to the set".

The set was in a small church just outside Echternach. Lots of the pews had been moved outside to make room for the camera equipment. My job was to stand in front of the soldiers and give my speech while the camera panned from one side of the room to the other. For the first rehearsal I was crap. I had never said the lines above a whisper, they all seemed to want to come out at the same time and in random order. The director, Andy Bausch, came up and reassured me that the text was not so important. He planned to over-dub my speech with the interview of the real guy, so my lines would not really be

heard. It was the visual aspect that was important. This seemed to help, the next rehearsal was better. I think we rehearsed it about four or five times in all, before the first attempt at actually filming it.

Each take got better and better. It was amazing to me how fast it could come together. Just ten minutes ago I couldn't get the words to come out of my mouth and now I was commanding troops like General Patton. And just as I was feeling really good about what I was doing and saying, I heard "Great, that's a wrap!" and everyone started taking apart cameras and lights, the sound guy took away my mic, the props guy took away my pistol. At least they didn't rip the clothes off my back right then and there. The scene was over, the director had gotten what he wanted.

Suddenly, the contrast between theatre and film was quite clear. Theatre is a long term relationship. Film, at least in the case of a small part, is a one night stand.

So, the question remains, "Would I do it again?"

"Yes," is all I can come up with, while trying not to sound too desperate.

If you would like to have your own 'one night stand' <http://www.filmreakter.lu> has started a database for actors and extras, who would like to work in the local film industry.

"We know from experience that English speaking actors are often desperately looked for" Govinda Van Maele from FilmReakter.

Many NWTC members are already in the database and are getting auditions for film roles. The FilmReakter database is fast becoming the 'go-to' resource for casting directors working on films in Luxembourg.

And, if you would like even more exposure, NWTC is offering it's members their very own web page to post headshots, CVs, bios, etc. see <http://www.nwtc.lu/pages/members/actor-pages.php> for more information.

Costume Workshop

Have you ever gasped in awe at the stunning costumes on a stage? Ever wondered how they're designed and made? Ever wanted to be part of the magic? Now is your chance to find out how!



On March 27th/28th, Ruth Weyman, a London theatre professional who specialises in costume design and build, will be hosting a one-day workshop in Luxembourg for members of the NWTC. Comprising an interactive lecture, design brief, build session and catwalk for friends and family, this is the perfect opportunity to learn everything you ever wanted to know about theatre costuming. This workshop is suitable for everyone, from absolute beginners who wish to put their foot in the pond, right up to those who already have plenty of costumes experience who wish to stretch their talents further.

Spaces on this unique course are limited, so if you are interested, please get in touch with Cath at proco@nwtc.lu to find out more details and book your place!



FEATS (The Festival of European Anglophone

Theatrical Societies) is an English language theatre festival that has taken place every year in late spring since 1976 and is open to drama societies from all over continental Europe. FEATS has previously been held in Antwerp, Bad Homburg, Brussels, Geneva, Hamburg, Luxembourg, Rotterdam, Stockholm and The Hague, and critics have found FEATS to be among the best organized and highest quality theatre festivals anywhere.

The four-day festival sees 12 groups performing (three one-act plays each evening) in a spirit of friendly competition. Each evening the professional adjudicator provides a public critique of what he/she has seen and, after the last play of the festival, awards various prizes, including best production, actor, actress, etc. The fun long weekend is complemented by a free Fringe festival, at which smaller productions are performed and theatre workshops are held. FEATS 2010 is hosted by [Frankfurt English Speaking Theatre FEST e.V](http://festfrankfurt.org) please visit, <http://festfrankfurt.org>.

FEATS 2010 will take place 13-16 May 2010 in Kurtheater, Bad Homburg, Germany. Please note: this is NOT the usual Whitsun weekend when FEATS is held but one week earlier and from Thursday to Sunday.

Following is the list of participating theatre groups (in no particular order):

- Geneva English Drama Society (GEDS)
- Entity Theatre Workshop, München
- New English American Theatre, Stuttgart (NEAT)
- InPlayers International Drama Group, Amsterdam
- English Comedy Club, Brussels (ECC)
- Theater de WAANzin, Gent
- Tagora, Strasbourg
- ESOC Theatre Group, Darmstadt
- British & American Theatrical Society, Antwerp (BATS)
- Combined Amateur Theatrical Society, Rheindalen (CATS)
- Irish Theatre Group, Brussels (ITG)
- New World Theatre Club, Luxembourg (NWTC)

The plays each group will perform will be announced soon.

The FEATS 2010 Fringe Festival



In addition to the competition, there will also be The Fringe Festival. It will be held in Bad Homburg from 14-16 May alongside FEATS 2010. The Fringe 2010 will run each day in the early afternoon (on Friday 14th, Saturday 15th and Sunday 16th) at the small theatre of the church hall of the St. Marien Kirche, only a short walk from the main FEATS 2010 stage at the Bad Homburg Kurtheater.

Following are a few rules for The Fringe 2010:

Any short piece (if at all possible no longer than 45 minutes) is welcome for consideration. It can be a one-act play, a play extract, a monologue, a revue, an experimental piece, performance art, a concert – in fact, anything theatrical. You decide! It can be light, funny, serious, controversial, or anything in between.

Another option is a workshop on any aspect of staging a play, from writing, directing, or choreography to designing or managing a show. The more diverse the material, the more interesting the program will be.

Entry to The Fringe 2010 is not restricted to the FEATS community. More than one entry is also acceptable. The final line-up will be decided only on the basis of forming a varied but balanced program, within the time available.

Submissions entries are due no later than **1 March 2010**. Please email Antonial Kitzel at akitzel@gmail.com if you are interested in participating in The FEATS 2010 Fringe Festival.

In Memoriam: Luce Botte

Luce Botte, known to many in Luxembourg for her enthusiasm for life as well as being a creative and charismatic teacher, performance artist and writer, passed away in Florence, Italy the weekend of January 16th after a long struggle with cancer. She is mourned by her husband Maurizio Castaldi in Italy, her two sisters in the United States and her many friends here in Luxembourg.

She leant her talents and encouragement to New World Theatre Club and she will be sorely missed by all those whose lives she touched, if only for a brief moment.

For more information, contact Deborah Anderson, deborah.lux@gmail.com



Luce in *ArtEcho II* in Chateau de Clervaux *Family of Man* Exhibition – (top *Genesis*, bottom *Carrying* with eager an eager participant)



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

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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 March/April issue: March 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.