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NEW WORLD
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presents

the 18th
Festival of European Anglophone Theatrical Societies

feats '94

A warm welcome from the Mayor of Luxembourg

Since 1980, it will now be for the fourth time that the Festival of European Anglophone Theatrical Societies (FEATS) will take place at the Municipal Theatre of Luxembourg.

It is a great honour for the municipal authorities, as well as for all our citizens, to welcome the different English-speaking theatre groups from various countries which will stay in our country for four days.

I give my compliments to all these enthusiastic actors and wish them a lot of success in trying to get one of the precious awards.

Compliments also to the New World Theatre Club, based in Luxembourg, who each time isn't afraid of taking the challenge to make out of the whole Festival a big success.

To the organizers, the actors and participants, I wish that you all enjoy your stay in Luxembourg and in the Municipal Theatre, which celebrates its 30th birthday this year.



Lydie Worth-Polfer

Mayor of the City of Luxembourg



Sponsored by **KALEIDOSCOPE: Programme of Cultural Events of the European Communities**

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Tony Broscomb, Anglo-American Theatre Group (AATG), The Hague
Ian Davis, English Comedy Club (ECC), Brussels
Graham Fairfax Jones, New World Theatre Club (NWTC), Luxembourg
David Mark, Frankfurt English Speaking Theatre (FEST), Frankfurt

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feats '94

FESTIVAL PROGRAMME

Théâtre Municipal, Luxembourg
20th - 23rd May 1994

Friday, 20th May

Bouncers by John Godber, Anglo-American Theatre Group, The Hague
Ritual for Dolls by George MacEwan Green, Welton Theatre Club, Laarbruch
Pity about Kitty by Jimmie Chinn, British Embassy Players, Bonn

Saturday, 21st May

Singing in the Wilderness by David Campton, Rheindahlen
Combined Amateur Theatrical Society
A two piece Jigsaw by David Eaton, ESTEC Escape Players, Noordwijk
Gaslight (Act I) by Patrick Hamilton, Frankurt English Speaking Theatre

Sunday, 22nd May

The Bear by Anton Chekhov, English Comedy Club, Brussels
Green Forms by Alan Bennett, ESOC Theatre Group, Darmstadt

Monday, 23rd May

The London Vertigo by Brian Friel, Round Tower Players, Luxembourg
Thermal Underwear by Andrew Davies, British American Theatrical Society, Antwerp
Hopscotch by Israel Horovitz, American Theatre Company, Brussels

Smoking is not permitted in the auditorium. 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 10.00 a.m. for drinks and snacks.

The Adjudicator - Tom Martin of Edinburgh



Tom Martin is Chairman of the Guild of Drama Adjudicators and Honorary President of the Scottish Association of Speech and Drama Adjudicators. He is a member of the Society of Teachers of Speech and Drama, and an adjudicator-member of the British Federation of Festivals for Music, Dance and Speech.

He taught English and Drama in secondary schools and high schools for a number of years before being appointed to the Kingston upon Hull College of Education to create a Department of Speech and Drama, where he eventually became Principal Lecturer and Dean of College. During this period he founded the Prospice Players, a company which distinguished itself at fourteen consecutive Edinburgh Festivals - always playing Shakespeare and always playing to full houses.

Tom was formerly a member of L. du Garde Peach's Company where he freely acknowledges he learned much from that master of stagecraft. Tom also has considerable experience of directing opera, operetta and musical comedy, as well as classical and modern drama. He has directed productions in Berlin and Luxembourg.

Associated with the festival movement throughout his career, Tom is always in demand as an adjudicator. He has twice adjudicated in Hong Kong - the largest competitive festival in the world. He has also twice been Guest Lecturer at the State University of New York. This will be his first visit to Luxembourg as a FEATS adjudicator.

Friday, 20th May

ANGLO-AMERICAN THEATRE GROUP, THE HAGUE

Bouncers

by John Godber
directed by Donna Turner

Cast

Eric David Burfoot
Les Sander Boutens
Ralph Steve Searcy
Judd Mick Davidson

Production Team

Production Manager/Stage Manager Colin Wright
Assistant to Director Lesley Robertson
DSM Shane Cunnane
Stage crew Hans van Bemmelen, Lesley Robertson
Johan Venema
Lighting Corry Swaan & Shane Cunnane
Sound Hywel Jones
Costumes Members of the Cast
Wardrobe Mary Bentham
Make-up Ann Broscomb, Monica Manders
Props Johan Venema
Production Design B&S Cooperative
Construction Hans van Bemmelen, Victor van der Ham

About the Play:

- is based on the modern day mating ritual - the disco scene.

"At the stroke of ten, a fight breaks out
hear the Bouncers scream and shout,
'Sling 'em out, he's wearing boots!'
cry the gangsters dressed in dinner suits.
They black his eyes, his nose gets bent
courtesy of the management.
I was cool drinking rum and black
then felt sick on the journey back
I got soaked right through in the pouring rain
but next week, I'm going back again."

- *Leyton Buzzards*

About the Company:

The Anglo-American Theatre Group was founded in 1951 and currently has over 150 members of several nationalities, with quite a few Anglos, too few Americans and a large and committed Dutch corps providing essential integration and continuity. The Dutch display the enthusiasm of the convert to the peculiar English tradition of the Christmas Pantomime. The major event of this year (apart, of course, from FEATS) will be a move to a new home giving even better rehearsal and technical facilities and, for the first time, a bar! As founder members of this Festival, AATG looks forward to welcoming you all to Holland for FEATS 95.

There will be a 20-minute interval

Friday, 20th May

WELTON THEATRE CLUB, LAARBRUCH

Ritual for Dolls

by George MacEwan Green
directed by Lisa Ashcroft

Cast

Golly.....Olly Oliver
ArabellaAlison Thayne
Bravo..... Chris Todd
Jo-Jo..... Colleen Boland

Production Team

Producer/Stage Manager..... Lisa Ashcroft
Lighting Tony Hibberd
Sound..... Andy Shenston
Make-upDebbie Mitchell
Prompt.....Jo McNeille

About the Play:

A golliwog, a toy soldier, a doll and a monkey with a drum lie forgotten in an attic. Each night they enact the story of the brother and sister who owned them long ago - a story that bursts with violence through the straitlacing of Victorian society.

About the Company:

The Welton Theatre Club are a small bunch of dedicated people on a busy RAF station in Germany. Due to service commitments throughout the year we often find it difficult to get all the cast together - often it's the last dress rehearsal! However, we never fail to put on three or four shows during the year and enjoy being able to compete in FEATS.

There will be a 20-minute interval

Friday, 20th May

BRITISH EMBASSY PLAYERS, BONN

Pity about Kitty

by Jimmie Chinn
directed by Peter Farrow

Cast

Staff Nurse Kitty Curtis..... Sue Ferrow
Sister Betty Strong Sue Seth
Snr Nursing Officer Cross..... Kathleen Schroers
Sir Cuthbert Spry David Lyscom
Dr Lance Woodley Justin Ply
Councillor Dingle..... Ivor Woodhead

Production Team

Stage Manager Gill Atkinson
Set Design..... Joint effort
Crew/Props Detlev Karsten, Katie Jordans
Sandra Watkin
Sound Design..... Peter Ferrow
Lighting John Newsome
Sound..... Jane Easton
Make-up Yvonne Roche Harth
Prompt..... Margot Nisita

About the Play:

Staff Nurse Kitty, a likeable and popular character who is ever willing to learn, has been called to give evidence at a medical tribunal investigating the death of a patient. Typically, Kitty's main concern is to defend the good name of her long-time friend and colleague, Sister Betty Strong. Events, however, take an unexpected turn as Kitty finds that old friendships are not what they seemed.

About the Company:

The British Embassy Players have been performing in Bonn for the past 14 years, and this will be their eighth performance at FEATS. The Players aim to present two major public performances each year with other activities inbetween, including rehearsed and unrehearsed play readings, dinner theatre and weekend acting/directing workshops. All surplus money is donated to charity and over the years substantial sums have benefitted British, German and American causes.

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

Saturday, 21st May

RHEINDAHLEN COMBINED AMATEUR THEATRICAL SOCIETY

Singing in the Wilderness

by David Campton
directed by Kate Goodall

Cast

Cobweb..... Michelle Cogswell McGrath
Moth..... Pheona Isaacson
Mustard Seed Sandy Renton Green
Ecologist Sheila Dennehy
Folklorist..... Albert Riley
Peaseblossom Sue Butler
Tinkerbelle..... A fairy!

Production Team

Stage Manager Ian Butler
Set Design..... Ian Butler
Lighting Design Ross Cogswell-McGrath
Music/Sound Kate Renton Green
Prompt..... Sally Cornford
Stage Crew John Renton Green, Paul McKay
Make-up Franky Bulmer, Janet Saunder

About the play:

Things are looking bleak for the fairies. They are slowly becoming extinct and all because we humans are poisoning their natural foods and environment with our everyday modern way of life ...

About the Company:

Three years ago there were three theatrical societies all sharing the same facilities. In the early 90s somebody thought it would be a good idea to amalgamate the two drama groups; ARIEL and RATS thus became CATS. Within two years of this amalgamation the West Rhine Musical Society (WRMS) decided to add its voice to CATS, so tonight you see members of the old societies in the new.

There will be a 20-minute interval

Saturday, 21st May

FRANKURT ENGLISH SPEAKING THEATRE

Gaslight (Act I)

by Patrick Hamilton

directed by Lisa Vaas

Cast

Mr Manningham.....John Howard
Mrs Manningham..... Pat Stasch
RoughStewart Booth
ElizabethMargaret Meckel
Nancy.....Joy Lewis

Production Team

Stage Manager and designerJohn Lindsey
Lighting techDavid Jayne
Sound tech.....Mark Paine
Stage crew..... Joakim Christaforidis, Insa Frerichs,
Barbard Gentle, Bronwen Powell
Costumes and Make-up.....Julie Regenbogen, Jenny Howard

About the play:

We are in the home of Mr and Mrs Manningham of London (1898). Something is very wrong in the Manningham household. Even Elizabeth, the housekeeper, and Nancy, the maid, are aware of the secrets and lies. Does Detective Rough hold the key to the mystery?

About the Company:

Frankfurt English Speaking Theatre (FEST) was formed in 1978 and provides English language theatre to audiences in and around the Taunus area - our main venue being the Stadthalle in Kronberg. Productions range from Music Hall through Shakespeare to Pantomime. This season has already seen "*Twelfth Night*", "*Dick Whittington*" (panto) and "*Gaslight*" and will end with a Music Hall. FEST also holds play-readings, workshops and Cabaret evenings. Social activities include our monthly "Stammtisch", annual barbecue and car rally. FEATS has been on our agenda for some years as a participating group. In 1991 we hosted the Festival in Bad Homburg and are now on the rotation to do so regularly.

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

Sunday, 22nd May

ENGLISH COMEDY CLUB, BRUSSELS

The Bear

by Anton Chekhov
directed by Johan de Rycker

Cast

Yeliena Ivanovna Popova Anji Hall
Grigory Stepanovich Smirnov Tim Hall
Looka Adam Brown

Production Team

Stage Manager Jonathan Scheele
Producer Diana Morton-Hooper Deeks
Set design Johan de Rycker
Set construction Chris Russell
Lighting Bruno Boeye
Properties June Jackson
Hair Diane Gray
Wardrobe and Make-up The Cast
Stage Crew Gerard Payne
Mary Fennema, Kathrin Schöllhorn
Robert Scheele, Philip Deeks

About the play:

Written in the years 1887-89 during Chekhov's late twenties, *The Bear* is part of a group of five one-act humorous sketches which he called "vaudevilles" and which his Russian audiences adored. The play takes place in the drawing-room of the country house of Madame Popova, a landowner's widow.

About the Company:

Apart from a short gap during World War II, the English Comedy Club has entertained Brussels audiences with comedies, tragedies, thrillers and farce since it was founded in 1909. Believed to be the longest established anglophone theatrical society in continental Europe, the ECC can trace its origins even further back to those who followed the Duke of Wellington to Belgium at the time of the Battle of Waterloo in 1815. Today the ECC has around 100 active members and produces three to four plays a year with a home-grown pantomime every two years, plus occasional play-readings, technical workshops and social events. The ECC is one of the founding clubs of FEATS and has been part of the Steering Committee since its inception.

There will be a 20-minute interval

Sunday, 22nd May

GESTE, UTRECHT

Ever heard the earth cry?

by Karianne den Boer
directed by Peter Vermeulen

Cast

Youry Mislav Brečić
Afra Anna Fox
Ronald Marq Riley
May Carina Vis

Production Team

Stage Manager Edo Brunner
Lighting Erik-Jan Post
Sound Nadir Al Badri
Stage crew George Castricum, Sabina Laghi
Peter Vermeulen

About the play:

Youry, an artist, is living with his new girlfriend Afra in his beachhouse far from civilization. Youry has invited two old friends, Ronald and May, a married couple, for the weekend, mainly because Afra wants to play a game of truth. Due to the fact that Ronald used to be Youry's pupil and May a short-term affair for Youry, the connotations of their old and new relationships become clear once the game gets going. This is an original play.

About the Company:

Founded last year by students of the international theatre and education course, GESTE now consists of permanent and exchange students from six different departments of the Utrecht School of Arts, from Holland, Great Britain, Croatia, Italy and Germany. This ensemble is an independent group of theatre enthusiasts, setting out to make theatre inspired by the intercultural exchange of ideas and art, cultures and ideologies. FEATS is GESTE's first major project.

There will be a 20-minute interval

Sunday, 22nd May

ESOC THEATRE GROUP, DARMSTADT

Green Forms

by Alan Bennett,
directed by John Evans

Cast

Miss Doris Rutter.....Michèle Zentar
Mrs Doreen Bidmead Beverley Batten
Mr Lomax.....Anthony Crowson
Boswell..... Howard Nye
Ms Dorothy Binns.....Rosemary Pickersgill

Production Team

Stage Manager Henry Walls
Lighting/Sound Manager..... Steve Smith
Stage Hands Anna Corlyon, Nigel Link
Richard O'Connor, Dick Waite
Make-up Alistair McDonald, Rosemary Pickersgill
Costumes.....Rosemary Pickersgill
Prompt..... Lesley Cheshire

About the play:

Doris and Doreen are comfortably established in an obscure department of a large organization. It is a cushy little number: work is nowhere. However, this is not a normal day and slowly Doris and Doreen realise that someone elsewhere in the organization has his (or her) eye on them.

About the Company:

The ESOC Theatre Group is one of the many social and sports clubs supported by the European Space Operations Centre located in Darmstadt, Germany. The Group was formed in Spring 1988 with our first major production taking place in the November of that year. Since then, our membership has grown to about 40 and we now undertake two productions per year, performed at local community theatres. In addition, we hold workshops, perform "radio plays" and also have regular bi-monthly play readings.

The audience is kindly requested to remain seated until after the adjudication

Monday, 23rd May

ROUND TOWER PLAYERS, LUXEMBOURG

The London Vertigo

by Brian Friel

directed by Ann Overstall

Cast

Murrough O'Doherty Richie Ryan
Katty Farrel..... Adrienne Dunne
Tom Hamilton..... Peter Milne
Mrs Diggery Claire Garvey
Count Mushroom Roger Clough

Production Team

Stage Manager Kathlyn O'Brien
Lighting Hubert Wellenstein
Sound..... Paddy Mulhern
Costumes..... Joelle Adam
Make-up Pam Breithoff, Louise Curwen
Props, Prompt..... Helene Weaver
Stage crew..... Barry Mahon, Matt Reilly, Patrick O'Connor
Incidental music..... Robin Alder

About the play:

"The London Vertigo" is a re-written version by Brian Friel of a three-act play by Charles Macklin called "The True Born Irishman", which first appeared in Dublin in 1761. Charles Macklin began his life as Cathal Maclochlainn of Donegal, but emigrated to England, changed his name, his religion and his past to become a celebrated English actor at Drury Lane.

Time: an afternoon and evening in September, 1761. As the play opens Mrs O'Doherty, wife of a respectable Dublin burgher, has just returned from London and the celebrations for the coronation of George III. During her brief visit she has been smitten by the "London vertigo", a sudden and dizzy conviction that London is the very heart of style and wit and excitement. O'Doherty, distressed by his wife's lunacy, sets out to restore her sanity and thorough Irishness

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.

There will be a 20-minute interval

Monday, 23rd May

BRITISH AMERICAN THEATRICAL SOCIETY, ANTWERP

Thermal Underwear

by Andrew Davies
directed by Liz Van Dessel

Cast

Elaine Ruth England
Bob David Steen
Mum Vivi Roche
Dad..... Paul Roche
Shirley Jill Franks
Gareth Steve Langridge

Production Team

Producer Angela Dodds
Stage Manager Harry Aasterud
Set Design..... Workshop Crew
Lighting Director Bruno Boeye
Sound Director Fernard Arn
Props..... Pat Arn
Wardrobe..... Liz Van Dessel with Cast
Stage and Workshop Crew Ian Davidson, Anton Laenen
Steve Langridge, Jan Vercauteren

About the play:

Bob and Elaine are having a small party to celebrate her parents' Ruby Wedding Anniversary; however, two of the other four guests turn up. Where are the absent two? What do their respective spouses think, or do they think anything? Bob and Elaine are a contented successful couple, aren't they? How have Mum and Dad learned to cope with the mediocrity of their lives together? A comedy that bites, leaving its audience only too aware of the truths in its casually amusing lines.

About the Company:

BATS, formed on 4th March 1956, put on its first performance in April of that year. Since then, numerous productions have been staged, including an annual pantomime which now forms an essential part of the Antwerp Christmas scene. BATS is a founder member of FEATS, having taken part in the first Festival in Rotterdam in 1976 and hosted the first of the annual Festivals which have taken place since 1978. Membership is international, at least half being Belgians; in addition to putting on plays, there is a lively social section with monthly open evenings, brunch parties and an active children's participation.

There will be a 20-minute interval

Monday, 23rd May

AMERICAN THEATRE COMPANY, BRUSSELS

Hopscotch

by Israel Horovitz
directed by Tanya Du Vall

Cast

Will (aka Earl) Eric Culver
Elsa (aka Lorali) Jo Perrin

Production Team

Producer Heleen Kist
Stage Manager Ian Cannings
Lighting Bruno Boeye
Sound Dirk Marks
Props Lena Sørensen
Set Bob Bender, Susan Avery
Stage Crew Christine Culver, Lena Sørensen,
Aram Sarafian

About the play:

This play explores the lives of a man and a woman, both around 30. He is coping with the past and on the verge of coming to terms with the decisions he made when he was too young to make decisions. She is still playing hopscotch.

About the Company:

1994 marks the 25th season of the American Theatre Company. The ATC is an international community theatre group in Brussels performing the best works of American playwrights and composers. The company has always followed the best tradition of American community theatre, combining aspiring professionals with fun-loving enthusiasts - a professional approach with amateur warmth.

For the past 25 years the ATC has produced a wide range of plays and musicals. *Who's afraid of Virginia Woolf?*, *Kiss of the Spider Woman*, *Kiss me Kate*, *Agnes of God*, *A Night in the Ukraine* and *Beyond Therapy* are a brief sample. A typical season includes two mainstage plays, two Café Theatre weekends, two Warehouse Studio Projects in such areas as acting, singing, directing and set painting.

As part of its 25th anniversary the ATC sponsored a playwriting competition and mounted an anniversary exhibit at the American Cultural Center in Brussels. The ATC is pleased and proud to be part of FEATS '94.

The audience is kindly requested to remain seated until after the adjudication



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feats '94

the 18th

Festival of European Anglophone Theatrical Societies

FEATS originated in a two-day drama festival organised by the Anglo-American Theatre Group (AATG) 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 (BATS) 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 countries 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 of Luxembourg. 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 agreed to host FEATS in rotation, in the event that no other suitable hosts offer themselves.

There are more than 40 English speaking theatre groups in mainland Europe, and FEATS has seen most of them over the years, but there are always new groups emerging and the identities of others have changed as some groups have merged. Many of the groups started up as expatriate societies but there has been an increasing number of groups for whom English is not their mother-tongue. Many of the groups, such as NWTC itself, also have a membership drawn from many nationalities, all with a common interest in the theatre. This year we welcome a new group GESTE (Global Exchange Students Theatre Ensemble) from Utrecht, who have risen out of the ashes of MOSACT, a group of drama students from Maastricht who competed at Antwerp last year.

Unfortunately there are more groups wishing to perform than we have time for during the weekend and the competing groups are the lucky ones drawn by ballot from those groups that apply. Invitations were sent out to 27 groups after last year's Festival in Antwerp and 21 of them asked to perform. In order to avoid the arbitrary nature of a draw which has meant that some groups have missed out for the last few years whilst others have been fortunate enough to be drawn more frequently, the Steering Committee has revised the selection procedure. The groups have been arranged in three lists by ballot with this year's participants being the top four in each list. Next year these groups will be placed at the bottom of their respective lists and those who missed out this year will come to the top of the list.

The Festival is held annually over the four-day Whitsun weekend, which this year runs from Friday, 20th to Monday, 23rd May. The format is a four-day, 12 play Festival, with three different plays each evening. Although not strictly a competition, the productions are judged and awards are presented at the end of the Festival. These awards include the usual "Oscar" type awards (without the statue) for best production, best actor, best actress, best set, best original script, etc. The Festival is recognised by the National Drama Festival Association of the UK, and the winner of FEATS (Best production) receives an invitation to the All-England Winners Festival. In 1991 the AATG from The Hague went on to win this with its production of "After Liverpool".

The awards are decided, as in most drama festivals, by the FEATS adjudicator, who is a member of the British Guild of Drama Adjudicators. At the end of each evening the adjudicator offers a critique of that evening's three performances, commenting on all aspects of the production, pointing out the good and not so good aspects of each production, and also makes him/herself available the next day to discuss and expand on these points with each group. The awards are made at the end of the Monday evening.

The productions must comply with certain rules, which are strictly enforced. Each short play, which may be a complete play, an extract from a longer play, or some other form of theatrical performance, must last no less than 25 minutes and no more than 45 minutes. Each group is allowed ten minutes to set the scene for its play and five minutes to strike it at the end of the performance.

Although the curtain does not rise on the first production of the evening until 7.30 p.m., the day has been busy for everyone. On the day of their performance each group is allocated a two-hour period for a technical and (if required or desired) or dress rehearsal. During this time they must set their lights, sound, practise setting and striking the set, make last-minute adjustments and perform the dress rehearsal. This is all the stage time they will have in the theatre during the weekend other than for their performance, so some stress may show and it is important that they have no other worries during this period.

Once all the groups have returned the technical questionnaires about their production, the committee will decide on the running order for the Festival. This will determine the day and the rehearsal and performance times for each group and each host/hostess will be informed of the time schedule for their group. The hosts/hostesses should make sure their group is aware of their schedule and provide all the necessary information, support and guidance to ensure they are present at the correct time so that they can make the most of their limited period. Hosts and hostesses should also be prepared to help their group with their free time, by making sure they are aware of the visits, trips, etc. that have been arranged or are available; provide information on transport, restaurants, nightlife (!), etc. and be available to answer questions or provide information so that their group can make the most of the Festival.

As well as the main Festival, there will be a "Fringe", which will consist of smaller productions from other groups who are not present in the main Festival, plus additional pieces from some who are already competing. The programme for this will be decided beforehand, but may vary during the course of the weekend due to requests for encores or unforeseen circumstances. This information and details of other informal and impromptu events will be made available via the hosts and hostesses as well as via the Festival Information Desk in the theatre, which will be manned by the Hospitality Team during the weekend.

* * * * *

See you next year?

The 19th Annual FEATS Festival is being held
between 2nd and 5th June 1995
in The Hague
For more information contact
the Anglo-American Theatre Group

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 - <i>The Love Course</i>
1987	CTC, Copenhagen - <i>Edwin</i>
1988	GEDS, Geneva - <i>Bazaar and Rummage</i>
1989	ATC, Brussels - <i>The Pushcart Peddlers</i>
1990	Lindsay 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	The Stockholm Players - <i>Ritual for Dolls</i>
1994	

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

1980	ECC, Brussels - <i>Hands across the Sea</i>
1981	The Kent Players, Germany - <i>Act II of Absurd Person Singular</i>
1982	{ ATC, Brussels - <i>Act II of 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, Ghent - <i>Sea Changes</i>
1992	ESOC, Darmstadt - <i>The Dock Brief</i>
1993	AATG, The Hague - <i>The Exile</i>
1994	

RAMD Award (3rd)

1983	BATS, Antwerp - <i>Jumpers</i>
1984	Guttenloh 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 - <i>Act I of The Dining Room</i>
1990	De WAANzin, Ghent - <i>If, The Rain</i>
1991	BATS, Antwerp - <i>Relatively Speaking</i>
1992	CTC, Copenhagen - <i>Cards</i>
1993	ECC, Brussels - <i>Fumed Oak</i>
1994	

Grand Duchy Award for Best Set

1980	The Kent Players, Germany - <i>Journey's End</i>
1981	The Kent Players, Germany - <i>Act II of 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 - <i>Act I of 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	AATC, The Hague - <i>The Exiles</i>
1994	

Marcel Huhn 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	AATG, The Hague - <i>The Exiles</i>
1994	

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FEATS 1994

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
 - c) some other form of theatrical performance (spoken or written synopsis 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 five minutes. The time allowed to start a production is one 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 6 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 five 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 five non-players, neither are sound and lighting personnel who are permitted to enter the backstage area if their sound or lighting duties require. A prompt 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 copyright 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 the copyright 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 copyright material, must be presented to the Organising Committee at least two 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, than 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.

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 Inledon, 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, Ghent - *Sea Changes*
 1992 { Alastair McDonald, ESOC, Darmstadt - *The Dock Brief*
 { Nigel Harvey, The Stockholm Players - *A Marriage Proposal*
 1993 Alan Davidson, The Stockholm Players - *Ritual for Dolls*

1994

Best Supporting Actor

1993 Keith Bayross, AATG, The Hague - *The Exiles*

1994

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 Theatre Club, 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 CTC, Copenhagen

1994

Best Actress

1979 Roz Jones, Highbury Little Theatre, UK - *Getting and Spending*
 1980 Paula Swepton, 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, 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 - *Bazaar and Rummage*
 1989 Sarah Bogusch, BEP, Bonn - *Lunch Hour*
 1990 Jet Vergaert, De WAANzin, Ghent - *If, the Rain*
 1991 Doris Biles, Little Theater of Geneva - *Widows and Children First*
 1992 Dianne Simmance, GEDS, Geneva - *Equal Terms*
 1993 Frances Fleming, AATG, The Hague - *The Exiles*

1994

Best Supporting Actress

1993 Paula McAdam, ECC, Brussels - *Fumed Oak*

1994

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, Ghent - *If, the Rain*
 1991 Martin Desloovere, De WAANzin, Ghent - *Sea Changes*
 1992 Julie Home, BEP, Bonn - *Coming of Age in Cardigan Street*
 1993 not awarded

1994

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 five 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 '94 Organising Committee. All references to the theatre staff refer to the resident staff of the Théâtre Municipal, Luxembourg.
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 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.

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