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# **ARENBERG SCHOUWBURG ANTWERP**

**29 MAY - 1 JUNE 1998**





**THE BRITISH AMERICAN THEATRICAL SOCIETY**

(in aid of the Belgian Multiple Sclerosis Society)

presents

the 22nd Festival of European Anglophone Theatrical Societies

# Feats '98

Once again FEATS is back in Antwerp, and it gives all of us in BATS the greatest pleasure to welcome old friends and new to this lovely city of ours. Antwerp is where the second FEATS was held in 1978, following the Festival's founding in Rotterdam during British Week in 1976, and this is now the fifth time that the Arenberg Theatre has played host to FEATS.

The 1998 Festival has much to offer. The plays to be performed each evening cover many aspects of theatre, from comedy through farce to sorrow and sheer outrageousness. The authors, too, are many and varied; you will see a play by Alan Ayckbourn, another by Garrison Keillor, yet a third is an original script written by a member of one of the performing groups. What binds them all together is that each play is being put on by amateurs – some are gifted, all are enthusiastic, and there is no doubt at all that the standard of the performances will be as high as can possibly be. Amateur Dramatics is very hard work, as everyone here will agree; but it is also satisfying, rewarding and above all great fun.

We are very happy to welcome back our adjudicator, Mr Russell Whiteley, who was in Antwerp during the last FEATS held here. He will be on stage at the end of each evening to adjudicate the day's performances. The traditional Fringe Festival will take place at various points in the theatre during the day, and we will also be holding a technical workshop and the usual FEATS Forum. For details on these and other events, do drop by the Hospitality Desk near the entrance to the theatre.

And now – let FEATS begin!

Angela Dodds  
Co-Chairman, FEATS '98

Róisín Dore  
Co-Chairman, FEATS '98

Colin Howett  
Chairman, BATS



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The British American Theatrical Society is grateful to the Kredietbank  
for its support during this Festival

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Dympna Donnelly, Anglo-American Theatre Group (AATG), The Hague  
David Jayne, Frankfurt English Speaking Theatre (FEST), Frankfurt  
Sarah Scheele, English Comedy Club (ECC), Brussels

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Host(esse)s :	Adam Brown Hilary Dennis Brian Edwards Els Le Page Wilfried Le Page Magda Lockefefer Denice Oliver Vivi Roche Stefanie Sjouken Fiona Tong Niels Vander Made Alice van Gastel

# Feats '98

## FESTIVAL PROGRAMME

Arenbergshouwborg, Arenbergstraat 28, 2000 Antwerpen  
29 May to 1 June 1998

### Friday 29 May

*The Unseen Hand* by Sam Shepard, The American Theatre Company, Brussels  
*The Children Act* by Hogan Coyle, The Welton Theatre, RAF Laarbruch  
*Lunch Girls* by Ron Hart, The English Comedy Club, Brussels

### Saturday 30 May

*Secrets* by Giles Cole, Hamburg Players  
*Philip and Rowena* by Gillian Plowman, New World Theatre Company, Luxembourg  
*The Open Couple* by Dario Fo and Franca Rame, The British Embassy Players, Bonn

### Sunday 31 May

*The Midlife Crisis of Dionysus* by Garrison Keillor, Frankfurt English Speaking Theatre  
*The Tiger* by Murray Schisgal, Copenhagen Theatre Circle  
*Albert* by Richard Harris, Combined Amateur Theatrical Society (CATS), Rheindahlen

### Monday 1 June

*In High Germany* by Dermot Bolger, Round Tower Players, Luxembourg  
*Between Mouthfuls* (one act from *Confusions* by Alan Ayckbourn), In Players, Amsterdam  
*Faint Voices* by John MacKenna, The Irish Theatre Group, Brussels

**The awards will be presented by Her Majesty's Ambassador to Belgium,  
HE Mr David Colvin, CMG**

**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. Make sure that your "bleeper" watches do not go off during the evening and please leave your mobile phones at home!

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

Each day, the **upstairs theatre bar** is open from 11 am to the end of the second interval, and the **downstairs theatre bar** from 12 noon until the early hours each evening. Sandwiches and light snacks will be available in the downstairs bar. Purchase of food and drink will be by **ticket only**; these are available from the Hospitality Desk and other points throughout the theatre. Your tickets for **The Saturday Night Supper** can also be collected from the Hospitality Desk.

## General Information

The bar in the upstairs foyer is open from 11 am on each day of FEATS and will close after the second interval. The bar downstairs near the Schutterszaal (where the Fringe events will take place) is open from 12 noon each day and closes after the last person has left .... except on Saturday night; on this night, it will close from 7.30 pm until after the adjudication, when it will open again for The Saturday Night Supper.

Drinks, sandwiches and other snacks will be available throughout the day and evening in the downstairs bar. Drinks and food can only be purchased by using tickets, obtainable beforehand from the Hospitality Desk near the front entrance to the Arenberg Theatre and during opening hours in the two bars. Tickets are available strips of five for BEF 100, and all refreshments will be in multiples of BEF 20. A refund against unused strips of tickets can be made on your last night, by application to the Treasurer, Ruth England (information at the Hospitality Desk).

Tickets for The Saturday Night Supper cost BEF 500 each and include a pasta buffet with salad bar, and live music by The Holzbein Brothers. Once again, all drinks during the evening must be purchased by means of the refreshment tickets, which will be available for purchase throughout the evening. Supper tickets ordered but not yet received must be collected either from your host(ess) or from the Hospitality Desk, as entrance is by supper ticket only.

For any questions or information, or to obtain your Supper or refreshment tickets, the Hospitality Desk will be open from 12 noon each day until after the second interval. It is situated just inside the main entrance to the theatre, after leaving the ticket office.

Fringe events will take place in the Schutterszaal on the ground floor of the Theatre. At the time of going to print, the provisional Fringe programme includes :

<i>Love Letters</i> by A.R. Gurney	AATG, The Hague
<i>At the Drop of a Hat</i> by Flanders & Swann	Malcolm Schofield & Jeremy Pagliero, BATS, Antwerp
A Musical Entertainment	Diane Gray, English Comedy Club, Brussels
<i>The Trombone Player</i> by David Eaton	The Great Escape Players, UK
<i>I Remember the Starlight</i> by David Hynes and Nigel Harvey,	The Stockholm Players

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

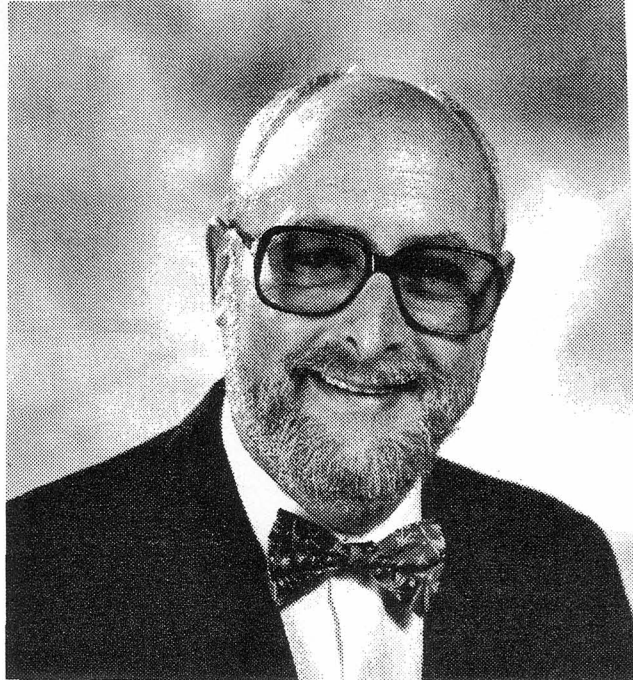
The hospitality desk has information on an up-to-date FEATS Fringe programme

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

Saturday	5.30 – 6.30 pm	Technical Forum
Saturday	11.30 pm (±)	The Saturday Night Supper
Sunday	12 noon	Organised Antwerp City walk
Monday	11.30 am	General FEATS Forum

Information on the City Walk is available from 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, 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.

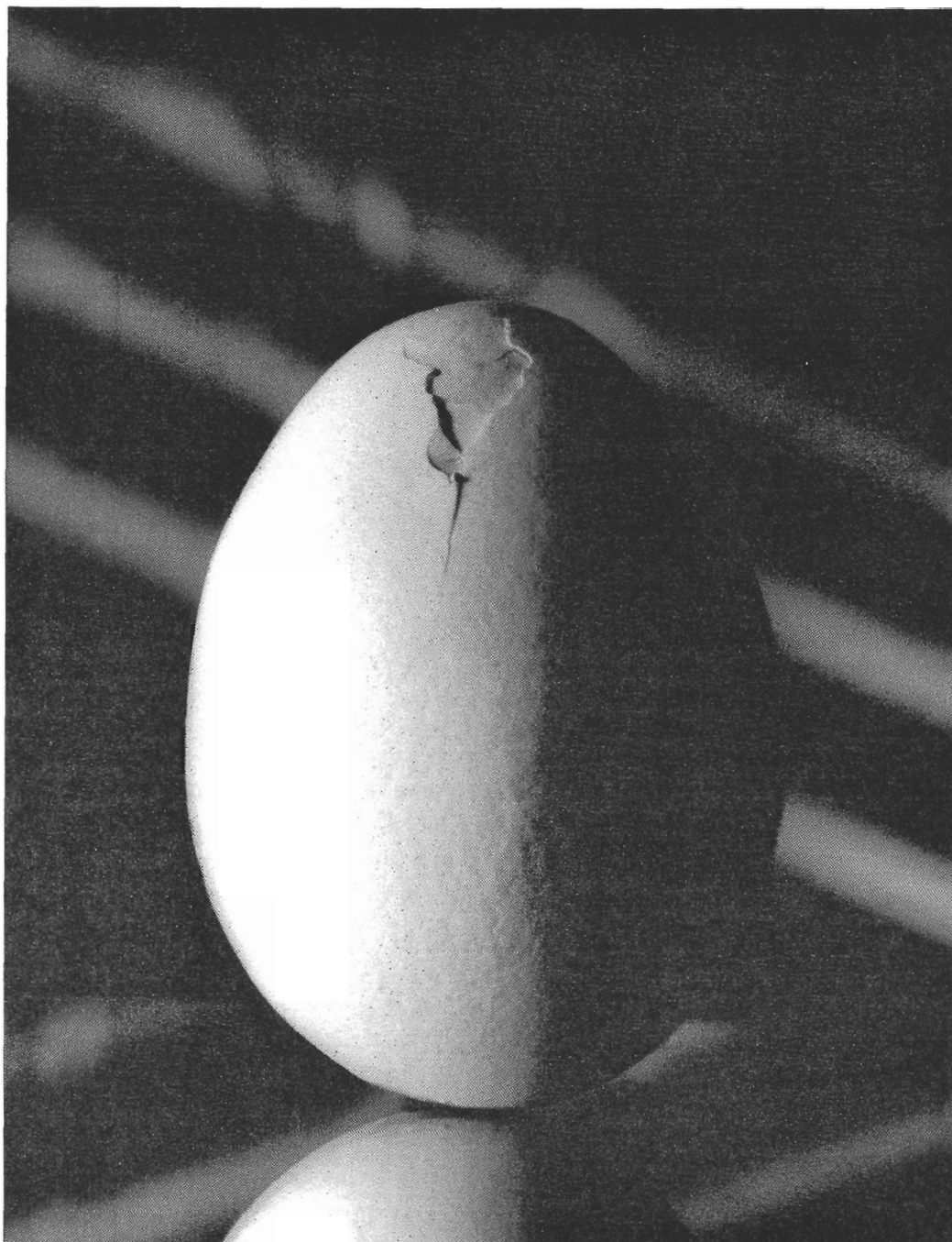
Since taking early retirement from a senior teaching post at a large comprehensive school in Yorkshire he has been very much in demand. Over the last four years he has examined and adjudicated in Europe, the Far East, Northern Ireland, the Channel Islands and at a large number of prestigious festivals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

He 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. As a member of the OFSTED Inspectorate of Schools he specialises in Arts Education and finds this new string to his bow both challenging and stimulating. He is the Information Officer for the Guild of Drama Adjudicators and is active, on their behalf, in promoting the Guild and its objectives.

His Northern 'down to earth' common sense and obvious expertise has made Russell very popular with many festivals who are always more than happy to welcome him back.



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.



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Friday 29 May 1998

The **AMERICAN THEATRE COMPANY, Brussels**

## THE UNSEEN HAND

by Sam Shepard

directed by Bob Bender

### CAST

(in order of appearance)

Blue Morphan	Tim Mawson
Willie (The Space Freak)	Adam Brown
Cisco Morphan	Eric Culver
The Kid	Rodger Gillan
Sycamore Morphan	Vincent Eaton

### PRODUCTION TEAM

Producer	Moyra Waldron
Stage Manager	Guy Farmer
Set Design	Susan Avery
Construction & Crew	Ron Aston, Alexandra Poch, Tom Harvey
Lighting	Tony Knott & Jim McKenna
Sound	Jim McKenna
Properties	Eileen Sutton
Costumes	Liz Buckley
Makeup & Hair	Michelle Fletcher, Tracie Holland

#### About the Play :

Written and first performed in 1969, Shepard's thought-provoking comic play is set at night near a 1951 Chevrolet convertible abandoned along a rubbish-strewn highway in southern California. This desolate spot is populated by an extraordinary cast of characters, who are all American icons conspiring to escape the unseen malevolent force of counterfeit modernity that threatens their very existence. The group is composed of a 120 year-old loner and his two cowboy brothers who had been killed in a gunfight in 1886, a shabby space freak descended from a race of mandrills but in human form, and a male high-school cheerleader fleeing a gang of rival football fans. This bizarre context is used by Sam Shepard to explore seriously the issue of personal freedom threatened by overwhelming political and economic force and is set out in some of his most intense and well-crafted language.

#### About the Company :

The American Theatre Company of Brussels is an international drama group following the best traditions of American community theatre. The ATC principally produces works by American writers in four main formats: *full stage shows* of standard dramas and comedies, *studio performances* in an intimate theatre, *Café Theatre* weekends that offer new and experienced actors, writers and directors an opportunity to develop their skills and talents, and *large scale musical productions* such as *Kiss Me Kate* and *South Pacific*. The ATC also carries out a wide range of other activities such as a biannual play writing competition, theatre workshops, and seasonal parties and informal get-togethers in its roomy premises (co-owned with the ECC and ITG) located in a recycled 19th century brewery. Next year the ATC will celebrate its 30th anniversary.

There will be a 30-minute interval

Friday 29 May 1998

**WELTON THEATRE, RAF Laarbruch**

## **THE CHILDREN ACT**

by Hogan Coyle

directed by Mike O'Sullivan

### **CAST**

(in order of appearance)

Ted	Matt Beere
Gloria	Eileen Steel
Cindy	Jane Rutherford
Mother	Patti Coyle
Father	Andy Brown

### **PRODUCTION TEAM**

Stage Manager	Mick Coyle
Assistant Director	Chris Hewitt
Prompt	Tracey Clark
Lighting	Paul Gannon
Sound	Mal Steel
Set	Mick Coyle, Paul Gannon, John Colahan, Taff Beere
Properties	Sue Thompson
Costumes	Kay Milton
Makeup	Julie Callaghan
Stage Crew	David Bailey, Taff Beere, Chris Hewitt, Brian Hagan

#### **About the Play :**

"The cynicism, hypocrisy and deceit that pervade the adult world burst with indignation over the cynicism of the children which they themselves helped bring into the world."  
(from *The Ultimate Intimacy*, by Ivan Klima)

*THE CHILDREN ACT* explores the problems inherent in the way our society raises its children. All the characters possess the innocence of youth and the cynicism of adulthood in varying degrees. They are all manipulated yet they all manipulate. They are ageless. *The Children Act*, a winner of the RAF Theatrical Society's annual playwriting competition, is written by a member of the Welton Theatre – an American married to an RAF Chief Technician. This is its first production.

#### **About the Company :**

The Welton Theatre Club has been established for at least 30 years and probably much longer than that. It is run by a small group of dedicated and hard-working souls who are drawn together either by a love of theatre or by the cheap beer which is on sale at the club bar. It stages four major productions a year and has a large and enthusiastic following. Most of its actors and backstage workers had never even considered setting foot on a stage before arriving at Laarbruch. However, the club does possess some very persuasive members and the beer is very good!

Sadly, the Welton Theatre has only another year to run as RAF Laarbruch is due to close in 1999. It has, over the years, introduced countless people to the thrill and passion which is theatre. We will mourn its passing but are all very proud of its legacy.

There will be a 30-minute interval

Friday 29 May 1998

**The ENGLISH COMEDY CLUB, Brussels**

## **LUNCH GIRLS**

by Ron Hart

directed by Carolyn Cusack

### **CAST**

Jay	Alma Forsyth
Bee	Barbara Mawson
Vee	Sarah Scheele
Dee	Sue Hansen-Styles

### **PRODUCTION TEAM**

Producer	Diana M-H Deeks
Stage Manager	Jonathan Scheele
Set Design	Aemi a Campo & Carolyn Cusack
Lighting	Tony Knott & Jim McKenna
Sound	Alan Kenway
Costumes	Muriel Paris
Properties	Carol Kloeverkorn
Makeup	Tracie Ryan
Hair	Diane Gray
Stage Crew	Philip Deeks, Roy Illman,

#### **About the Play :**

Jay, Vee, Bee and Dee are old friends who keep in touch by arranging (or trying to arrange) a luncheon date from time to time. Through their conversations we learn about their everyday concerns and disappointments. The themes are universal and timeless, as relevant now as when the play won the Verity Bathgate Award in 1983. It has been translated into several languages and has been performed from Los Angeles to Oslo.

#### **About the Company :**

The English Comedy Club of Brussels, founded in 1909, is believed to be the longest established anglophone theatrical society in continental Europe. Its origins have in fact been traced to the English influx which followed on the heels of the Duke of Wellington at the time of the Battle of Waterloo! The club stages around four or five productions a year, an annual panto, and has a thriving play-reading circle. It is one of the FEATS founding clubs and has been a member of the Steering Committee since the inception of the festival.

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

**PROVINCIAAL  
DIAMANTMUSEUM  
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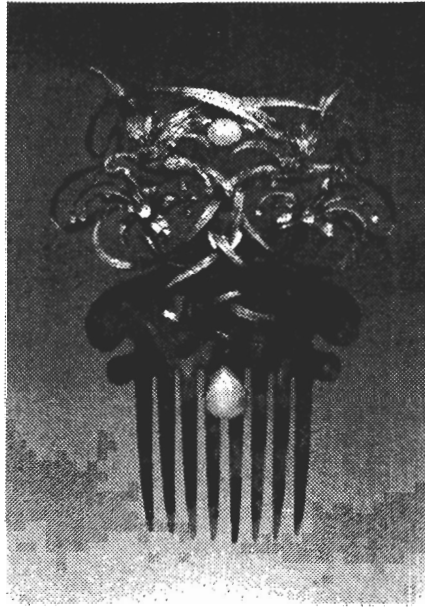


*De bijzondere wereld van de diamant  
in beeld.*

*Een boeiende ontdekkingsstocht langs  
de fascinerende reisroute van de  
diamant, van ruw naar  
diamantwerktuig  
of schitterend diamantjuweel.*

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*Confrontatie in duo. Het multiple..."*



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**EXPO: May 16. till August 30. 1997**  
**"CONFRONTATION WITH  
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Saturday 30 May 1998

**The HAMBURG PLAYERS**

**SECRETS**

by Giles Cole  
directed by Jason Couch

**CAST**

*(in order of appearance)*

Hannah	Lexi von Hoffmann
Claudia	Rebecca Garron
Felix	Syd Hadaway
Christopher	Jason Couch

**PRODUCTION TEAM**

Stage Manager	Sanjeev Pathak
Stage Hands	Verena Baur, David Gow, Sonny Pathak, Kevin Street
Light/Sound assisted by	Herwig Lührs Tina Schoen
Makeup/Hair	Dagmar Zimmermann
Prompt	Reni Pathak

**About the Play :**

The play is set in the living-room of Hannah's and Christopher's house in South London. Over the course of an afternoon, Hannah explains to her close friend Claudia her experiences during the past few weeks – namely, being forced to accept the fact that her husband, Christopher, is quite possibly a traitor and a spy. The action never leaves the scene of Hannah's and Christopher's living-room, yet it shifts back and forth in time to show Hannah's encounters first with Felix, the government agent assigned to 'look after' her, and subsequently with the apprehended Christopher. This disturbing play captures all the suspicion and paranoia that living with lies engenders, and explores the nature and inherent inequities of marriage, loyalty and love.

**About the Company :**

Formed in 1965, The Hamburg Players are a significant part of the cultural scene in North Germany. For the opening production we put on Terence Rattigan's *Separate Tables* with two performances and now present three productions each consisting of ten performances which usually take place in November, February and May.

We have our own clubhouse where we rehearse, and try to provide workshops and social events. We would be pleased to welcome visitors from other groups to our November 1998 production of *Barefoot in the Park*.

There will be a 30-minute interval

Saturday 30 May 1998

The NEW WORLD THEATRE CLUB, Luxembourg

## PHILIP AND ROWENA

by Gillian Plowman

directed by Eileen Nober

### CAST

Philip	Geoff Stevens
Rowena	Angela Milne
Heather	Victoria Ball
Nurse Janet	Rosalie Jones
Jeremy	Peter Ramsay
Doctor	Valerie Scott
Lilian	Marie Stefansson

### PRODUCTION TEAM

Stage Manager	Pauline Lloyd
Lights	Alan Carlisle
Sound	Les Wilson
Makeup	Jane Philpott
Stage Crew	Les Wilson Richard Lloyd Nico Schintgen

### About the Play :

*PHILIP AND ROWENA* takes place in a hospice. It is a journey of reconciliation and hope, an intensely human exploration of a tragic, yet wonderful relationship. Philip and Rowena are terminally ill. Philip wants a divorce from his bitter wife, Lilian. Rowena longs for the unity of her family. Together they find friendship, romance, consolation and an amazing capacity for fun. In the hospice, they share an imaginary holiday in Florence; wine, dine and visit the opera before deciding to marry. An acceptance of death is coupled with an extraordinary devotion to life.

### About the Company :

The New World Theatre Club was formed in 1968 and is one of the founder members of FEATS. The club produces an average of three to four plays a year, ranging from such comedy favourites as *Noises Off* and *Neville's Island* to more serious plays such as Tennessee Williams' *The Glass Menagerie*. In 1995 the December production of *The Merry Wives of Windsor* was our contribution to Luxembourg's programme for the European City of Culture. It received rave reviews in both the English and French language local press. NWTC also visits Luxembourg secondary schools to help students with their English Language texts, putting on specially written performances for them, and for many years the club has organised a residential theatre workshop at the Château de Munsbach covering all aspects of theatre work under professional direction and open to the FEATS community.

There will be a 30-minute interval

Saturday 30 May 1998

The **BRITISH EMBASSY PLAYERS, Bonn**

## THE OPEN COUPLE

by Dario Fo  
(written with Franca Rama, translated by Stuart Hood)  
directed by Margot Nisita

### CAST

Man	Peter Ferrow
Woman	Kathleen Schroers
“Stage Hands”	Christine Upward Katharina Froemming
The Professor	Christopher Nott

### PRODUCTION TEAM

Stage Manager	Gill Atkinson
Set Realization	Siggi Bleeck, Detlev Karsten, Alistair Bleeck, Liz Bleeck
Artistic Design	Margie Cross
Lighting	Kai Friemann, Jane Easton, John Newsome
Sound	Paul Ferrow
Crew	Siggi Bleeck, Alistair Bleeck, Liz Bleeck Gwen Thamm, Lore Tyrell
Prompt	Sue Ferrow
Makeup	Katie Jordans
Costume Coordinator	Josie Mueller

Original music composed by Peter Ferrow  
sung by Kathleen Schroers

### About the Play :

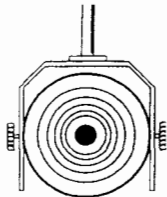
Antonia has coped for many years with her philandering husband and has tried, unsuccessfully, various forms of suicide. Her husband, who does not want a divorce, decides they should have an “open” marriage. Antonia eventually agrees and gets herself a job and another man. Now the tables are turned and her husband is on the “other side of the fence”.

Dario Fo, winner of the 1997 Nobel Prize for Literature, proudly affirms his deep theatrical roots in the Renaissance *Commedia dell'arte*, whose essential elements include the use of masks, improvisation, and the *zanni*, the comic servants. *Commedia dell'arte* are focused primarily upon the actor and not the playwright, thus giving equal opportunities to men and women alike at a time when women were severely banned from serious prose theatre.

### About the Company :

The British Embassy Players, formally established in 1981, aim to mount two major productions in English each year, one in May/June and one in November. In addition, we organise workshops on various aspects of theatre and hold other events such as play readings and musical or poetry evenings. Once funds for future productions are secure, any surplus is donated to German, British and American charities. We have participated regularly in FEATS since 1987.

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



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Sunday 31 May 1998

The FRANKFURT ENGLISH SPEAKING THEATRE e.V.

## THE MIDLIFE CRISIS OF DIONYSUS

(Copyright © 1993 by Garrison Keillor. From *The Book of Guys*  
by Garrison Keillor. Published by Viking Penquin, Inc.)

by Garrison Keillor  
directed by Sheelagh Sauthof

### CAST

Dionysus  
*the god of wine* - John Howard  
A Nymph  
*who also plays a hairstylist, airline clerk and narrator* - Jennifer Emerson  
Ariadne  
*Dionysus's wife, who also plays a narrator* - Jenny Howard  
Gladys  
*the muse of maturity, who also plays Theros and a narrator* - Susan Tackenberg  
A guy  
*who plays a satyr, doctor, oil clerk, Zeus and a narrator* - Andrew Muggleworth

### PRODUCTION TEAM

Stage Manager	Eric Robinson
Makeup/costumes	Sheelagh Sauthof
Lighting	David Jayne
Sound	Claudia Mewes
Props	Sue Zarutskie
Crew	Stephen Robinson, Chris Palmer, Ekkehart Elger
Producer	Wendy Jane Jones

#### About the Play :

What does a God do when a nymph rejects him, his wife nags him, orgies don't tempt him, his Dad gives him the brush-off, his psychiatrist knows too much about him, and his golden locks feel like dead moss? He should conclude that he's reached a mortal mid-life crisis! In Garrison Keillor's tongue in cheek riveting play the observer is taken to Cloud X to witness the outcome ....

#### About the Company :

Following *Steel Magnolias* last autumn, FEST put on its second musical, a very successful production of *Camelot*, in January, before concentrating all its efforts on putting together a good show for FEATS

There will be a 30-minute interval

Sunday 31 May 1998

**The COPENHAGEN THEATRE CIRCLE**

**THE TIGER**

by Murray Schisgal  
directed by Elon Pierson

**CAST**

Gloria	Gudrun Svansø Iversen
Ben	Jens Blegaa

**PRODUCTION TEAM**

Stage Manager	Elon Pierson
Lighting	Alasdair Liddell
Sound	Frank Theakston
Stage Crew	Lisbet Andersen
	Ulla Kirstein
	Christel Pierson

**About the Play :**

A disgruntled housewife is kidnapped by a frustrated postal worker. This is the auspicious beginning of *The Tiger*, which for the following 40 minutes looks in on the lives of Ben and Gloria in a sometimes funny, sometimes poignant slice of life. *The Tiger* is sometimes produced with *The Typists*, another one-act play by the same author, which also has a cast of one man and one woman. Murray Schisgal has also written *Luv* and several other critically acclaimed plays.

**About the Company :**

Copenhagen Theatre Circle (CTC) is the first and only English-language amateur theatrical society in Denmark, and this year celebrates its thirtieth birthday. We stage two or three full productions each season, and provide our growing membership with opportunities to participate fully in the society through projects, play readings, workshops and other events. The CTC has just reached another milestone in staging its first ever musical, 11 performances of a very successful production of *Godspell*.

There will be a 30-minute interval

Sunday 31 May 1998

**Combined Amateur Theatrical Society (C.A.T.S), RHEINDAHLEN**

**ALBERT**

by Richard Harris  
directed by Clive Temple

**CAST**

Karin Rust	Jennie Nairn
Nico Bellini	Anthony von Roretz
Albert Burroughs	Jon Kille

**PRODUCTION TEAM**

Stage Manager	Vic Farrer
Sound and Lighting	Marq Riley
Prompt	Albert Riley
Makeup	Pheona Isaacson
Stage Crew	Kathy Woods
	Judith Rossiter
	Lynsay Kille
	Chris Temple
	Paul McKay

**About the Play :**

Does God smoke?

Did Garibaldi ride his bicycle to the Cinema?

What, if any, is the connection between Finnish painting and Sicilian pottery?

Will Albert ever be able to tell a pair of au pairs apart?

Is it worth coming back from the bar to find out the answers to these exasperating questions?

“Yes? No?! Yes!”

**About the Company :**

C.A.T.S. meaning Combined Amateur Theatre Society was founded in 1992 and is the combination of what was once three theatre and musical societies, ARIEL, RATS and WRMS in the thriving busy military community of Joint HQ Monchengladbach.

Post cold war draw down and commitments in the Balkans greatly diminished membership in recent years thus CATS was formed and now enjoys a strong list of 80 regular members of varied age groups.

We last performed at FEATS in 1996 with a play called *Marble Arch* by John Mortimer and are extremely delighted to be performing again for FEATS '98.

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



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#### **SUMMER SCHOOL '98 FROM THE PAGE TO THE STAGE**

##### **PERFORMERS COURSE**

Tutor: Graham Laker

How do you go about turning the printed words of the script into a living reality on stage? What methods are available to the Director to help the actors in this process?

##### **STAGE MANAGEMENT COURSE**

Tutor: John Stone

Production Process, Stage Management, Set and Costume Design, The Book, Blocking, Lighting, Sound and Qing with reference to contemporary texts.

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Monday 1 June 1998

**The ROUND TOWER PLAYERS, Luxembourg**

## **IN HIGH GERMANY**

by Dermot Bolger  
directed by Kathlyn O'Brien

### **CAST**

Eoin                      Pat Weldon

### **PRODUCTION TEAM**

Stage Manager	Colm Lynam
Set Design	Nico Schintgen
Lighting	John Brigg
Sound	John Molloy
Crew	Niall McHale

#### **About the Play :**

Eoin, a thirty-something steeped in Irish football fanaticism, reflects upon both a losing match and his life as he waits in a deserted train station before heading to his new found German home. The play focuses on the hopes and expectations of a new Irish generation.

#### **About the Company :**

Young, vibrant and too few.

There will be a 30-minute interval

Monday 1 June 1998

The IN PLAYERS INTERNATIONAL DRAMA GROUP, Amsterdam

## BETWEEN MOUTHFULS

(one act from *CONFUSIONS*)

by Alan Ayckbourn  
directed by Edwin Nichols

### CAST

(in order of appearance)

Waiter	Henry Botha
Mr Pearce	John Smeathers
Mrs Pearce	Lorry Lepaule
Polly	Natalie Burgess
Martin	Jeremy Keighley

### PRODUCTION TEAM

Stage Manager	Luud Peters
Lighting Design	Shane Cunnane
Follow Spot Operator	Victoria Pope
Set Design	Bella Goosens
	Aiden Hopewell
Makeup	Nina Cohen
Props	Valerie Ainscough
	Sally Taylor

#### About the Play :

*BETWEEN MOUTHFULS* is one of five pieces making up the larger theatrical work entitled *Confusions* from playwright Alan Ayckbourn. In this piece we encounter two couples out for dinner in what turns out to be a fateful evening. With these characters Ayckbourn exemplifies what can happen when communications break down. Try as they might to get through to one another, no one seems to be listening, yet somehow, somewhere, someone is always listening.

#### About the Company :

Founded by the British Society shortly after the Second World War, the In Players is Amsterdam's oldest English-speaking theatre company. The group's distinguishing feature is its innovative approach to a broad repertoire, ranging from modern classics to musicals and Christmas pantomimes. In addition to staging an average of three productions a year, the In Players hold monthly playreadings and regular workshops. The In Players are bilingual and welcome all nationalities as members.

There will be a 30-minute interval

Monday 1 June 1998

The IRISH THEATRE GROUP, Brussels

## FAINT VOICES

by John MacKenna

directed by Colma O'Luanaigh

### CAST

(in order of appearance)

Frank Ledwidge	Ronan Mac Aongusa
Ellie Vaughey	Claire Russell
Matty	Nick Roche
Mrs Ledwidge	Marie Ledwith
Mourners, Soldiers, Crew	John Finnegan, Tony Dempsey, Roger O'Keeffe, Peter Willis

### PRODUCTION TEAM

Producer	Maria Knott
Set Design	Liam & Colma O'Luanaigh
Set Construction	Liam O'Luanaigh, Tony Dempsey, Peter Willis
Stage Manager	Jonathan Scheele
Lighting	Tony Knott & Jim McKenna
Costumes	Mary Mac Polin
Properties	Fiona Hately
Makeup and Hair	Malinda Coleman & Sian Leahy
Music by Roger O'Keeffe	

#### About the Play :

*FAINT VOICES* is based on the love affair between Frank Ledwidge, the Slane, Co.Meath, poet who was killed in the Great War, and Ellie Vaughey, a member of a well-to-do farming family from just outside Slane. Their relationship forces an appraisal of the importance of social distinction in a class-conscious society and the troubled politics of the time, when Ledwidge's decision to join the British Army was felt by many as a betrayal of nationalist ideals.

The voices of the play's title are those of reminiscence and memory, of the living and the dead, which form a complex, poetic quartet used by MacKenna to explore the perennial themes of mortality, youth's passing, loss and the power of love to triumph beyond death.

#### About the Company :

The Irish Theatre Group began in Brussels in 1978 when a group of expatriates came together to stage a production of Sean O'Casey's *Juno and The Paycock*. Since then, it has produced a wide variety of Irish drama, both classic and modern, including works by Friel, Shaw, Goldsmith, Behan, Murphy and Synge. The ITG forms part of C.A.S.T. (Co-operative Association to Support Theatre) with its partners, the American Theatre Company and the English Comedy Club. C.A.S.T. owns its own workshop and rehearsal space and a 60-seater studio theatre in Brussels. This is the ITG's fourth appearance at FEATS.

**The audience is kindly requested to remain seated until  
the adjudication and prize giving are over**

**BRITISH AMERICAN THEATRICAL SOCIETY**  
**ANTWERP, BELGIUM**

**FEATS 1998**  
**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 5).
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, 2 copies of its entry (in the version to be performed) for use by the Adjudicator and the Organising Committee.



9. Where 2 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 '98 Organising Committee. All references to the theatre staff refer to the resident staff of the Arenbergschouwburg, 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 - *After Magritte*
- 1978 ECC, Brussels - *Double Double*
- 1979 NWTC, Luxembourg - *Interview*
- 1980 The Kent Players, Germany - *Journey's End*
- 1981 ECC, Brussels - *Miss in Her Teens*
- 1982 LEST, Leiden - *Act II of Equus*
- 1983 GEDS, Geneva - *Home*
- 1984 NWTC, Luxembourg - *I'm Nobody*
- 1985 ECC, Brussels - *Act Without Words*
- 1986 CTC, Copenhagen, Copenhagen - *The Love Course*
- 1987 CTC, Copenhagen, Copenhagen - *Edwin*
- 1988 GEDS, Geneva - *Bazaar and Rummage*
- 1989 ATC, Brussels - *The Pushcart Peddlers*
- 1990 Lindsey Little Theater, Wiesbaden - *A Need for Less Experience*
- 1991 AATG, The Hague - *After Liverpool*
- 1992 The Stockholm Players - *A Marriage Proposal*
- 1993 The Stockholm Players - *Ritual for Dolls*
- 1994 ATC, Brussels - *Hopscotch*
- 1995 NWTC, Luxembourg - *Curse*
- 1996 BEP, Bonn - *The Good Cotro*
- 1997 AATG, The Hague - *Laundry and Bourbon*

1998

## Luxembourg Cup (2nd)

- 1980 ECC, Brussels - *Hands Across the Sea*
- 1981 The Kent Players, Germany - *Absurd Person Singular*
- 1982 { ATC, Brussels - *A Scene from the Bridge*  
{ Drama Group of Monaco - *Play for Yesterday*
- 1983 AATG, The Hague - *The Canterbury Tales*
- 1984 ATC, Brussels - *Stay*
- 1985 BATS, Antwerp - *Play It Again, Sam*
- 1986 ECC, Brussels - *The Dumb Waiter*
- 1987 The In Players, Amsterdam - *The Hebrew Lesson*
- 1988 BATS, Antwerp - *Strays*
- 1989 LEST, Leiden - *A Woman of No Importance*

## ... Mervyn Briscoe Award

- 1992 CTC, Copenhagen - *Cards*
- 1990 LEST, Leiden - *The Jellyfishes' Banquet*
- 1991 De WAANzin, Gent - *Sea Changes*
- 1992 ESOC, Darmstadt - *The Dock Brief*
- 1993 AATG, The Hague - *The Exiles*
- 1994 ECC, Brussels - *The Bear*
- 1995 ESTEC, Nordwijk - *Party Time*
- 1996 NWTC, Luxembourg - *Same Time, Next Year*
- 1997 GEDS, Geneva - *The Ark*

1998

## Best Actor

- 1979 Joe Moss, ATC - *Adaptation*
- 1980 Danny Strike, The Kent Players - *Journey's End*
- 1981 Peter Lourens & Rick van Vliet, LEST - *The Zoo Story*
- 1982 Jon van Eerd, LEST - *Equus*
- 1983 Richard Incedon, GEDS - *Home*
- 1984 David Greenfield, Gutersloh - *Bird Song*
- 1985 Robert Rowe, NWTC - *The Man of Destiny*
- 1986 Cliff Overton, The Kent Players - *No Why*
- 1987 Tony Hart, The In Players - *The Hebrew Lesson*
- 1988 Robert Rowe, NWTC - *The Normal Heart*
- 1989 Adam Brown, ATC - *The Pushcart Peddlers*
- 1990 Stuart Holland, The Stockholm Players - *Fluff*
- 1991 Dirk de Corte, De WAANzin - *Sea Changes*
- 1992 { Alastair McDonald, ESOC - *The Dock Brief*  
{ Nigel Harvey, Stockholm Players - *A Marriage Proposal*
- 1993 Alan Davidson, Stockholm Players - *Ritual for Dolls*
- 1994 David Steen, BATS - *Thermal Underwear*
- 1995 Chris Beame, NWTC - *Curse*
- 1996 Henry Botha, In Players - *Great Catherine*
- 1997 Graeme Cooper, FEST - *Forward to the Right*

1998

## RAMD Award (3rd)

- 1983 BATS, Antwerp - *Jumpers*
- 1984 Gutersloh Theatre Workshop - *Bird Song*
- 1985 NWTC, Luxembourg - *The Man of Destiny*
- 1986 BATS, Antwerp - *Educating Rita*
- 1987 { ATC, Brussels - *Aria Da Capo*  
{ ITG, Brussels - *Riders to the Sea*
- 1988 BEP, Bonn - *After Magritte*
- 1989 BATS, Antwerp - *Act I of The Dining Room*
- 1990 De WAANzin, Gent - *If, The Rain*
- 1991 BATS, Antwerp - *Relatively Speaking*
- 1992 CTC, Copenhagen - *Cards*
- 1993 ECC, Brussels - *Fumed Oak*
- 1994 BEP, Bonn - *Pity About Kitty*

## ... Wedgewood Trophy

- 1995 GEDS, Geneva - *One for the Road*
- 1996 MOSACT, Maastricht - *The Anniversary*
- 1997 The Stockholm Players - *Hey Hey Good-looking*

1998

## Best Actress

- 1979 Roz Jones, Highbury Little Theatre - *Getting and Spending*
- 1980 Paula Swepston, GEDS - *27 Wagons Full of Cotton*
- 1981 Susan Blackwell, ECC - *Miss in Her Teens*
- 1982 Anne Fafoutakis, Monaco - *Play for Yesterday*
- 1983 Doris Biles, GEDS - *Home*
- 1984 Gwen Kingsmill, BATS - *Habeas Corpus*
- 1985 Sally Boyle, The ATC - *Tennessee*
- 1986 { Fay Glasgow, BATS - *Educating Rita*  
{ Claire Campbell Clausen, CTC - *The Love Course*
- 1987 Niamh Huggard, NWTC - *Loot*
- 1988 Anne Everett, GEDS
- 1989 Sarah Bogusch, BEP - *Lunch Hour*
- 1990 Jet Vergaert, De WAANzin - *If, The Rain*
- 1991 Doris Biles, Little Theater - *Widows and Children First*
- 1992 Dianne Simmance, GEDS - *Equal Terms*
- 1993 Frances Fleming, AATG - *The Exiles*
- 1994 Angela Hasell, ESTEC - *A Two Piece Jigsaw*
- 1995 Rebecca Garron/Lexi von Hoffman - *Hamburg*
- 1996 Carrie O'Brian, NWTC - *Same Time, Next Year*
- 1997 Beverley Rousset, GEDS - *The Ark*

1998

**Grand Duchy Cup for Best Set**

- 1980 The Kent Players, Germany - *Journey's End*
- 1981 The Kent Players, Germany - *Absurd Person Singular*
- 1982 ECC, Brussels - *The Crystal Anniversary*
- 1983 BATS, Antwerp - *Jumpers*
- 1984 Ariel, Rheindahlen - *Philipp Hotz's Fury*
- 1985 BATS, Antwerp - *Play It Again, Sam*
- 1986 ECC, Brussels - *The Dumb Waiter*
- 1987 CTC, Copenhagen - *Edwin*
- 1988 { The Stockholm Players - *The Orchestra*  
{ BEP, Bonn - *After Magritte*
- 1989 BATS, Antwerp - *The Dining Room*
- 1990 LEST, Leiden - *The Jellyfishes' Banquet*
- 1991 AATG, The Hague - *After Liverpool*
- 1992 ESOC, Darmstadt - *The Dock Brief*
- 1993 AATG, The Hague - *The Exiles*
- 1994 CATS, Rheindahlen - *Singing in the Wilderness*
- 1995 ESTEC, Noordwijk - *Party Time*

**... for Best Stage Presentation**

- 1996 BEP, Bonn - *The Good Doctor*
  - 1997 LEST, Leiden - *The Dark Lady of the Sonnets*
- 1998

**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 CTC, Copenhagen
  - 1994 Round Tower Players, Luxembourg
  - 1995 Kieran Everts, GEDS
  - 1997 MOSACT, Maastricht
- 1998

**Marcel Huhn-Bruno Boeye Memorial Award for Stage Management**

- 1983 BATS, Antwerp - *Jumpers*
  - 1984 ATC, Brussels - *Stay*
  - 1985 The Hamburg Players - *A Separate Peace*
  - 1986 ECC, Brussels - *The Dumb Waiter*
  - 1987 ATC, Brussels - *Aria Da Capo*
  - 1988 FEST, Frankfurt - *The Rose & Crown*
  - 1989 FEST, Frankfurt - *The Doctor and The Devils*
  - 1990 ATC, Brussels - *Patio*
  - 1991 AATG, The Hague - *After Liverpool*
  - 1992 { BEP, Bonn - *Coming of Age in Cardigan Street*  
{ FEST, Frankfurt - *Easy Stages*
  - 1993 AATG, The Hague - *The Exiles*
  - 1994 { FEST, Frankfurt - *Gaslight*  
{ ATC, Brussels - *Hopscotch*
  - 1995 BATS, Antwerp - *The Old One-Two*
  - 1996 AATG, The Hague - *Can You Hear the Music*
  - 1997 The Stockholm Players - *Hey Hey Good-looking*
- 1998

**Verulam Award for Best Original Script**

- 1984 Vincent Eaton, ATC - *Stay*
  - 1985 The In Players - *After the Fact*
  - 1986 Jeremy Bertham, AATG - *The Long Way Home*
  - 1987 not awarded
  - 1988 Millie Conway, BATS - *Strays*
  - 1989 Lorry Lepaule, The In Players - *The Sane Woman*
  - 1990 Martin Desloovere, De WAANzin - *If, The Rain*
  - 1991 Martin Desloovere, De WAANzin - *Sea Changes*
  - 1992 Julie Home, BEP - *Coming of Age in Cardigan Street*
  - 1993 Not awarded
  - 1994 David Eaton, ESTEC - *A Two Piece Jigsaw*
  - 1995 Not awarded
  - 1996 Martin Desloovere, De WAANzin - *Misty Rooms*
  - 1997 Gary Clarke, Stockholm Players - *Hey Hey Good-looking*
- 1998

My predictions for 1998 are :-

- 1st : \_\_\_\_\_
- 2nd : \_\_\_\_\_
- 3rd : \_\_\_\_\_
- Best Actor : \_\_\_\_\_
- Best Actress : \_\_\_\_\_
- Best Supporting Actor : \_\_\_\_\_
- Best Supporting Actress : \_\_\_\_\_
- Best Set : \_\_\_\_\_
- Stage Management : \_\_\_\_\_
- Discretionary Award : \_\_\_\_\_
- Best Original Script : \_\_\_\_\_

The Organising Committee of FEATS '98 is very grateful to the following, without whose support FEATS '98 would not have been possible :

**Kredietbank  
Cofinimmo  
FVST (Federation of Flemish Theatrical Societies)  
PAS  
Tor Line  
and  
In Memory of John Bernard Stébler**

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

**Guido Snoeck  
Guy Augustus  
Koen Van der Hoeven  
Ronny Vanbouvel  
Guy Verhaegen  
Karel Vandenberghe  
Gerrit Gysel**

**Johnny Verstraeten  
and all his staff**


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

And that logo? Why print?

Somewhere around 1548, a young man by the name of Christophe Plantin set himself up in Antwerp as a bookbinder and leather worker; some years later he took up the new art of printing. Eventually the *Officina Plantiniana*, as his workshop was known, became the most famous printing works in Europe and helped Antwerp to become a renowned centre of humanism and learning. The most famous book that Plantin commissioned and published was the *Polyglot Bible*, which took four years to print and consisted of eight volumes in five languages (Latin, Greek, Hebrew, Syrian and Aramaic).

Christophe Plantin's workshop and house still exist, having been sold by his descendants some 300 years later to the City of Antwerp and turned into a museum. The original machinery (including the two oldest printing presses in the world) can still be seen, together with an enormous collection of books printed or collected by Plantin and his son-in-law's family, Moretus by name. The house still contains its original interior, with furniture, tapestries, damask coverings and gilded leather walls, as well as paintings by artists such as Rubens, whose work illustrated some of the books published by the family.

If you want a break from FEATS, why not visit the Plantin-Moretus Museum? Information is available, as always, at the Hospitality Desk.



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JOHN MARTIN • GORDON SCOTCH ALE  
 GORDON FINEST GOLD • GORDON X-MAS  
 DOUGLAS SCOTCH ALE • LA TRAPPE  
 GUINNESS • GOUDEN CAROLUS  
 TIMMERMANS • GUINNESS  
 KILKENNY • TOISON D'OR • CUBANA 59  
 Mc EWAN'S RAMLOSA  
 SNAPPLE GATORADE  
 CAROLUS LOOZA



KILKENNY GUINNESS  
 TIMMERMANS TOISON D'OR  
 MECHELSCHEN BRUYNEN • CUBANA 59  
 Mc EWAN'S • ORANGINA • LOOZA  
 SNAPPLE • RAMLOSA • GATORADE  
 ADAM'S APPLE • JOHN MARTIN  
 GORDON SCOTCH ALE • GORDON X-MAS  
 GORDON FINEST GOLD • LA TRAPPE  
 KILKENNY • TOISON D'OR • CUBANA 59