



THE BRITISH AMERICAN THEATRICAL SOCIETY

presents

Feats '93

28, 29, 30 and 31 May 1993

**Arenberg Schouwburg
Antwerp**





THE BRITISH AMERICAN THEATRICAL SOCIETY
(in aid of the Belgian Multiple Sclerosis Society)
presents

the 17th Festival of European Anglophone Theatrical Societies

Feats '93

It gives us very great pleasure to be able to welcome you all to Antwerp in this year when it is the Cultural Capital of Europe, and in particular to the 17th Annual Festival of European Anglophone Theatrical Societies, more affectionately known as FEATS.

Some of us have been here from the beginning and know the story well; others among us are attending a FEATS festival for the very first time. FEATS first appeared in Rotterdam in 1976, when it was a two-day drama festival which formed part of British Week. The second FEATS was held here in Antwerp two years later, and shortly thereafter a Steering Committee was formed, consisting of members from BATS, the English Comedy Club of Brussels, the New World Theatre Club from Luxembourg, and The Hague's Anglo-American Theatre Group. The Festival has circulated between these four cities ever since, with a side step one year to Rheindahlen; Frankfurt (the Frankfurt English Speaking Theatre) joined the circuit in 1991.

Let us warn you now: once you have experienced FEATS, you will never get it out of your system and you will be back, whatever part of the world you have moved to. Look further on in this programme and read the page devoted to one of our two new entrants, MOSACT, and you will understand what we mean. Then turn back a page or so until you reach the Rheindahlen CATS, and there is the same surname - no coincidence. Present and past members of BATS are involved with productions being put on this weekend by the Irish Theatre Group, the Anglo-American Theatre Group, and the English Comedy Club.

We will close by wishing you all, participants and spectators alike and most particularly our two newcomers, MOSACT from Maastricht and the ESU Players of Bavaria from Munich, a happy, successful and above all enjoyable FEATS. It's curtain-up time !

Vivi Roche,
Chairman, FEATS '93

Angela Dodds
Chairman, BATS

Members of the FEATS Steering Committee

Graham Fairfax-Jones, Chairman, New World Theatre Club (NWTC), Luxembourg
Pat Arn, British American Theatrical Society (BATS), Antwerp
Tony Broscob, Anglo-American Theatre Group (AATG), The Hague
Ian Davis, English Comedy Club (ECC), Brussels
David Mark, Frankfurt English Speaking Theatre (FEST), Frankfurt

Members of the FEATS '93 Organising Committee

Chairman	Vivi Roche
Secretary	Angela Dodds
Treasurer	Magda Lockefer
Adjudicator's Liaison	Jo Royen
Stage Manager	Barry Inskip
Assistant Stage Managers	Harry Aasterud, John Cunningham & Alastair Seth
Festival Lighting Director	Bruno Boeye
Festival Sound Director	Fernand Arn, assisted by Pol Van Rymenant
Traffic Manager	Colin Howett
Security Backstage	Rosemary Watson, with Ann Carroll
Bar Managers	Bob & Chris Lagdon
Catering Manager	Jacky Howett
Artistic Coordinator	Jill Franks
Disc Jockey	Peter De Neys
Manager of the Fringe	Liz Van Dessel, with Kathleen Restieaux
Fringe Lighting	Hilde De Roover
Fringe Stage Manager	Tilly Sand
Programme, Advertising & Publicity	Angela Dodds, Nora Van Dessel & Jane Skillen
Front of House	Samantha Chambers & Fiona Tong
Telephone Reservations	Heather Bathgate & Deen Martin
Box Office & Group Reservations	Claudine Boeye
Hospitality Desk	Róisín Dore
Hospitality Assistance from:	Adam Brown, Tanya DuVall, Marise Fenlon, Carl Goes, Jo Graves, Ruth Owler, Simon Tong, Zena Waters & David Westcott
Hotel Bookings	Frank Mahieu
Hostesses :	Pat Arn, with Sandra Blackman, Linda Bouwman, Hilary Dennis, Ruth England, Tris Gilis, Kathy Heggie, Ann Hovenden, Mary Ann Marinus, Chantal Quintelier, Stefanie Sjouken & Nathalie Sloodmackers

Feats '93

FESTIVAL PROGRAMME

Arenberg Schouwburg, Arenbergstraat 28, 2000 Antwerpen
28 to 31 May 1993

Friday 28 May

The Midnight Court by Brian Merriman, The Irish Theatre Group, Brussels
After Midnight - Before Dawn by David Campton, Welton Theatre Club, Laarbruch
Who Was Hilary Maconochie? by James Saunders, The British Embassy Players, Bonn

Saturday 29 May

Ritual for Dolls by George MacEwan Green, The Stockholm Players
The Exiles by Jeffrey Grenfell-Hill, The Anglo-American Theatre Group, The Hague
Fumed Oak by Noel Coward, English Comedy Club of Brussels

Sunday 30 May

One Season's King by George MacEwan Green, Rheindahlen Combined Amateur Theatrical Society
Interior Designs by Jimmy Chinn, ESU Players of Bavaria
The Missing Links by John Antrobus, Copenhagen Theatre Circle

Monday 31 May

4 Women, InPlayers, Amsterdam
Another Moon Called Earth by Tom Stoppard, MOSACT, Maastricht
Losers by Brian Friel, Round Tower Players, Luxembourg

Smoking is not permitted in the auditorium or foyer of the theatre. For reasons of copyright and in order to prevent disturbance to both audience and actors alike, **photography** is also not permitted, whether with or without flash. Please would you ensure that your "bleeper" watches do not go off during the evening.

Access backstage is strictly limited to active members of the groups competing that evening, and to festival and theatre staff.

The **theatre bar** is open from 2 pm each day, and will remain open until midnight each evening (except Saturday). Sandwiches will be available. After midnight, you are invited to move on to the **Bullinck Gang**, Oude Beurs 33 (approximately 8-10 minutes walk from the theatre). Detailed instructions of how to reach the Bullinck Gang are available from the Hospitality Desk. Please keep your **badge** or **theatre ticket** with you if you intend to go to the Bullinck Gang - you will need one or other of these to be able to get in.

General Information

The bar in the Arenberg Theatre is open from 2 pm on Friday, Saturday, Sunday and Monday. It closes at midnight on Friday, after the second interval on Saturday, at midnight on Sunday and after the second interval on Monday. On Monday, however, it will re-open after presentation of the prizes, and will remain open until 1 am.

The bar in the Bullinck Gang (33 Oude Beurs, behind the Grote Markt) will be open from 11.30 pm onwards on Friday, Sunday and Monday evenings.

Sandwiches will be available in both locations. Drinks and sandwiches can only be purchased by using cards, available beforehand from the Hospitality Desk in the foyer of the Arenberg and at the two bars. These cards cost BEF 500 each (non-refundable), and purchases to the total value of BEF 500 can be made with each one.

Tickets for the Saturday night buffet cost BEF 850 each, and include not only the buffet, but an aperitif, the disco and music to relax to. Once again, all drinks during the evening must be purchased by using the drinks cards, which will also be available during the buffet. Tickets ordered but not yet received must be collected either from your hostess or from the Hospitality Desk, as entrance is by ticket only.

For instructions as to how to reach the Bullinck Gang and the Cultureel Centrum Ter Schelde in Linkeroever, where the buffet is being held, please contact the Hospitality Desk. This will be open from 2 pm until after the second interval on all four days of the Festival.

Fringe events start at 2.30 pm on Saturday, Sunday and Monday in the upstairs foyer in the Arenberg Theatre, and the provisional programme includes the following :

A potted Henry V - the Brussels Shakespeare Society
The Velvet Glove, from Brussels
The Butler, by Ludo Peleman and Ruth England
From Here to the Library by Jimmy Chinn - ESTEC
A Musical Entertainment, by Diane Gray and Willy Mortier
Reflections on a FEATS Weekend - Alastair White, Hamburg Players
and further sketches by Ludo Peleman

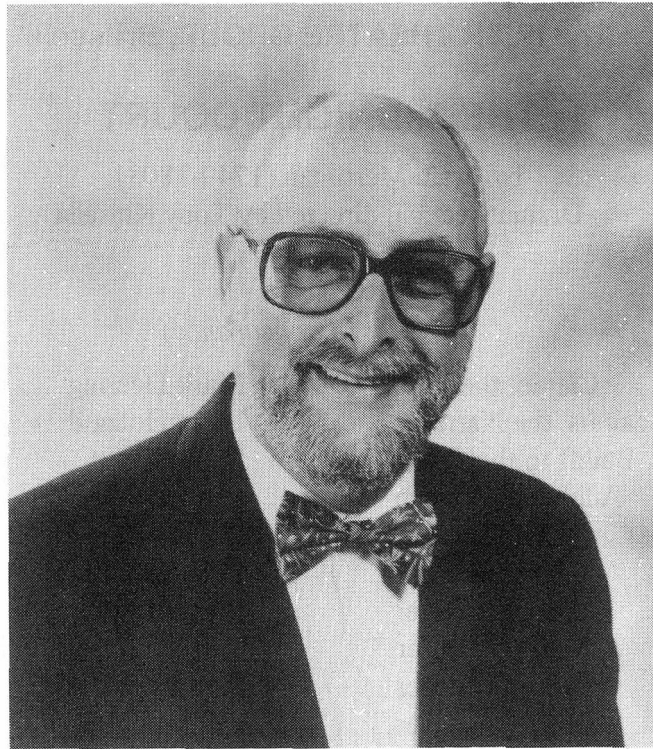
[Please note that this programme is subject to change at any time]

Other events taking place during the four days of the Festival are as follows :

Saturday	10 am	Visits to the Rubenshuis and the Cathedral, with guide	BEF 100 per person
Monday	10 am	Tour of the old City of Antwerp, with guide	BEF 50 per person

Numbers for both the above are limited, and prior booking is necessary. For more information and registration, please contact the Hospitality Desk.

Our Adjudicator - Mr Russell Whiteley, GODA



Russell Whiteley trained in Theatre Studies at Trent Park and the Rose Bruford College, holds the London University Diploma in Dramatic Art, and is an Associate of the Drama Board and of the London College of Music. As Chief Examiner in Drama and Theatre Arts for the Southern Examining Group, he gets into schools and colleges all over the British Isles to see some of the exciting work which is taking place there.

Since taking early retirement from a senior teaching post at a large comprehensive school in Yorkshire, he has been very much in demand. Over the last year he has examined and adjudicated in Europe, the Far East, Northern Ireland, the Channel Islands and at a large number of prestigious Festivals in England.

Russell also finds time to direct professionally, lecture on a freelance basis at Colleges of Higher Education, and has run a number of Drama Courses for Amateur Actors.

A former member of the Council of the Guild of Drama Adjudicators, he remains active on their behalf, having recently organised a very successful Drama Festivals Conference which involved members of GODA as well as members of the National Drama Festivals Association.



Participants are invited to "morning after the night before" de-briefing sessions on Saturday, Sunday and Monday. These will take place in the Arenberg Theatre, in the foyer on the first floor. For those performing on the Monday night, the session will take place at Russell's discretion. These informal sessions will be a forum for discussion of the comments he has made during the previous evening's adjudication.

Friday 28 May 1993

The IRISH THEATRE GROUP, Brussels

THE MIDNIGHT COURT

by Brian Merriman (1749-1803)
Dramatised and directed by Tony Kinsella

CAST

(in order of appearance)

Ciarán, the Poet	Mark Deering
Séamus, the Narrator	Brian Holland
Emer, Bailiff to the Court	Maria Knott
Ailbhe, the Queen	Clare Doyle
Úna, Accuser	Loretta Stanley
Áine, Accuser	Linda Donnelly
Cathal, Defender	Brian Hartnett
Máire, Accuser	Yvonne Byron-Smith
Liam, Defender	Simeon Holdship
Aoife, Accuser	Bronagh Hopkins
Seán, Defender	Kieran Bradley

PRODUCTION TEAM

Producer	Yvonne Noonan
Stage Manager	Bob Bender
Lighting & Sound	Niall O'Higgins
Costumes	Audrey Tumulty
Properties/Furniture	Anna McDougald
Make-up	Pat Hourican

About the Play :

Brian Merriman was the last of Ireland's Bardic Poets, and his best-known work *The Midnight Court* was written to be delivered by him as an epic poem at the end of a dinner or banquet. In the *Midnight Court*, the poet wandering abroad after an evening's carousing is "arrested" and brought before Queen Ailbhe and a jury of his (female) peers, charged both with his personal failings and those of Irishmen in general. Tony Kinsella dramatised the poem for production in Brussels in 1992, and has developed the dramatisation for FEATS '93.

About the Company :

The Irish Theatre Group (ITG) was founded in Brussels over ten years ago, and has grown to be one of the pillars of the amateur dramatic world in Europe's capital. It normally presents two mainstage productions each year, together with cafe theatre presentations, play readings, and its Annual Bloomsnight celebration of Irish literature and arts.

There will be a 20-minute interval

Friday 28 May 1993

WELTON THEATRE CLUB, Laarbruch

AFTER MIDNIGHT - BEFORE DAWN

by David Campton
directed by Larry Knowles

CAST

Old Woman	Chris Hauton
Neat Woman	Corrin Russell
Man	Steve Slater
Girl	Lisa Ashcroft
Young Girl	Marie Evans
Calm Woman	Eileen Steel

PRODUCTION TEAM

Designer & Stage Manager	Larry Knowles
Lighting	Tony Hibberd
Sound	Matt Howell
Wardrobe	Chris Lieper
Make-up	Marianne Ferguson
Prompt	Mal Steel
Stage Crew	Colin Stewart

About the Play :

Six characters are awaiting death in a prison cell, having been sentenced for witchcraft, the period being the late 1600's. Only the Calm Woman remains unmoved. On being questioned she replies that she will not hang - the Devil will look after his own. The others conclude that she is indeed a witch and beg her to tell them how they too may gain Satan's protection. Only the Girl protests, and they set on her and kill her. But the Calm Woman then informs them that she has not after all offered them any guarantee of safety. In a state of fury they set on her also - and her prophecy is fulfilled - she will not hang.

About the Company :

During the past year, the Welton Theatre club has lost a large number of experienced actors and production team, as a result of political changes in Europe. However, the show must go on and we have been fortunate to recruit new talent to the club, which has enabled us to participate in FEATS once again.

There will be a 20-minute interval

Friday 28 May 1993

The **BRITISH EMBASSY PLAYERS, Bonn**

WHO WAS HILARY MACONOCHIE ?

by James Saunders

directed by Yvonne Roche-Harth

CAST

Mrs Brute	Elspeth MacGregor
Mrs Drudge	Richard Tannenbaum
Hilda, the Maid	Katie Jordans

PRODUCTION TEAM

Stage Manager	Gill Atkinson
Lighting	Chris Taylor
Sound	John Newsome
Stage Crew	Sarah Bogusch, Jane Easton, Detlev Karsten, Margot Nisita, Kathleen Schroers
Furniture Design/Construction	Margie Cross, Detlev Karsten, Inge Frenzel, Lutz Frenzel
Costumes	Irene Nicholson
Make-up	Claudia Harris
Music Design	Karin & Peter Kraus
Prompt	Yvonne Roche-Harth

About the Play :

The play, written in the Absurdist style, takes place in Mrs Brute's house. Mrs Brute, an elderly widow, who is busy writing up her diary, makes an entry stating that she has read an 'In Memoriam' column in *The Times* with an entry, supposedly from herself, mourning the death of Hilary Maconochie, a name which means nothing to her. Can Mrs Drudge, a friend and widow who comes to tea, throw light on who Hilary Maconochie may or may not have been? Was he a friend, was he a relative, or was he Mrs Brute's husband? It's very difficult, when one has so many memories, to remember them all!

About the Company :

The British Embassy Players have been performing in Bonn for the past 13 years, and this will be their seventh performance at FEATS. The Players aim to present two major public performances each year with other activities in between, including rehearsed and unrehearsed play readings, and weekend acting/directing seminars. All surplus money is donated to charity and over the years substantial sums have benefited British, German and American causes.

The audience is kindly requested to remain seated until the adjudication is over.

Saturday 29 May 1993

The STOCKHOLM PLAYERS

RITUAL FOR DOLLS

by George MacEwan Green
directed by Don Luscombe

CAST

Arabella	Martha Sterne
Bravo	Nigel Harvey
Golly	Alan Davidson
Jo-Jo	Alicia Hall

PRODUCTION TEAM

Stage Manager	Pervin Larsson
Lighting	Ashley Salisbury
Sound	Tone Bårdsen
Costumes	Lisa Lappalainen & Pervin Larsson
Make-up	Caroline Freeman
Set	Ulf Söderlind & Vernon Gracie
Prompt	Else Luscombe
Stage Hand	Lisa Gårdström

About the Play :

Our toys, loved and forgotten, lie at best in our attics. These ones, a Golliwog, a Toy Soldier, a Doll and a Monkey with a Drum rise each night and enact the story of the brother and sister who owned them long ago. What story would our own toys relate, what secrets would they uncover?

About the Company :

Out of the BADS from the 1920's arose the Stockholm Players in the 1950's. This was surely a more egalitarian crowd with folk from 'down under' 'shamboing' with 'folk here up'. The point is we are for the most part still speaking to each other and having a lot of fun doing so. Apart from that, we do manage to produce the odd play!

There will be a 20-minute interval

Saturday 29 May 1993

The ANGLO-AMERICAN THEATRE GROUP, The Hague

THE EXILES

by Jeffrey Grenfell-Hill

directed by Susan Hunt

CAST

Chita	Frances Fleming
Breda	Mary Bentham
Nina	Helen Bannatyne
Oriana	Rosemary Ricketts
Taxi Driver	Sander Boutens
Dr Grossin	Keith Bayross

PRODUCTION TEAM

Stage Manager	Dympna Donnelly
Stage Crew	Tony Broscomb, Hans van Bemmelen, Donna Turner, Ann Broscomb
Lighting	Corry Swaan & Alan Lomax
Sound	Steve Lambley
Design Team	Susan Hunt, Hans van Bemmelen, Louise Hamilton-Welsh, Mary Bentham & Bea Laport
Set Construction	Hans van Bemmelen, Sander Boutens, Barbara Dickey, David Burfoot, Victor van der Ham, Bea Laport, Pieter Manders & Jos Paardekooper
Costume Design	Deanne Reynell-Whitfield
Props	Johan Venema
Set Dressing	Joanna Williams
Make-up	Monica Manders-Buys
Hair	Susan Paardekooper
Dresser	Anne-Marie O'Reilly
Rehearsal Prompt	Ninette van Bork

About the Play :

Paris, 1919: a small group of Russian emigrés are desperately struggling to survive, looking for some small treasure to hold onto in the ashes of their lives. When humans disappear without trace, what hope is there ... ? Only memories and dreams.

About the Company :

The Anglo-American Theatre Group came into being in 1951 and currently has around 200 members drawn from both the local expatriate and Dutch communities. Three major productions and a couple of smaller productions are presented every year, including a traditional Christmas pantomime. As one of the five regular hosts, the group has always viewed FEATS as an important event in its annual calendar (whether participating or not). Our successes at FEATS '91 in Bad Homburg and at the UK All Winners' Festival that year with *After Liverpool* by James Saunders were the high point of our 40th anniversary year.

There will be a 20-minute interval

Saturday 29 May 1993

ENGLISH COMEDY CLUB of Brussels

FUMED OAK

by Noel Coward

directed by Diana Morton-Hooper Deeks

CAST

Mrs Rockett	Diane Gray
Elsie Gow	Paula McAdam
Doris Gow	Catriona White-Cummings
Henry Gow	Tim Hall

PRODUCTION TEAM

Stage Manager	Ian Cannings
Stage Crew	Philip Deeks, Tanya DuVall, Adam Brown, Jo Perrin & Lena Sørensen
Set Design	Diana Morton-Hooper Deeks
Set Construction	Derrick Hawkins
Properties	Eileen Sutton
Wardrobe	The Cast
Make-up	Andy Crouch
Hairstyling	Agnes Andrews
Lighting	Lyn Wainwright
Rehearsal Prompt	Roque Barbosa
Violinist	Oliver Gray

About the Play :

Tricked into marrying the awful Doris, Henry Gow has loathed her for years, as well as loathing Elsie, their awful adenoidal daughter. He isn't that keen on Mrs Rockett, his utterly repulsive mother-in-law, either. When we meet this delightful little suburban family one morning in 1936 squabbling at breakfast, we are led initially to believe that Henry is the original hen-pecked husband - but sometimes the worm turns.

About the Company :

The ECC of Brussels looks forward next year to its 85th birthday, having been founded in 1909. The club currently has around 100 active members who help to put on 3 to 4 main productions a year, run improvisation workshops, occasional play readings, and social events. The club is a founder member and has always been an enthusiastic supporter of FEATS, having played host to the festival last year.

The audience is kindly requested to remain seated until the adjudication is over.

Sunday 30 May 1993

RHEINDAHLEN COMBINED AMATEUR THEATRICAL SOCIETY

ONE SEASON'S KING

by George MacEwan Green
directed by Kate Smith

CAST

Eveline	Thelma Potts
Charles	Keith Danby
Edward	Jon Smith
Sam	Alan Rawlings

PRODUCTION TEAM

Produced for FEATS by	Kate Goodall
Lighting	Ross Cogswell-McGrath
Prompt	Albert Riley
Sound	Phil Sturrock
Make-up	Pheona Isaacson & Michelle Cogswell-McGrath
Stage Manager	Jane Imrie
Assistant Stage Manager	Pete Marsden

About the Play :

On a chilly day in October, four people meet in a graveyard - Eveline and the three men who once courted her. They remember the sequence of their lives as their paths crossed, re-crossed, and finally led here, to an autumnal funeral.

About the Company :

Once upon a time, there was Ariel, some rats and some worms, and they all lived together at a place called Rheindahlen. Ariel was blue, the rats were khaki, and the worms were a bit of everything but very musical. In 1991, Ariel mated with the RATS; both disappeared and, Phoenix-like, CATS arose from the ashes. Then, a year ago, the CATS took the WRMS under their wing, and so are now CATS with WRMS, and capable of great FEATS. Clear?

Note : Ariel = Ariel Theatre Guild; RATS = Rhine Army Theatre Society; WRMS = West Rhine Musical Society. CATS you'll soon know.

There will be a 20-minute interval

Sunday 30 May 1993

ESU PLAYERS of Bavaria

INTERIOR DESIGNS

by Jimmy Chinn
directed by Elaine Warmington

CAST

Holly	Jo Fahey
Irene	Dawn Martin
Amy	Liz Paul
Him	Kelvin Sparks

PRODUCTION TEAM

Assistant Director	Sue Bollans
Stage Manager	Connie Schaefer
Set Design	Leena van der Made
	Christl Storz
Lighting	Charlotte Young

About the Play :

Him, a cocksure painter and decorator, offers his "services" to three lonely women. They, just like Him, are seeking to fill the emptiness in their lives, but their idea of fulfilment is a hindrance to his freedom.

About the Company :

The English-Speaking Union Players began in 1983 as a small group of enthusiastic play readers. Their first of nine stage productions soon took place the following year. The Players are active between rehearsals in play readings, singing groups, poetry writing, theatrical studies, radio broadcasting, children's theatre, dance training and painting. Now settled for three years at the same theatre venue, the group has a reputation for a high standard and has its own following of a largely German audience, quick to take the opportunity of seeing plays in the original English language.

There will be a 20-minute interval

Sunday 30 May 1993

COPENHAGEN THEATRE CIRCLE

THE MISSING LINKS

by John Antrobus
directed by Patrick Stack

CAST

Maurice	Frank Theakston
Sebastian	Patrick Stack

PRODUCTION TEAM

Stage Manager	Barry Hollins
Lighting	John Newsome
Sound	Brian Lee
Stage Crew	Jane Easton, Søs Haugaard, Mike Consden & Judy Consden

About the Play :

Maurice is in the process of redecorating an old house, where he intends living with his new wife after their forthcoming wedding. In its examination of what the house symbolises, and of the relationship between the two characters, the play offers many insights into aspects of living together which might otherwise be taken for granted. The relationship of the two men with each other and with the bride-to-be provide a situation that is sometimes funny, sometimes "funny peculiar", but one that is always probing our accepted norms and values.

About the Company :

Copenhagen Theatre Circle is celebrating its 25th anniversary this year. Over the years, the CTC has presented Copenhagen audiences with a varied selection of English theatre, and at present tries to put on two or three productions a year at small theatres in and around the city. The members represent several nationalities, and the society tries to provide a focus for those whose interest is theatre in the English language. The CTC has been privileged to have performed at FEATS several times before.

The audience is kindly requested to remain seated until the adjudication is over.

Monday 31 May 1993

The INPLAYERS, Amsterdam

4 WOMEN

directed by Dominic Barter

CAST

Trudy	Lorry Lepaule
Chrissy	Christine Blakeley
Jane	Stellajane Holmes
Janis	Irene Telles

PRODUCTION TEAM

Production Manager	Stellajane Holmes
Stage Manager	Andrew Watson
Lighting	Sue Greene
Slides	Ronaldo Miranda

About the Play :

Four women; alone and yet connected across time and culture. The decision to create a space, to enter an imagined reality, to force the edges of society to contain them as human beings. On a street corner in New York city, in a life of 'self-help' courses and failed job interviews, in an English country house, in a community in Brazil. They report, and their experience is witnessed by and supports each other.

About the Company :

The Inplayers have been around since the Second World War and pride themselves on their nonconformist and original approach to theatre.

There will be a 20-minute interval

**Maastricht Original Student Art & Craft Theatre
(MOSACT)**

ANOTHER MOON CALLED EARTH

by Tom Stoppard
directed by Nicole Linssen

CAST

Penelope	Melinda Hughes
Bone	Marcel Harmsen
Albert	Marq Riley
Crouch	Jeroen van Kesteren
TV Commentator	Ray Terbille

PRODUCTION TEAM

Stage Manager	Bert Strouwen
Sound Director	Ton Derks
Lighting Director	Huub van Osch
Stage Crew	Eva van der Zouwen, David Madder, Edwin Risbourg & Bert Evens
Set Design	Nicole Linssen & Marq Riley
Original Introduction Music by Astynomia	

About the Play :

Stoppard himself said that *Another Moon Called Earth* contributed a good deal to *Jumpers*; a woman who won't get out of bed, a husband working in the next room ... however, we decided not to compare the two and to put this one in its own light. Bone is writing his life's work, trying to lay bare the logical patterns of history. Penelope waits, anticipating the arrival of the man who stood on the moon. By and by, principles, ideals, laws, facts and logic start to fade as the lunanaut comes into focus

About the Company :

It all started at FEATS '81 in The Hague. A little boy sat in the front row, a small games computer clutched in his hands. The play was probably too boring. 12 years later a Maastricht drama academy student is enthusiastically using his spare time to encourage fellow drama art and music students to participate in an English-speaking theatre festival project. Slowly, MOSACT was born, especially for FEATS '93. I'd like to thank my father for taking me to FEATS every year, thus providing the motivation to be occupied with drama. I won't be playing "King-Kong" this time!

Marq Riley

There will be a 20-minute interval

Monday 31 May 1993

ROUND TOWER PLAYERS, Luxembourg

LOSERS

by Brian Friel
directed by Pen Turner

CAST

Andy Tracey	Kieran O'Hea
Hanna Wilson	Niamh Huggard
Cissy Cassidy	Angela Milne
Mrs Wilson	Claire Johnston

PRODUCTION TEAM

Stage Manager	Pauline Lloyd
Assistant Stage Manager	Marie Petit
Production Assistant	Linda Ambrose
Set Design	Virginie Lang
Set Construction & Crew	Pete Smyth, Les Wilson, Barry Mahon, Gavan Guilfoyle, Patrick O'Connor
Lighting & Sound	Alan Carlisle
Costumes	Ellen Mulhern
Make-up	Colette Waters
Prompt	Marie Stefansson

About the Play :

When Brian Friel was emerging as Ireland's leading dramatist in the late 1960's, he wrote *Lovers* - two one-act plays, *Winners* and *Losers*, that complement each other in treating the theme of frustrated love in very different ways. *Winners* is tragic in conception and poetic in style; *Losers* mixes ironic comedy and high farce with tragic undertones. At the centre of *Losers*, the love which Andy and Hanna feel for each other is defeated by the social, economic and religious pressures of their background: as elsewhere in the plays of Friel, the individual comes off second best. The action of the play takes place in a small country town in Ireland in the late 1960s.

About the Company :

Round Tower Players was founded in 1987 by a group of enthusiasts eager to introduce Irish theatre and Irish playwrights to Luxembourg audiences. Since its inception, it has gone from strength to strength, with the Spring production (a full-length play) and the Cafe Theatre (two one-act plays with dinner) always playing to full houses. Plays by such authors as Sean O'Casey, Brian Friel, Hugh Leonard, George Bernard Shaw, Mary Halpin, John Millington Synge and Thomas Murphy have proved to be very popular with local audiences.

The audience is kindly requested to remain seated until the adjudication is over.

BRITISH AMERICAN THEATRICAL SOCIETY
ANTWERP, BELGIUM

FEATS 1993
RULES OF THE COMPETITION

GENERAL

1. The work offered by any entrant must be:
 - a) a complete play; or
 - b) an extract from a longer play, provided that this extract is intelligible to a member of the audience who has not seen the play from which it is taken; or
 - b) Some other form of theatrical performance (spoken or written synopses are not permitted).
 2. The entry must be at least 25 minutes in length and may not exceed 45 minutes. This time includes any time spent in changing the scene during the performance but excludes the time specified in Paragraph 3 below for setting and striking the production.
 3. The time allowed for setting the opening scene is 10 minutes. The time allowed for striking the set at the conclusion of the performance is 5 minutes. The time allowed to start a production is 1 minute. Once the stage is set, the Festival Stage Manager will cue the group to begin. If they are unable to do so, for whatever reason, the group will begin to incur penalty points after one minute, according to the scale set out in Paragraph 4 below. These times are in addition to the playing time specified in Paragraph 2 above.
 4. The penalties for exceeding any of the time limits specified in Paragraphs 2 and 3 above will be as follows:

a) up to 1 minute over the limit	1 mark
b) up to 2 minutes over the limit	3 marks
c) up to 3 minutes over the limit	6 marks
d) up to 4 minutes over the limit	10 marks
e) up to 5 minutes over the limit	15 marks
f) more than 5 minutes over the limit	Disqualification
 5. The Organising Committee shall appoint a Festival Stage Manager and an official Timekeeper, whose decisions on backstage matters and timing is final and binding on all participants.
 6. In addition to the cast of the play, a maximum of 5 non-players will be allowed backstage to set and strike the scenery at the start and end of the piece. Backstage is defined as:
 - a) the acting area;
 - b) the wings and rear stage area behind the proscenium arch.
- Support staff who remain in the dressing room are not included as part of the 5 non-players, neither are sound and lighting personnel who are permitted to enter the backstage area if their sound or lighting duties require. A prompter is also excepted, but he or she may not contribute either verbally or physically to setting and striking (unless nominated as one of the team of five).
7. For all copyrighted material, of whatever nature, it is the responsibility of the participating group to obtain permission for its use and to pay any royalties which may be due. Similarly, if any copyrighted material has been altered in any way for the performance, the participating group must supply evidence that the owner of the copyright has granted permission for the alteration. Performance licences, and any other such evidence of permission to perform or use copyrighted material, must be presented to the Organising Committee at least 2 weeks before the Festival; failure to do so will entail disqualification from the Festival and the forfeiture of the performance deposit.
 8. Each participating group is required to deliver to the Secretary or the Organising Committee, by the date specified in the data package, two copies of its entry (in the version to be performed) for use by the Adjudicator and the Organising Committee.

9. Where two or more participating groups submit the same play, they will be informed of the situation in writing and be invited to reconsider their choice of material. If more than one group insists on its original choice, then the Organising Committee reserves the right to do what it considers best in the interests of the Festival as a whole. This may include replacing the group(s) concerned from the reserve list.

10. All matters concerning the Festival shall be discussed with the Organising Committee. In the event of any dispute, participating groups may refer to the FEATS Steering Committee who will use its good offices to help resolve the matter; however, the stipulations of Paragraph 20 shall always apply. Under no circumstances may participants communicate with the Adjudicator.

PRESENTATION

11. For the Festival, the Organising Committee shall provide the theatre together with the basic equipment of a well-run professional theatre.

12. The Organising Committee cannot undertake to provide properties and equipment over and above that identified in the data package.

13. Participants may bring such additional scenery as they consider essential to the production. Entrants should remember that the best setting will be the one which most imaginatively presents the chosen work in the theatre. Box sets (i.e. completely enclosed sets constructed of flats standing independent of and unrelated to, the curtain surround and/or walls) are permitted but may not be flown in their entirety. On the day of performance, this scenery will be stored in the area assigned by the Festival Stage Manager and specified in the data package. Although flown pieces will be mounted and flown during the rehearsal period (see data package), all flown material should be removed from the bars and placed in the assigned storage area during the 5 minute striking period, at the discretion of the Festival Stage Manager.

14. The use of all scenery, furnishings, properties, additional stage equipment, lighting and sound equipment brought by the participating groups is subject to the sanction of the Organising Committee at all times.

15. Participants must give advance notice to the Organising Committee if they propose using, at their own expense, additional lighting and sound equipment and if their entry requires any unusual effects, naked lights, pistol shots, etc. If it is found necessary to place limits on the proposals to use such effects, participants will be notified before the Festival.

16. A lighting and sound representative of the theatre staff will be responsible for the control of the switchboard, lighting and sound equipment under the direction of persons from the participating group.

17. Participants are responsible for ensuring that lights are correctly set; that the curtain is raised and lowered at the correct times; that scenery is correctly positioned and is set and struck within the allotted times; and that, in the case of equipment operated by theatre or organising group personnel, unambiguous cues are given in accordance with a previously agreed schedule or cue sheet.

18. No group may use recorded speech or the projection of film or TV material without the written permission of the Organising Committee.

INTERPRETATION OF THE RULES

19. All references to the Committee and the Festival Committee refer to the FEATS '93 Organising Committee. All references to the theatre staff refer to the resident staff of the Arenberg Schouwburg, Antwerp.

20. The decision of the Organising Committee on the interpretation of these rules and all matters relating to the running of the Festival shall be final and binding on all parties concerned.

21. A participating group or participant is a group of people comprising the cast and those people defined in Paragraph 6 above as being part of the production team.

FEATS Awards and Previous Winners

Phillips Cup (1st)

1976	ECC, Brussels - <i>After Magritte</i>
1978	ECC, Brussels - <i>Double Double</i>
1979	NWTC, Luxembourg - <i>Interview</i>
1980	The Kent Players, Germany - <i>Journey's End</i>
1981	ECC, Brussels - <i>Miss in Her Teens</i>
1982	LEST, Leiden - <i>Act II of Equus</i>
1983	GEDS, Geneva - <i>Home</i>
1984	NWTC, Luxembourg - <i>I'm Nobody</i>
1985	ECC, Brussels - <i>Act Without Words</i>
1986	CTC, Copenhagen, Copenhagen - <i>The Love Course</i>
1987	CTC, Copenhagen, Copenhagen - <i>Edwin</i>
1988	GEDS, Geneva - <i>Bazaar and Rummage</i>
1989	ATC, Brussels - <i>The Pushcart Peddlers</i>
1990	Lindsey Little Theater, Wiesbaden - <i>A Need for Less Experience</i>
1991	AATG, The Hague - <i>After Liverpool</i>
1992	The Stockholm Players - <i>A Marriage Proposal</i>
1993	

Luxembourg Cup (before 1990), now the Mervyn Briscoe Award (2nd)

1980	ECC, Brussels - <i>Hands Across the Sea</i>
1981	The Kent Players, Germany - Act II of <i>Absurd Person Singular</i>
1982	{ ATC, Brussels - Act II of <i>A Scene from the Bridge</i>
	{ Drama Group of Monaco - <i>Play for Yesterday</i>
1983	AATG, The Hague - <i>The Canterbury Tales</i>
1984	ATC, Brussels - <i>Stay</i>
1985	BATS, Antwerp - <i>Play It Again, Sam</i>
1986	ECC, Brussels - <i>The Dumb Waiter</i>
1987	The InPlayers, Amsterdam - <i>The Hebrew Lesson</i>
1988	BATS, Antwerp - <i>Strays</i>
1989	LEST, Leiden - <i>A Woman of No Importance</i>
1990	LEST, Leiden - <i>The Jellyfishes' Banquet</i>
1991	De WAANzin, Gent - <i>Sea Changes</i>
1992	ESOC, Darmstadt - <i>The Dock Brief</i>
1993	

Grand Duchy Cup for Best Set

1980	The Kent Players, Germany - <i>Journey's End</i>
1981	The Kent Players, Germany - Act II of <i>Absurd Person Singular</i>
1982	ECC, Brussels - <i>The Crystal Anniversary</i>
1983	BATS, Antwerp - <i>Jumpers</i>
1984	Ariel, Rheindahlen - <i>Philipp Hotz's Fury</i>
1985	BATS, Antwerp - <i>Play It Again, Sam</i>
1986	ECC, Brussels - <i>The Dumb Waiter</i>
1987	CTC, Copenhagen - <i>Edwin</i>
1988	{ The Stockholm Players - <i>The Orchestra</i>
	{ BEP, Bonn - <i>After Magritte</i>
1989	BATS, Antwerp - Act I of <i>The Dining Room</i>
1990	LEST, Leiden - <i>The Jellyfishes' Banquet</i>
1991	AATG, The Hague - <i>After Liverpool</i>
1992	ESOC, Darmstadt - <i>The Dock Brief</i>
1993	

RAMD Award (3rd)

1983	BATS, Antwerp - <i>Jumpers</i>
1984	Gutersloh Theatre Workshop - <i>Bird Song</i>
1985	NWTC, Luxembourg - <i>The Man of Destiny</i>
1986	BATS, Antwerp - <i>Educating Rita</i>
1987	{ ATC, Brussels - <i>Aria Da Capo</i>
	{ ITG, Brussels - <i>Riders to the Sea</i>
1988	BEP, Bonn - <i>After Magritte</i>
1989	BATS, Antwerp - Act I of <i>The Dining Room</i>
1990	De WAANzin, Gent - <i>If, The Rain</i>
1991	BATS, Antwerp - <i>Relatively Speaking</i>
1992	CTC, Copenhagen - <i>Cards</i>
1993	

Marcel Hahn Memorial Award for Stage Management

1983	BATS, Antwerp - <i>Jumpers</i>
1984	ATC, Brussels - <i>Stay</i>
1985	The Hamburg Players - <i>A Separate Peace</i>
1986	ECC, Brussels - <i>The Dumb Waiter</i>
1987	ATC, Brussels - <i>Aria Da Capo</i>
1988	FEST, Frankfurt - <i>The Rose & Crown</i>
1989	FEST, Frankfurt - <i>The Doctor and The Devils</i>
1990	ATC, Brussels - <i>Patio</i>
1991	AATG, The Hague - <i>After Liverpool</i>
1992	{ BEP, Bonn - <i>Coming of Age in Cardigan Street</i>
	{ FEST, Frankfurt - <i>Easy Stages</i>
1993	

Best Actor

- 1979 Joe Moss, ATC, Brussels - *Adaptation*
1980 Danny Strike, The Kent Players, Germany - *Journey's End*
1981 Peter Lourens & Rick van Vliet, LEST, Leiden - *The Zoo Story*
1982 Jon van Eerd, LEST, Leiden - Act II of *Equus*
1983 Richard Incledon, GEDS, Geneva - *Home*
1984 David Greenfield, Gutersloh Theatre Workshop - *Bird Song*
1985 Robert Rowe, NWTC, Luxembourg - *The Man of Destiny*
1986 Cliff Overton, The Kent Players, Germany - *No Why*
1987 Tony Hart, The InPlayers, Amsterdam - *The Hebrew Lesson*
1988 Robert Rowe, NWTC, Luxembourg - part of Act II of *The Normal Heart*
1989 Adam Brown, ATC, Brussels *The Pushcart Peddlers*
1990 Stuart Holland, The Stockholm Players - *Fluff*
1991 Dirk de Corte, De WAANzin, Gent - *Sea Changes*
1992 { Alastair McDonald, ESOC Theatre Group, Darmstadt - *The Dock Brief*
{ Nigel Harvey, The Stockholm Players - *A Marriage Proposal*
- 1993

Best Actress

- 1979 Roz Jones, Highbury Little Theatre, UK - *Getting and Spending*
1980 Paula Swepston, GEDS, Geneva - *27 Wagons Full of Cotton*
1981 Susan Blackwell, ECC, Brussels - *Miss in Her Teens*
1982 Anne Fafoutakis, Drama Group of Monaco - *Play for Yesterday*
1983 Doris Biles, GEDS, Geneva - *Home*
1984 Gwen Kingsmill, BATS, Antwerp - Act I of *Habeas Corpus*
1985 Sally Boyle, The ATC, Brussels - *Tennessee*
1986 { Fay Glasgow, BATS, Antwerp - *Educating Rita*
{ Claire Campbell Clausen, CTC, Copenhagen - *The Love Course*
1987 Niamh Huggard, NWTC, Luxembourg - Act II of *Loot*
1988 Anne Everett, GEDS, Geneva
1989 Sarah Bogusch, BEP, Bonn - *Lunch Hour*
1990 Jet Vergaert, De WAANzin, Gent - *If, The Rain*
1991 Doris Biles, Little Theater of Geneva - *Widows and Children First*
1992 Dianne Simmance, GEDS, Geneva - *Equal Terms*
- 1993

Anthony Cornish Discretionary Award

- 1980 The Kent Players, Germany - *Journey's End*
1981 The stage crew, AATG, The Hague
1982 ATC, Brussels
1983 Bob Smith, Welton, Laarbruch
1984 BATS, Antwerp
1985 The Braunschweig Players, Germany
1986 NWTC, Luxembourg - *Knightsbridge*
1987 Donal Merren, AATG, The Hague
1988 The Stockholm Players
1989 Winnifred Epskamp, LEST, Leiden
1990 AATG, The Hague
1991 David Eaton, ESTEC, Noordwijk
1992 Frank Theakston, CTC, Copenhagen

1993

Verulam Award for Best Original Script

- 1984 Vincent Eaton, ATC, Brussels - *Stay*
1985 The InPlayers, Amsterdam - *After the Fact*
1986 Jeremy Bentham, AATG, The Hague - *The Long Way Home*
1987 not awarded
1988 Millie Conway, BATS, Antwerp - *Strays*
1989 Lorry Lepaule, The InPlayers, Amsterdam - *The Sane Woman*
1990 Martin Desloovere, De WAANzin, Gent - *If, The Rain*
1991 Martin Desloovere, De WAANzin, Gent - *Sea Changes*
1992 Julie Horne, BEP, Bonn - *Coming of Age in Cardigan Street*

1993

The Organising Committee of FEATS '93 is very grateful to the following, without whose support FEATS '93 would not have been possible :

KREDIETBANK

**Commercial Union
De Keyser Thornton
General Accident
John Martin & Sons**

The Committee would also like to thank the following members of the staff of the Arenberg Schouwburg, whose willing and able assistance has been of such help to us all :

Guido Snoeck, Technical Manager of the theatre
and the theatre assistants :

**Guy Augustus
Kris Mertens
Ronny Van Bouwel
Charles Vandenberghe
Michel Van Waldern**
also
**Sabine Verstraeten
Lydie Sercks**

Same time next year ?

The 18th Annual FEATS Festival is being held
between 20 and 23 May 1994
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The New World Theatre Club

For more information, contact
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+352-309699

Finally, thanks go to the City of Antwerp who have donated the prizes for Best Actor and Best Actress; and to the BATS for donating the prizes for Best Supporting Actor and Best Supporting Actress

