



Lazy crazy hair connection,

une jolie surprise vous attend

Quinzaine de la coiffure jeune

Jean DALEIDEN

63, Grand-rue, Luxembourg
Tél. 2 23 28

FOR PROFESSIONAL ADVICE

on US and Canadian equities
Stock and Index options
US and Eurobond markets
financial futures
currency and other futures
precious metals
US Real Estate



Merrill Lynch

EUROPE S.A. (LUXEMBOURG BRANCH)

33, boulevard du Prince Henri — L-1724 Luxembourg
Telephone 47 48 56 — Telex 1380 — R.C.B 12.225

THE NEW WORLD THEATRE CLUB presents



FEATS

9th Festival of European Anglophone Theatrical Societies

Municipal Theatre, Luxembourg – 24th, 25th, 26th & 27th May 1985

PATRONS OF THE FESTIVAL : PIERRE WERNER AND ROBERT KRIEPS



I congratulate the New World Theatre Club for its initiative in once more organising the FEATS Festival in Luxembourg, and I welcome all the participants from abroad. The Festival is a fine example of healthy, progressive competition in the cultural field. It can and should enhance the talents of all those performing and enable us all to appreciate the quality of the plays being shown.

At the same time, FEATS gives lovers of the English language and literature in Luxembourg a much-appreciated opportunity to acquire fuller insight into anglophone dramatic art, both classical and modern.

I wish the Festival every success.

Pierre Werner
Honorary President

For many years, the New World Theatre Club has, almost singlehandedly, kept the fires of English and American drama burning in Luxembourg. For this achievement they won the gratitude of our English-speaking community and of many Luxembourg theatre lovers who are eagerly looking forward to their productions.

The actors of the NWTTC have participated several times in the Festival of European Anglophone Theatrical Societies and have come home, wreathed with well-deserved laurels. This time they are playing host to their colleagues from abroad, and I am sure that they are also experts in this field.

As patron of this year's FEATS Festival, I take pleasure in welcoming most cordially all the participants here in Luxembourg. I hope their stay will be a pleasant and rewarding one. As Minister of Culture I am delighted that the Luxembourg audience is given the opportunity to experience in a short span of time a rich and stimulating variety of plays, performed by many interesting companies. This is a rare treat indeed, and I am convinced our theatre fans will appreciate it.

A hearty welcome to everybody and let the show begin!

de
RK



Publicity Sponsor – Banque Internationale à Luxembourg

ACKNOWLEDGEMENTS – We would like to thank the following: Mr. Norbert Berg, Mr. Bruck, the Collège Echevinale de la Ville de Luxembourg, The Director and Staff of the Municipal Theatre, Mr. Josy Greisen, the Holiday Inn, Gast Waltzing and "Atmosphere".

Original poster design by Pierre Dillenbourg.

FEATS '85

The Ninth Annual Festival of European Theatrical Societies

Feats originated in a two-day drama festival organised by the Anglo-American Theatre Group of The Hague as part of the British Week in Rotterdam in 1976. The Festival assumed its present title in 1978, when, with the British American Theatre Society of Antwerp as hosts, it ran to seven plays over three evenings. It was becoming clear that FEATS would grow and stretch resources, and that to rotate the Festival among the well-placed major cities of the Benelux would widen its horizons. Brussels and Luxembourg were the next hosts. In 1980 a Steering Committee was formed by the four Benelux groups: AATG, BATS, the English Comedy Club of Brussels and the New World Theatre Club. The Festival now runs under the guiding hand of that Committee, with an Organising Committee formed each year to take charge of FEATS itself. The founders agree to host FEATS in rotation, in the event that no other suitable hosts present themselves.

Invitations go out to more than forty drama groups all over Europe, as far afield as Stockholm and Florence, and the Festival is now firmly established as a four-day, twelve-play event. This unfortunately necessitates the selection of groups by ballot, but the constraints of amateur theatre – not the least the time factor – rule out a longer festival, attractive though the idea might be. This year, for the first time, the winners of FEATS will qualify automatically as candidates for participation in the British All Winners Invitation Festival, to be held in Felixstowe in July.

For those of the audience who may be unfamiliar with drama festivals, we should like to point out that the productions you will see must comply with strict rules. The piece must last not less than 25 minutes and not more than 45 minutes: after that, a rising scale of penalty points automatically applies, and an overrun of more than 5 minutes results in disqualification. Each group is allowed 10 minutes to set its play and 5 minutes to strike the set after the performance. A two-hour period of 'stage time' is allotted during the day preceding the performance, during which the group must set its lights, practise its setting and striking routines and run its dress rehearsal.

The term 'adjudicator' lacks a true equivalent, at least in French or German: the entries are appraised, not by a panel, but by one highly experienced professional, who each night, after a brief third interval, will offer a critique of the evening's performances, commenting on all aspects, pointing out merits and demerits alike. At the end of the Festival, he will offer a final appraisal and announce his decision as to the best productions, the best actor and actress and the various technical and other awards. The prize-giving ceremony will conclude FEATS '85.

There will be an intermission of twenty minutes between each play and a short break after the third play, before the adjudication, when the audience is asked to remain seated.

THE USE OF FLASH EQUIPMENT IN THE AUDITORIUM IS NOT PERMITTED; OTHER DISTRACTIONS – ESPECIALLY THE SOUND OF MOTOR-DRIVE CAMERAS AND 'BLEEP' WATCHES – ARE BOTH UNKIND TO THE PERFORMERS AND UNSETTLING TO OTHER MEMBERS OF THE AUDIENCE. PLEASE BEAR THIS IN MIND.

ORDER OF PERFORMANCE

Friday, 24th May

The American Theatre Company, Brussels
'TENNESSEE' by Romulus Linney

New World Theatre Club, Luxembourg
'THE MAN OF DESTINY' by George Bernard Shaw

Frankfurt English Speaking Theatre, Frankfurt
'BETWEEN MOUTHFULS' by Alan Ayckbourn

Saturday, 25th May

Copenhagen Theatre Circle, Copenhagen
'FANDO AND LIS' by Fernando Arrabal

Ariel Theatre Guild, Mönchengladbach
'THE CAGEBIRDS' by David Campton

ESTEC International Theatre, Noordwijk, Netherlands
'THE DEAR DEPARTED' by Stanley Houghton

Sunday, 26th May

The Hamburg Players, Hamburg
'A SEPARATE PEACE' by Tom Stoppard

The Braunschweig Players, Braunschweig
'THE GREAT TIMES CROSSWORD CONSPIRACY'
by Ken Whitmore

British American Theatre Society (BATS), Antwerp
'PLAY IT AGAIN, SAM' by Woody Allen

Monday, 27th May

English Comedy Club, Brussels
'ACT WITHOUT WORDS' by Samuel Beckett

Gütersloh Theatre Workshop, Gütersloh
'BETWEEN MOUTHFULS' by Alan Ayckbourn

The INPLAYERS, Amsterdam
'AFTER THE FACT' by Fred Bare

FEATS '85 Steering Committee

Keith Bayross, Chairman (Anglo-American Theatre Group, The Hague)
Graham Fairfax-Jones (New World Theatre Club, Luxembourg)
Nicky Harrison (English Comedy Club, Brussels)
Dermod O'Reilly (British American Theatre Society, Antwerp)

FEATS '85 Organising Committee

| | |
|------------------------------|----------------------|
| Chairman | Graham Fairfax-Jones |
| | Lyn Ashman |
| Production Planning | Chris Bearne |
| Publicity & Public Relations | Wendy Dunning |
| Secretary | Irene Lowy |
| Treasurer | Ian Packer |

FEATS '85 Production Staff

| | | | |
|-------------------------|-------------------------|----------------|-------------------|
| Theatre Stage Manager | Jean Krippeler | Front of House | Pen Turner |
| Festival Manager | Graham Fairfax-Jones | | Lisa Crosbie |
| | Chris Bearne | | Louise Curwen |
| Technical Director | Richard Lloyd | | Rosalind Fenton |
| Timekeepers | Pete Mitchell | | Lorraine French |
| | Jim Ashton | | Pat Jackson |
| Lighting & Sound | Solveig Glass | | David Rice |
| Assistant Stage Manager | Wendy Dunning | | Jane Wolstencroft |
| Box Office | Barb Buchanan | | Mike Wolstencroft |
| | Muriel Crosbie | Hospitality | Margaret Love |
| | Laine Jacob | | Frances Cooper |
| | Ebba Lamoureux | | Hilary Dawson |
| | Pia Shapiro | | Roxy Deltgen |
| | Linda Woodhall | | Sharry Elliot |
| Publicity | Lyn Ashman | | Bonnie Ham |
| | Matthew Ashman | | Rosemary James |
| | Gavin Collier | | Angela Lauder |
| | Pierre Dillenburg | | Arlena Nys |
| | Fiona Dunning | | Ann Overstall |
| | Anthony Lloyd | | Gina Packer |
| | Gloria Quinlan | | Jeanne Senninger |
| | Margaret Waltzing-Parke | | Pamela Stewart |
| Programme | Pauline Lloyd | | Sheila Tesch |
| | | | Helene Weaver |
| | | | Fay Wolstencroft |

MICHAEL DEACON

MICHAEL DEACON is an actor and director who has appeared in theatre all over Britain, including the Edinburgh Festival, where he was directed by Sir Tyrone Guthrie in 'The Three Estates', the Bristol Old Vic, Birmingham Repertory, the Open Air Theatre Regent's Park, the Greenwich Theatre and in the West End where he has appeared most recently playing 'Jamie', in the acclaimed revival of Eugene O'Neill's play 'Long Day's Journey Into Night'. He has made many television appearances and acted in the cinema directed by John Schlesinger. He has worked extensively for the BBC Drama Repertory Company, has written for BBC School Programmes, inaugurated and performed poetry and drama programmes for educationally deprived children in London's East End and formed his own company, 'Rhyme and Reason', which tours extensively in Europe presenting works to schools and theatres, for which he both acts and directs. In the last few months he has presented two special programmes of one act plays, one in Munich and just recently this month (April/May) in Sweden. He is drama tutor for the British Theatre Association.

FEATS - AWARDS AND PREVIOUS WINNERS

PRODUCTION AWARDS

PHILLIPS CUP (1st)

1976 ECC, Brussels
 1978 ECC, Brussels
 1979 NWTC, Luxembourg
 1980 Kent Players
 1981 ECC, Brussels
 1982 LEST, Leiden
 1983 GEDS, Geneva
 1984 NWTC, Luxembourg
 1985 ECC Brussels

LUXEMBOURG CUP (2nd)

1980 ECC, Brussels
 1981 Kent Players
 1982 ATC, Brussels,
 DGM, Monaco*
 1983 AATG, The Hague
 1984 ATC, Brussels
 1985 BATS Antwerp

R.A.M.D. AWARD (3rd)

1983 BATS, Antwerp
 1984 Gütersloh Theatre
 Workshop
 1985 NWTC Luxembourg

ACTING AWARDS

BEST ACTOR

1979 Joe Moss, ATC, Brussels
 1980 Danny Strike, Kent Players
 1981 Peter Lourens and Rick
 van Vliet, LEST, Leiden
 1982 Jon van Eerd, Leiden
 1983 Richard Inkleton, Geneva
 1984 David Greenfield,
 GTW, Gütersloh
 1985 Robert Ronse NWTC Luxembourg

BEST ACTRESS

1979 Roz Jones, Highbury
 1980 Paula Swepston, Geneva
 1981 Susan Blackwell, ECC, Brussels
 1982 Anne Fafoutakis, Monaco
 1983 Doris Biles, Geneva
 1984 Gwen Kingsmill, BATS, Antwerp
 1985 Sally Boyle ATC Brussels

TECHNICAL AWARDS

GRAND DUCHY CUP for best set

1980 Kent Players
 1981 Kent Players
 1982 ECC, Brussels
 1983 BATS, Antwerp
 1984 Ariel Theatre
 Guild,
 Mönchengladbach
 1985 BATS Antwerp

MARCEL HUHNS MEMORIAL for stage management

1983 BATS, Antwerp
 1984 ATC, Brussels
 1985 Hamburg Players

ANTHONY CORNISH DISCRETIONARY AWARD

1980 Allan Roach,
 Kent Players
 1981 Stage crew, AATG,
 The Hague
 1982 ATC, Brussels*
 1983 Bob Smith,
 Laarbruch
 1984 BATS, Antwerp
 1985 Braunschweig

WRITING AWARD

VERULAM AWARD for best original script**

1983 not awarded
 1984 Vincent Eaton,
 ATC, Brussels
 1985 IN-Players
Amsterdam

* ATC Brussels and the Drama Group of Monaco were found equal runners-up by the adjudicator, who decided to confer his own discretionary award, there being no third place trophy at that time.

** This script award is for the best original script, with the proviso that the FEATS production is the original production (not necessarily the first performance). The award is conferred at the adjudicator's discretion, and will not automatically be given to a single original script in any given Festival.

Michael Deacon champagne:

Best supporting actor: Les Roberts Frankfurt
English Speaking Theatre
actress: Jennifer Lees
ATC Brussels

Friday, May 24th

The American Theatre Company, Brussels, Belgium

Tennessee

by Romulus Linney

directed by Margaret Gardiner

Cast

| | |
|-------------------|-----------------|
| Hershel | Bob Kirkland |
| Mary, his wife | Jennifer Lees |
| Cardell, his son | Alex Kuli |
| The Old Woman | Sally Boyle |
| Griswold Plankman | Brad Bray |
| Neighbor | Maura McDonnell |

Production Staff

| | |
|---------------|--|
| Stage Manager | Lynn DeLay Ron Gardiner |
| Props | Isobel Maltby Bob Steen Tim de Nordwall Trevor Nolton Polli Kaminski |

The Play

Into the lives of an Appalachian farm family in the 1870's walks a mysterious Old Woman with a strange tale to tell. A comedy drama, the play's humour flows from the spirit and individuality of mountain people. Though simply styled in the mode of storytelling, time and place may not be quite what they seem, and the play a bit more than its story.

The Company

The American Theatre Company of Brussels has been performing for English-speaking audiences in Brussels for sixteen years. With participants of many nationalities, the group focuses on bringing American plays to the Brussels stage. Currently, the ATC has three major productions each season (1984-85: 'Death of a Salesman', 'Crimes of the Heart', 'Arsenic and Old Lace'.) Its Cafe Theatre, at least three times a year, encourages the development of new acting and directing talent as well as offering a forum for informal and sometimes experimental theatre. The ATC has participated in at least four FEATS. In 1982 with its excerpt from 'A View from the Bridge', it tied for second place overall. Last year, the ATC again took second place overall with an original script, 'Stay'.

Friday, May 24th

The New World Theatre Club, Luxembourg

The Man of Destiny

by George Bernard Shaw

directed by Peter Carr-North

Cast

| | |
|--------------|------------------|
| Napoleon | Robert Rowe |
| Giuseppe | Leslie Woodhall |
| Lieutenant | David Buckley |
| Strange Lady | Clíodhna Dempsey |

Production Staff

| | |
|---------------|---|
| Designer | Jane Carter (courtesy of 'Pirate Productions') |
| Stage Manager | Liz Carr-North |
| Construction | Roger & Ruth Manning |
| Sound | Bill Bray |
| Lighting | Alan Carlisle |
| Make-up | Geraldine Ashton |
| Hair | Pat Chambers |
| Wardrobe | Lone Crotty |
| Crew | Andy Goudekert Marcus Bray |

The Play

The twelfth of May, 1776 at a little inn in north Italy at Tavazzano on the road from Lodi to Milan. Two days before, the young General Bonaparte has attacked and beaten the Austrians at the bridge at Lodi. A French Lieutenant is expected bearing dispatches but a strange lady enters the scene and alters the turn of events.

The Company

Founded in 1968, the New World Theatre Club has a membership nearing 150, largely Anglo-American but with a significant minority of Luxembourgers and other nationalities playing a very active part. The N.W.T.C. generally performs 3 plays a year and organises a growing programme of workshops (professional and home – grown), playreadings, and a touring production developed specially for local schools. This year the N.W.T.C. has brought to Luxembourg productions from Cambridge University and the Edinburgh Festival.

The N.W.T.C. is delighted to be hosting FEATS for the second time, and wishes you an enjoyable and rewarding festival.

Friday, May 24th

Frankfurt English Speaking Theatre, Frankfurt, Germany

Between Mouthfuls

by Alan Ayckbourn

directed by Harry Bonning

Cast

| | |
|------------|------------------|
| Mrs Pearce | Jutta Garratt |
| Polly | Julie Regenbogen |
| Martin | David Wynn |
| Mr Pearce | Harry Bonning |
| Waiter | Les Roberts |

Production Staff

| | |
|----------|----------------|
| | John Lindsey |
| | Trevor Tindale |
| | Wendy Pratt |
| | Pat Lindsey |
| | Maureen Quinn |
| Lighting | Eric Baber |
| Make-up | L. Schultz |

The Play

Whilst Martin was engaged in great management decisions, Polly, his wife, tried to amuse herself, by secretly going away on holiday with his boss. To celebrate her return, Martin takes her to dinner but, in the same restaurant, his boss, Mr. Pearce together with Mrs. Pearce is also eating. At Polly's insistence, they ignore Mr. & Mrs. Pearce and sit on their own. Martin infuriates Polly so much with his self-centred conversation that she informs him of her holiday with his boss. His reaction annoys her so much that she leaves the restaurant.

At the same time Mrs. Pearce, who knows her husband very well, accuses him of having had an affair whilst on holiday. Although he denies the accusation, she does not believe him and also leaves the restaurant.

On leaving his table, Martin bumps into his boss. Showing his true character, Martin allows his boss to pay for his and Polly's meal and to invite him to partake of a friendly brandy with him.

The Company

The origins of F.E.S.T. go back to 1975. As the number of English-speaking people in the Frankfurt area grew during the 1970's they formed their own social clubs and organisations. One of these, the British Women's Club of the Taunus, arranged regular 'Pub Nights' — a social evening aimed at creating the atmosphere of a traditional British pub — and it was there that the idea of F.E.S.T. was first conceived. From people just getting up to 'do a turn', that is, sing a song or tell some jokes, enough talent was available to produce a Music Hall. The first such Music Hall, in 1976, was such a success that regularly staged productions were considered, and the British Women's Club helped to produce 'Cinderella' at the Frankfurt International School in early 1977.

That too was so popular that shortly afterwards, an amateur dramatic society was formed. With an initial membership of 50, F.E.S.T. put on its first production: 'Dick Whittington' — in February 1978. Since then, our membership has grown to over 120, and we aim for an annual production of two plays, a cabaret or music hall, and a pantomime. Our membership includes German and Americans, and we are pleased that about 70% of our audiences are German.

In 1981, F.E.S.T. became an 'Eingetragener Verein' — a German-registered organisation — and we are happy to have the Kronberg Stadthalle for most of our productions.

Saturday, May 25th

Copenhagen Theatre Circle, Copenhagen, Denmark

Fando and Lis

by Fernando Arrabal

directed by Lone Sander Klan

Cast

| | |
|--------|----------------------------|
| Fando | David Eastman |
| Lis | Eira Pryce |
| Namur | Christopher John A. Wilkes |
| Mitaro | Frank Theakston |
| Toso | Peter Klok |

Production Staff

| | |
|------------|--|
| Set Design | Lone Sander Klan |
| Crew | Claire Clausen Philip Glazer Ingrid Krøyer Lone Sander Klan |

The Play

Fando and Lis is a play of love and bondage with extremes of humour and cruelty. It is about human relationships between lovers as well as between society and man. It is a symbolic poem about man's travels on earth towards the goal he never reaches, here called Tar.

The Company

Copenhagen Theatre Circle is now enjoying its 15th season of providing theatre in English to the people of Copenhagen, having been founded in 1968 by a group of English speaking enthusiasts – British, American and Danish. The present membership is about one hundred. The Copenhagen Theatre Circle stages three or four productions each season, together with playreadings, workshops and social activities for its members.

Saturday, May 25th

Ariel Theatre Guild, Mönchengladbach, Germany

The Cagebirds

by David Campton

directed by Pam Boxx

Cast

| | |
|-------------------------|----------------|
| The Long-Tongued Gossip | Lee Morgan |
| The Mirror-Eyed Gazer | Joan Armstrong |
| The Medicated Gloom | Des Forshaw |
| The Regular Thump | Richard Hannay |
| The Constant Twitting | Michael Dellow |
| The Great Guzzler | Ginney Crosbie |
| The Wild One | Julie Ham |
| The Mistress | Pam Boxx |

Production Staff

| | |
|--------|---|
| Prompt | Annabel Lewis-Bowen |
| Crew | Alan Boxx Paul Woltz Frank Franklin |

The Play

In this allegorical play six birds live in a cage, each totally absorbed in their own particular characteristics. When the Wild One is introduced into their midst by the Mistress in charge of them she endeavours to persuade them to break out from their self-imposed dependence and imprisonment into the wider world outside but her efforts result only in her own destruction at their hands.

The Company

The Ariel Theatre Guild is the Royal Air Force drama group in Rheindahlen, Mönchengladbach, North Rhine, Westphalia. Although supported by the R.A.F., it also draws a wide range of members of all ages from the Army and civilian units in the area. Despite duties and sudden postings, Ariel manages to produce a varied programme of plays, a summer show and a bi annual pantomime.

Saturday, May 25th

Estec International Theatre, Noordwijk, Netherlands

The Dear Departed

by Stanley Houghton

directed by Norman Longdon

Cast

| | |
|-----------------------|------------------|
| Victoria | Miranda Whitcomb |
| Mrs. Amelia Slater | Loretta Whitcomb |
| Mr. Henry Slater | David Eaton |
| Mrs. Elizabeth Jordan | Karen Houlberg |
| Mr. Ben Jordan | Michael Judd |
| Able | Wolf Siemrs |

Production Staff

| | |
|----------------------|-----------------|
| Stage Manager/Lights | Derick Wilson |
| Sound | David Hardy |
| Set | Albert Connolly |
| Props | Jan Simms |

The Play

The Dear Departed' was Stanley Houghton's first one-act play, written in 1908, and is particularly known as a 'break-away' point from the melodramatic writing of the late nineteenth century. For the first time people were portrayed in an everyday situation: Grandfather is dead, and the far-from-pleasant daughters are quarrelling about the division of the spoils. Houghton observes greed in action, and equally enjoys the twists and turns of fate which befall the daughters and their families.

The Company

The European Space Agency's major scientific and technical centre is in Noordwijk, the Netherlands. The staff come from 17 countries and English is the main working language and the main social language. The Estec International Theatre, drawn from the staff and their families, performs, normally, two productions a year, of which one is a Victorian evening with melodramas interspersed with songs, and the audience, also dressed for the part, eating a Victorian supper and joining in. It is normal for three or four nationalities to be represented and the audiences quickly accept the variety of accents. In 'The Dear Departed' the cast comes from England, Germany and Denmark.

Sunday, May 26th

The Hamburg Players e.V. Hamburg, West Germany

A Separate Peace

by Tom Stoppard

directed by Marion McAlpine

Cast

| | |
|---------------------|-------------------|
| John Brown | Peter Bigglestone |
| Nurse | Cathy Hall |
| Doctor | Mark Lyndon |
| Nurse Maggie Coates | Jacqui Caesar |
| Matron | Sally Kühl |
| Nurse Jones | Cathy Hall |

Production Staff

| | |
|----------------------|------------------|
| Production Assistant | Barbara Day |
| Stage Manager | Thomas Erbe |
| Assisted by | Peter Hall |
| | Barbara Day |
| | Alison Cropley |
| | Sharron Hollings |
| Properties | Sharron Hollings |
| | Barbara Day |
| Lighting | Christine Turner |
| Sound | Thomas Erbe |

The Play

The action takes place in the reception office and a ward in a private nursing home. Time — the present.

The staff of this expensive nursing home are puzzled by Mr. Brown, who arrives in the middle of the night, apparently in no need of treatment, requesting a room and treating the place as if it were a hotel. He is installed, but the doctor makes numerous enquiries on the telephone to try to identify him. Brown spends most of his time painting a vast mural over his ward, and meets all enquiries with pleasant but impenetrable courtesy. Only Nurse Maggie seems able to make any sort of contact with him. 'Trouble is', he says when at last he leaves, 'I've always been so well. If I'd been sick I would have been all right.'

The Company

In the spring of 1965, a few American and British residents of Hamburg, including Peter Bigglestone, the present Honorary President of the Hamburg Players, decided to put on a theatrical entertainment in English to raise money for charity. After a great success, a suitable theatre was found, the Theater an der Marschnerstraße, and the Hamburg Players became firmly established. Therefore, Hamburg was being given the opportunity to see many interesting plays, for the first time, performed in English. As many residents of the city have a good command of English, Hamburg Players quickly found that up to 80% of their audiences were German and succeeded in building up a tremendous following. The group stages 3 productions in the season with 10 performances of each play. Over the years, a wide range of plays has been presented by an ever-changing parade of players.

Sunday, May 26th

The Braunschweig Players, Braunschweig, Germany

The Great Times Crossword Conspiracy

by Ken Whitmore

directed by Leslie Carnegie and Ann McGlashan

Cast

| | |
|----------------------|------------------|
| Paper Boy | Philip Grözinger |
| Mr. Contrabine | Arnim Mennecke |
| Jim Fickling | Peter Savic |
| Mrs. Fickling | Delia Partridge |
| Miss Birdsong | Sonja Nealon |
| Mr. Sparkle | Leslie Carnegie |
| Man in pub and train | Nigel Howat |
| People in train | Grania Grözinger |
| | Robert Grözinger |
| | Heidelore Hohls |
| | Lynda Johnson |

Production Staff

| | |
|------------|-----------------|
| Lighting | Michael Howat |
| Stage Crew | Heiko Nealon |
| | Diana Savic |
| | Patti Werner |
| | Veronika Werner |

The Play

The young northerner Jim Fickling is surprised on his first day at his new job in London to discover that one of his colleagues, Mr. Contrabine, apparently does nothing but solve the 'Times' crossword puzzle. Not only that, but the secretary, Miss Birdsong, and the boss, Mr. Sparkle, support Mr. Contrabine in every way, and when Jim disturbs Mr. Contrabine's 'work' he is threatened with dismissal. Miss Birdsong angrily explains the reason for the 'conspiracy' and Jim is very downcast. However, with the help of his mother, Jim finds an answer to all his problems.

Originally written for radio, this play was adapted for the stage by the Braunschweig Players.

The Company

The Braunschweig Players, founded in 1975, is an Anglo-German group. Based in Brunswick, on the eastern edge of West Germany, the group produces two plays a year which it also takes to several nearby towns. Audiences are drawn largely from schools. Still without a permanent home, with nowhere to store scenery and nothing to transport it with, we nevertheless manage to continue presenting English plays. Conditions are unlikely to get better and we'd rather have 'minimal theatre' than nothing.

Sunday, May 26th
British American Theatre Society (Bats), Antwerp, Belgium
Play It Again, Sam

by Woody Allen

directed by Liz Van Dessel

Cast

| | |
|-------------------|------------------|
| Allan Felix | Tony Stephens |
| Nancy | Ruth England |
| Bogey | Tony Goldsack |
| Linda Christie | Fay Glasgow |
| Dick Christie | Mike Davis |
| Gina | Betty Verhelst |
| Vanessa | Jill Pidgeon |
| Intellectual Girl | Kathleen Van Hul |
| Barbara | Eliane Arquin |
| Sam | Tom Restieaux |

Production Staff

| | |
|---------------------------|-------------------|
| Assistant to the Director | Rosemary Watson |
| Stage Manager | Vivi Roche |
| Design and Decors | Kris van't Hof |
| Construction Manager | David Heather |
| Technical Manager | John Algar |
| Lights | Brian Rayner |
| Sound | Brian Edwards |
| Props | June Franzen |
| | Dennis Franzen |
| Costumes | Marise Michielsen |
| Make-up | Betty Verhelst |
| Follow-Spots | Brian Geere |
| | Hilde De Roover |
| Workshop Crew | Fiona Dunnachie |
| | George Glasgow |
| | Dermod O'Reilly |
| | Ian Pidgeon |
| Stage Crew | John Algar |
| | Dermod O'Reilly |
| | Ian Pidgeon |
| | Kris van't Hof |
| | Vivi Roche |

The Play

Allan Felix is a successful reviewer and film critic for a popular movie magazine. The fly in his particular ointment is a massive inferiority complex in regard to the opposite sex, aggravated when his wife walks out on him.

Not a subject for a romantic comedy you might suppose, but then you have not reckoned with Humphrey Bogart, Allan's alter-ego, mentor and adviser in matters of the heart.

The Company

Bats was founded in 1956 to present plays in the English language to an Antwerp audience. Four productions are mounted during the season, including a lavish pantomime. A lively social life centres around the clubhouse, 'The Belfry', a converted piano warehouse. Meticulously rehearsed entertainment is frequently presented at the monthly open evening. Theatre workshops, under professional direction, are encouraged and regular play readings attract the enthusiast. Membership includes many Belgians, who find the Society a useful place to perfect their English.

Monday, May 27th

English Comedy Club, Brussels, Belgium

Act Without Words

by Samuel Beckett

directed by Johan De Rycker

Cast

The actor Adam Brown
assisted by Cherry Cabban
Linda Hockley
Tim Mawson
Sue Rew
Lynn Wainwright
Piano Barry Cusack

Production Staff

Lighting Dot Sutherland
Production Assistant Lin Mercer
Stage Manager Chris Eicher
Costumes Liz Eicher
Make-up Moragh Robson
Backstage Crew David Robson
Bob Steen
Jane McGlasson
Chris Hart

The Play

A man gets thrown on stage.
Imagine the stage to be a desert.
(An urban, surrealist desert).

5 Demigods will now start their
cruel game, suggesting relief without
delivering it to him.

When their game is up, i.e. the
'Dei ex machina', gone, he is left to
his own resources... help yourself?
So help you...

The Company

Formally founded in 1909, the origins of the English Comedy Club stretch back as far as the Duke of Wellington's notable out-of-town production at Waterloo in 1815, following which there was a dramatic presentation in aid of those wounded in the battle. The English Comedy Club has been involved with FEATS since its inception and hosted the 1979 and 1984 Festivals.

Monday, May 27th

Gütersloh Theatre Workshop, Gütersloh, Germany

Between Mouthfuls

by Alan Ayckbourn

directed and produced by Helen Halligan

Cast

| | |
|-------------|------------------|
| Waiter | Chris Crocker |
| Pearce | David Greenfield |
| Mrs. Pearce | Sian Clark-Darby |
| Martin | Vince Pagent |
| Polly | Sheila Johns |

Production Staff

| | |
|---------------|-----------------------------------|
| Stage Manager | John Guthrie |
| Stage Crew | John Morris Joe Egerton |
| Prompt | Margaret Wooton |
| Props | Sheila Orr Angela Barroncliffe |

The Play

Martin and Polly find themselves dining in the same restaurant as Martin's boss and his wife, much to Polly's discomfort. The reason for this is soon revealed as the waiter eavesdrops on some rather interesting developments at both tables.

Gütersloh Theatre Workshop was formed in 1981. Its membership of approximately 30 is drawn from the service and civilian community in the Gütersloh area. Each year the club produces a pantomime and enters the British Forces Germany Drama Festival. We also hope to host the next B.F.G. Coarse Acting Festival sometime in June. This is our third appearance at FEATS.

Monday, May 27th

The InPlayers, Amsterdam, Netherlands

a collective production

After the Fact

by Fred Bare

The Players

Kor Boots
Bernard Homans
Stuart Idell
Jen Manders
Marie-Anne van Manen
Harry Postema
Michael O'Riordan
John Strange

Production Staff

Crew Fred Bare
Lesley Davies
Peter Hopwood
Bart Janssen
Lorry Lepaule
Kris Notebaart

With thanks to Henny Zos

The Play

Reality is a human construct. The natural and social world does not consist of objects, forces or events which exist independently of the observer in a state where their identity and characteristics are intrinsic to their nature and self-evident.' (John Hartley 1982)

'Accordingly, the relationship between observer and observed achieves a kind of primacy. It becomes the only thing that can be observed. Moreover, the principle involved must invest the whole of reality. In consequence, the true nature of things may be said to lie not in things themselves, but in the relationships which we construct and then perceive between them'. (Terence Hawkes 1977)

In September 1984, a group of five InPlayers took these statements and set to making a play around them. They had only one principle — that all decisions should be collective. The result is 'After the Fact'.

The Company

How can you describe the InPlayers?

We put on a very wide variety of plays, about 50 over the last ten years, in many different venues throughout Amsterdam. Our membership is made up of people of all ages, backgrounds and about ten different nationalities.

Recent very successful productions include 'Passion Play', the musical 'Chicago' and two original productions.

We have participated, with varying success, in four previous FEATS festivals. (It would have been five, only we got banned once!) This is the third time we have presented an original play. Look out for us next time you're in Amsterdam. Some of what we put on is pretty awful, but on a good day we're unforgettable.

– The English Shop –

welcomes you to Luxembourg
and wishes all participants "GOOD LUCK"
Come and visit us for your
English Foods, Books and other Specialities
.... and visit our new shop in Bruxelles

19, Allée Scheffer, Limpertsberg, Luxembourg, Tel. 249 25

1384, Chaussée de Waterloo, Uccle, Bruxelles
Tel. (02) 374-9839

chris
mode

fourrures



7, rue Philippe II, 2340 Luxembourg, Tél. 47 24 45



Notre outil
de travail

Ecouter
et
entendre.

BIL: le sur-mesure bancaire

