



Arenbergshouwburg, Antwerp
Friday 28 – Monday 31 May 2004

The 28th
Festival of
European
Anglophone
Theatrical
Societies

**four nights,
twelve plays**

hosted by
BATS - British American Theatrical Society
in aid of the MS-Liga Vlaanderen



**The BRITISH AMERICAN THEATRICAL SOCIETY
Antwerp, Belgium**

presents

the 28th Festival of European Anglophone Theatrical Societies

FEATS 2004

BATS has great pleasure in welcoming you all to Antwerp again, on the sixth occasion that we have hosted the Festival. Antwerp has for many centuries provided a home and inspiration for artists, writers, musicians and playwrights, as well as those escaping persecution in their own countries; it has been a starting point for explorers and for many thousands of immigrants to the New World. At one time it was the most important trading and financial city in Western Europe. What did its prominent citizens do for relaxation? Several centuries ago, the French-speaking burgers of the city used the rooms above what was then one of the largest warehouses in the centre of Antwerp as their private club, where among other pastimes they would produce and perform plays for their own enjoyment. Today, just a stone's throw from the Arenberg Theatre, stands the Bourla, Antwerp's most beautiful theatre and built to the same ground plan over the very place where those early amateur actors trod the boards.

Now it is your turn. To walk in the footsteps of ghosts from the past, to be there on stage or in the audience, to watch other amateurs putting on plays for their and your enjoyment; and when you do so, remember those early thespians. They might not have had mobile phones or understood the necessity for tunnelling under Antwerp for car parks and the High Speed Train, but they would have appreciated the actor's skill in interpreting the character of his part, the ability of the director to transport his audience to Illyria or some far off magic isle, the art of the set builder, the costume maker

So what has changed? Now we have women on stage too; but otherwise, there is no difference between them and us. From the time of the Ancient Greeks, to today, and for aeons to come – what binds us together is a love of theatre.

Enjoy the Festival! When you leave Antwerp at the end of this FEATS, make sure that you have noted the dates for FEATS in Hamburg in 2005 – and we here at BATS look forward to welcoming you back again in 2010.

Angela Dodds
Chairman, FEATS 2004



Members of the FEATS Steering Committee

Wendy-Jane Jones, Frankfurt English Speaking Theatre (FEST), Frankfurt – Chairman
 Dympna Donnelly, AATG, The Hague
 Pat Arn, British American Theatrical Society (BATS), Antwerp
 David Buckley, English Comedy Club (ECC/ETB), Brussels
 Pauline Lloyd, New World Theatre Club (NWTC), Luxembourg
 Angela Dodds, Permanent Secretary to the Steering Committee

Members of the FEATS 2004 Organising Committee

Chairman	Angela Dodds
Treasurer	Ruth England
Festival Stage Manager	Bob Lagdon
Deputy Stage Manager	Róisín Dore
Stage Crew	Chris, Kelvin & Kerry Lagdon, Vivi Roche
Official Time Keeper	Wilfried Le Page
Festival Lighting Director	Hilde De Roover
Festival Sound Director	Pol Van Rymenant
Traffic Coordinator	Kelvin Lagdon
<i>with:</i>	Frank Mahieu
Green Room	Sue Seth & Rita De Bruyne
Manager of the Fringe	Liz Van Dessel
Assistant to Fringe Manager (pre-)	Kerry Lagdon
Assistant to Fringe Manager (during)	Colin Howett
Fringe Technical Director	Johan Genbrugge
Adjudicator's Liaison	Ann Babb
Master of Ceremonies	Adrian Veale
Programme	Angela Dodds
Advertising & Publicity	Adrian Veale
<i>with:</i>	Patricia Maessen & Kristien Penne
Poster Design	Véronique Verdyck
Front of House	Ruth Reinhold
<i>with:</i>	Annemie Bundervoet, Christian Reinhold, Carine Colson, George Thompson, Janice & Ricardo Silva, Kathleen, Tom, Elliot & Vincent Restieaux, Kristien Penne, Lynne Marinus, Patricia Maessen, Patrick Stoops, Saskia Van Nuffelen, Stephanie Hughes & Vivianne Staplehurst
E-mail Reservations	Kathy Korber
Telephone Reservations & Box Office	Ruth England
<i>with:</i>	Dik & Morna Myers
Hospitality Manager	Inge Hödl
Hospitality Desk	David Westcott
<i>with:</i>	Hans Cortoos, Gerda Spiessens, Jane Skillen & Sandy Corbett
Saturday Evening Supper	Alice Cameron
Hotel Bookings	David Westcott
Group leaders	<i>Friday:</i> Liz Van Dessel / Ruth England <i>Saturday:</i> Jonathan Howett / Melanie Willow <i>Sunday:</i> Pat & Fernand Arn <i>Monday:</i> Magda Lockefer / Valerie Mott

FEATS 2004

FESTIVAL PROGRAMME

Arenbergschouwburg, Arenbergstraat 28, 2000 Antwerpen
28 to 31 May 2004

Friday 28 May

Winners by Brian Friel, Irish Theatre Group, Brussels
Vampire Lesbians of Sodom by Charles Busch, American Theatre Company, Brussels
Ancestors in a Warzone by Stuart Marlow, ACTS, Stuttgart *

Saturday 29 May

Anti! Anti! by Anna Jane Rogers, Frankfurt English Speaking Theatre, Frankfurt *
Footprints in the Sand by Colin Crowther, New World Theatre Club, Luxembourg
A Memo from Jupiter by Dennis Snee, AATG, The Hague

Sunday 30 May

Walkie Talkie by Erik, Lee, Marq & Vasili, MOΣACT/OUT of ATTICA, Athens *
The Cagebirds by David Campton, ETB, Brussels
Games by James Saunders, Entity Theatre Workshop, Munich

Monday 31 May

A Slacker's Guide to Western Theatre (2004 : A Space Oddity) by Steve Challens,
TIE Youth Theatre, Brussels *
Playing with Fire by August Strindberg, ESOC, Darmstadt
Feeding the Ducks by Michael Park, Semi-Circle, Basel

[* = Original Script]

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 will be available in the downstairs bar throughout the day. 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 be collected from the Box Office (open from 6 pm each evening).

General Information

The bar in the **upstairs foyer** opens at 11 am every day and will close after the second interval. The bar **downstairs** is open from 12 noon each day and closes after the last person has left ... except on Saturday night when it will close at 7.30 pm until after the adjudication at which point it will re-open for the Saturday Night Supper. For those who are not attending the Supper, the upstairs bar will be open that evening for one hour following the end of the adjudication.

Drinks and sandwiches will be available throughout the day and evening in the downstairs bar. Drinks and sandwiches can only be purchased by using **tickets**, obtainable beforehand from the Hospitality Desk near the front entrance to the Theatre during the day, and from roving BATS throughout the evening. Tickets cost € 0.50 each, and any unused tickets will be refunded to you at the end of the Festival on application to the Treasurer, Ruth England (further information at the Hospitality Desk).

The **Saturday Night Supper**, with folk music and dances played by *Tamboerijn*, takes place in the downstairs bar and entrance foyer area, immediately following that night's adjudication. Once again, all drinks during the evening can only be obtained with tickets, available for purchase from BATS sellers throughout the evening. Entrance to the Supper is by ticket only, and pre-ordered Supper tickets can be collected from the Box Office.

For any questions or information, the **Hospitality Desk**, situated just inside the main entrance to the theatre, will be open from 11 o'clock every day. Here you can find maps of the City, leave messages for other people, buy a FEATS polo shirt, or simply use the Desk as a Meeting Point. You can also add your name to the list for Sunday's guided City Walk, to be pre-paid at € 5 per person.

Fringe events will take place in the upstairs foyer area. At the time of going to print, the provisional Fringe programme includes:

Songs and Dances from the musical theatre – BLOC, Brussels
Interim – performed by NEAT, Stuttgart
Contemporary Songs – Fran Potasnik, NWTC, Luxembourg
Comedy sketches – Nigel Harvey, Stockholm Players
The King George Inn – performed by AATG, The Hague
A Telephone Call by Dorothy Parker – Fran Potasnik, NWTC, Luxembourg
Nigel Harvey – Workshop
Tea with Prufrock – Danny Strike, Entity Theatre Workshop, Munich
Poetry reading – Blair Gaulton, Entity Theatre Workshop, Munich
Comedy skit on the 2004 Festival – Martin Kirk, ITG, Brussels

Please note that this programme is subject to change at any time
The Hospitality Desk has information on the up-to-date FEATS Fringe programme

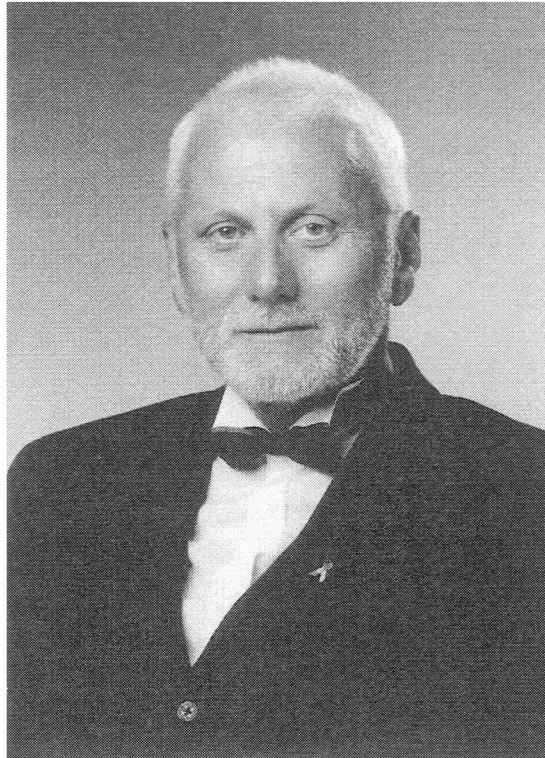
The **programme** for the four days is as follows :-

Friday, Saturday, Sunday and Monday: **Main Festival**, curtain up at 7.30 pm

Saturday: **Fringe** starts at 2 pm
Supper following the evening's adjudication

Sunday: **City Walk** with guides, leaving the theatre main entrance at 11 am sharp
Fringe starts at 2 pm

Monday: **Forum** meeting at 12.30 pm in the upstairs foyer
Fringe starts at 2 pm



**COLIN DOLLEY,
Guild of Drama Adjudicators**

Colin has recently completed his term of office as Vice-Chairman of the Guild of Drama Adjudicators. He trained at the Central School of Speech and Drama in the art of Theatre Criticism and was head of English and Drama in a large Surrey secondary school. For many years he was theatre critic for a West London newspaper and has served on the Barclay's Award Panel assessing professional productions nationwide. He is also a Member of the Scottish Association of Speech and Drama Adjudicators.

An extremely busy adjudicator, his numerous engagements have ranged throughout the British Isles. He has adjudicated the National Finals in England, Scotland and Northern Ireland and later this year will complete the set when he will judge the Welsh Finals at Swansea.

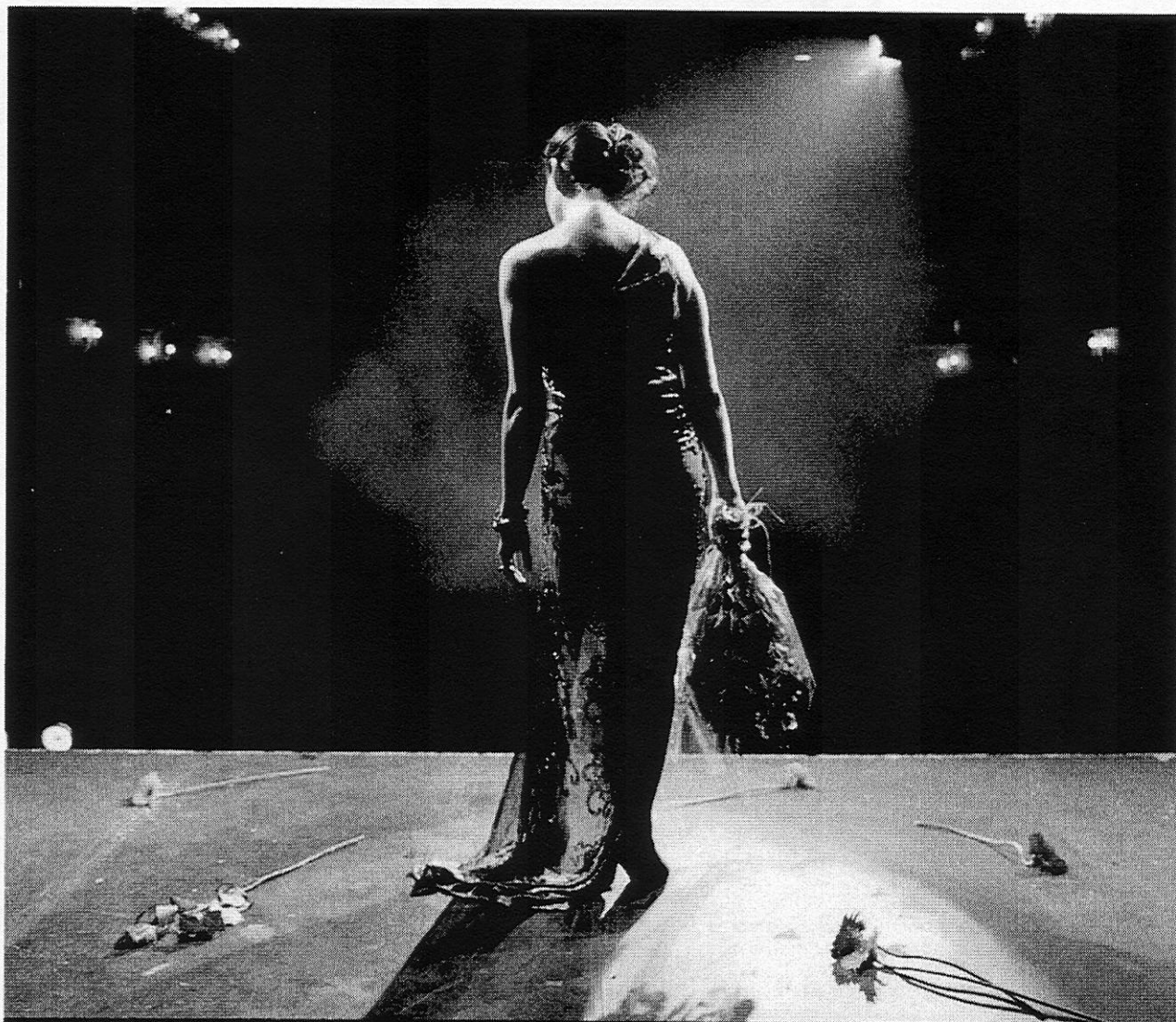
He has adjudicated the National All-Winners Festival.

For the past six years, Colin has edited 'ASIDES', the Guild's magazine for all drama festivals.

He is on the training team for a national telephone help-line and – on a lighter note – he uses his assessment skills as a Mystery Visitor for restaurants and bars.

In addition to running drama workshops, he is also a free-lance director, having recently produced *My Night with Reg* for a Surrey company.

Colin is delighted to be adjudicating the prestigious FEATS Festival here in Antwerp.



Bis! Bis! & AXA

Des applaudissements qui s'éteignent, une salle qui se vide.
Autant de raisons d'être heureux d'avoir été là. Dans les coulisses.

Wanneer het applaus uitsterft en de zaal leegloopt,
dan zijn we blij dat we er weer bij mochten zijn. Achter de schermen.



PROTECTION FINANCIÈRE
FINANCIËLE BESCHERMING

Friday 28 May 2004

Irish Theatre Group, Brussels

WINNERS

by Brian Friel
directed by Henry Dobbin

CAST

(in order of appearance)

Man	Jonathan Duff
Woman	Liz Ross
Mag	Maria Aitken
Joe	Colum Hatchell

PRODUCTION TEAM

Stage Manager	Martin Kirk
Lighting	Fiona Durie
Sound	Steve Challens
Costumes/Props	Eileen Sutton
Set Design and Stage Crew	Roger Axford, Ioanna Psalti, Amanda Afifi and Guido Brockmann

About the Play :

Winners and *Losers* are two complementary plays contained in *Lovers*. *Winners* depicts the last day on Earth of two young lovers. The audience learns of the fate that awaits the young pair through two narrators. Life, in the presence of death, appears all the more precious and fleeting.

About the Company :

The Irish Theatre Group is currently celebrating its 25th Anniversary. It has succeeded in bringing a wide range of Irish drama to Brussels audiences, from works by old Irish masters to the new breed of Irish writers.

Productions also include original work, most recently *The Handsome Stream* written by Andrew McIlroy and Loretta Stanley. This season will close with the exciting *A Dublin Bloom* by Dermot Bolger, directed by Colma O'Lunaigh, based on Joyce's journeys recounted in *Ulysses*.

The ITG aims to produce voluntary theatre of 'excellence'. The ITG is a forum for all those interested in theatre, to be involved and develop theatrical skills. All nationalities are welcome.

Our website is <http://www.irishtheatregroup.be>.

There will be a 30-minute interval

Friday 28 May 2004

American Theatre Company, Brussels

VAMPIRE LESBIANS OF SODOM

(Produced by special arrangement with Samuel French, Inc.)

by Charles Busch

directed by Ellyn Eaves-Hileman

*(Theatre-in-Limbo, Kenneth Elliot and Gerald A. Davis presented VAMPIRE LESBIANS OF SODOM
on June 19, 1985 at the Provincetown Playhouse, New York City.*

This play was previously presented at the Limbo Lounge in New York City in 1984)

CAST

(in order of appearance)

Ali	Ben George
Hujar	Ted Fletcher
Virgin	Annette Kelly
Succubus	Victoria DiMattia
King Carlisle	Arnaud Schmutzer
Etienne	Ben George
Renee Vain	Jennifer Rodriguez Anta
La Condesa	Victoria DiMattia
Madeleine Astarté	Annette Kelly
Oatsie Carewe	Tim Mawson
Zack	Ted Fletcher
PJ	Ben George
Danny	Arnaud Schmutzer
Tracy	Jennifer Rodriguez Anta

PRODUCTION TEAM

Stage Manager	Alan Kenway
Lighting Operator	Carsten Koester
Sound Operator	Brad Knowles
Choreography	Ben George
Make-up	Ann Uther
Costumes	Michelle van der Straaten
Props	Ellyn Eaves-Hileman
Crew	Alan Kenway, Michel Didier, Ken Hileman, Harrison Hileman and Ellyn Eaves-Hileman

About the Play :

Vampire Lesbians of Sodom explores the rivalry and friendship of two glamorous women. Travel with them from their first meeting in Sodom to Hollywood in the 1920's and finally to modern day Las Vegas. These women are fun, campy, and oh yes, vampires! They along with their supporting cast of odd characters make for an entertaining night at the theatre.

About the Company :

The American Theatre Company, now in its 35th year, is an international group of theatre enthusiasts. Its season consists of one or two mainstage productions, two Cafe Theatres and two studio projects. The company concentrates on producing and performing works by American playwrights and composers. Other activities include theatrical workshops and a playwriting competition. On the festive side there is a party for Thanksgiving as well as an annual summer barbecue. Membership is free to all who offer a helping hand. The ATC has a free monthly newsletter, a website (www.atc-brussels.com) and a FRIENDS support group.

There will be a 30-minute interval

Friday 28 May 2004

ACTS, Stuttgart

ANCESTORS IN A WAR ZONE

written and directed by Stuart Marlow

Co-directed and choreographed by Mohammadreza Golemahammad

CAST

Sandile	Boby Tagny Noutsa / Shiraz Hassig
Thandy	December Zawinell / Inga Breede
Henriette	Michelle Rust
Andries	Jonathan Doyle
Jacob	Andrew Golledge
Ella	Susan Jackson / Mavis Akuomoah Ampah
Cindi	Eugenia Nana Agymang
Pepile	Karren Ogodna
Duka	Vaishali Sahn
Chorus	Felicia Mensah, Elizabeth Ngonga, Mavis Akuomoah Ampah, Inga Breede
Bishop Colenso	Mike McAlpine
Martin Blasius	Martin Stettner
Rosemary	Janine Lockwood

PRODUCTION TEAM

Video Photography	Andreas Kielb
Stage Management and Design	Tina Kavanagh
Lighting	Heiko Scheufler and Karina Keeble

About the Play :

Three mixed-race couples spend a camping weekend at an isolated mountain location in the Karoo desert, before taking up new jobs in Cape Town. All have all taken Aids tests and vow to open the results on the second day of their weekend trip. They are all voluntary workers helping Aids victims, and as the comedy group *Pigments of the Imagination* stage comic plays for Theater in Education projects. The three couples are determined to break all remaining ethnic taboos of the Apartheid era, by getting married together in a high-profile joint wedding.

The play opens as they are rehearsing their latest farce based on reversing race and gender stereotypes. During the first night, their good intentions are plagued by ghostly visitations of ancestral spirits. The spot they have chosen was a key battleground between European settlers and the indigenous Xhosa peoples in the savage Frontier Wars. Troubled spirits, representing both the contradictions of the past and Aids victims of the present, implant themselves in the minds of the young people as they sleep.

Ancestors, complete with its with play-within-a-play, explores the problems of fixed notions of black versus white identity. Although a large part of the action is humorous, the challenge of dealing with Aids adds a tragic thematic backdrop.

About the Company :

ACTS was set up in 2001 after a fringe performance at the 25th Festival of Anglophone Theatre Societies in Den Haag. ACTS is a collaborative venture between media students at Stuttgart Media University (HdM), trainee actors, and performing artists living in the Stuttgart area. ACTS specialises in media-backed theatre plays, site-specific performances using non-theatre venues, and themed evenings. The current group is a mix of people from South Africa, the UK, Ireland, The USA, Canada, Germany, Iran, Australia, Ghana, Kenya, Ivory Coast and Cameroon.

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

Do You need help in obtaining
business/selling products ?

Patricia Maessen (PM) has been running a successful International Marketing-Sales business for the last 5 years, and has a total of 30 + years industrial experience in Chemicals, Plastics and Rubber, Environmental products/services, and various other industrial markets.

Working as an independent, PM can offer a flexible, non-expensive service to help your company create sales.

If you would like to have more information please call Patricia on +32.3.2265528 or e-mail at patricia.maessen@skynet.com

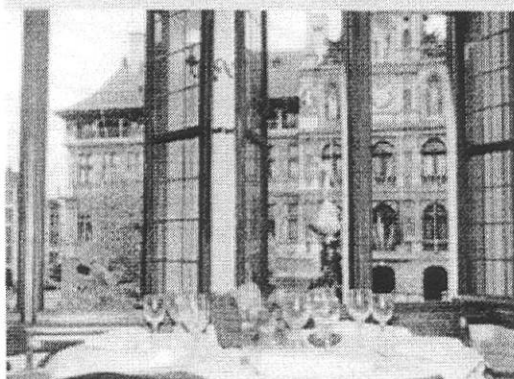
Hear from you soon,
Best Regards,
Patricia

Good luck with FEATS
from
George, Elaine and
Lorraine
at the

HIGHLANDER

Antwerp's only Scottish pub
Pieter van Hobokenstraat 2
2000 Antwerp
tel. 03/226 91 80

Brasserie De Valk



- * Stone Grill
- * Mussels
- * Spare Ribs

Kitchen open daily
from 11 am till ...

Groups up to 60 pers.
with a view on the City-Hall

Grote Markt 32-34
2000 Antwerpen
Tel. 03 226 66 01

ALLANWHYTE & ASSOCIATES

LEARNING

AllanWhyte & Associates provides and supports Web Based training solutions for use in Schools, Business and Institutions.

Learning content is available in many areas:

- ECDL Certification Preparation
- End User Training
- IT Technical Training
- Web Site Development
- Management Skills
- Project Management
- Health & Safety
- H. R. Management Skills

A flexible Learning Management System, provides full reporting to Administrators and Students.

The management of Web based and Classical training is allowed within the System.

AllanWhyte & Associates
Ave de Tervuren 168 / 15
B - 1150 Brussels, Belgium

Tel: 0032 (0)2 777 1888
Email: consult@allanwhyte.be

Saturday 29 May 2004

Frankfurt English Speaking Theatre

ANTI ! ANTI !

written and directed by Anna Jane Rogers

CAST

Alice	Eleanor Muggleworth
Gerald	Andrew Muggleworth
Claudia	Tracey Grey
Shirley (Activist)	Petra Radtke
Alexa (Activist)	Antonia Kitzel
Dawn (Activist)	Sarnia Schüßler
DJ (Terry)	Alex Nieberding

PRODUCTION TEAM

Producer	Julie Jackson
Stage Manager	Mario von Riedemann
Lighting	David Jayne
Sound	Barbara Brown and Jan Battermann
Set	Chris Palmer
Costumes & Make-up	Kerry Gierlach
Props	Sue Zarutskie
Stage Crew	Kerry Gierlach, Eric Robinson and Sue Zarutskie

Original Music by Russell Sarre

About the Play :

It is the present. Claudia, Gerald and Alice are returning home after only the second Annual General Meeting of the anti-globalization group "Anti!Anti!". Sitting there, stuck in a traffic jam on the German autobahn (motorway), we hear their thoughts wandering between how they related to the activists at the meeting, to each other; and between big questions about commitment or emotional honesty and everyday worries about the weather, the traffic and getting to a loo on time!

About the Company :

Founded in 1976, F.E.S.T. is the longest standing English speaking amateur theatre group in the Rhine-Main area. F.E.S.T. puts on three theatre performances per year, autumn, early year and spring, plus one-off productions such as benefit performances of *The Vagina Monologues*.

F.E.S.T. organizes play-readings, social events and offers regular theatre skills workshops. We perform a wide selection of plays ranging from Shakespeare to Noel Coward, Neil Simon, Agatha Christie, Terence Rattigan... plus cabaret and pantomime. We can be contacted at <http://festfrankfurt.org>.

There will be a 20-minute interval

Saturday 29 May 2004

New World Theatre Club, Luxembourg

FOOTPRINTS IN THE SAND

by Colin Crowther

directed by Wendy Dunning

CAST

(in order of appearance)

Man	Adrian Diffey
Woman	Jan Horsburgh
Girl	Kendra Horsburgh
Old Woman	Alison Kelly

PRODUCTION TEAM

Stage Manager	Pauline Lloyd
Set Design	Malcolm Turner
Lights	Anthony McCarthy
Sound	Adam Mitchell
Make-up	Pat Chambers
Crew	Malcolm Turner Pete Mitchell Angela Milne

About the Play :

Footprints in the Sand is a psychological drama (based on the Welsh saint Dwynwen who lived in the fifth century), focusing on the ability of people in extreme situations, in any age or place, to find the courage to transform their suffering. It examines the struggle of a terminally ill man to find meaning and a place in the outside world.

About the Company :

The New World Theatre Club (NWTC) was founded in 1968 and is one of the founder members of FEATS. The Club produces an average of two to three plays a year, ranging from comedy favourites like Alan Ayckbourn to more serious enterprises like Beckett. The Club organizes a residential theatre workshop each year covering all aspects of theatre work under professional direction and open to the FEATS community.

There will be a 30-minute interval

Saturday 29 May 2004

AATG, The Hague

A MEMO FROM JUPITER

(Produced by special arrangement with PIONEER DRAMA SERVICE, INC., Englewood, CO.)

by Dennis Snee

directed by Anne-Marie O'Reilly-Bellefroid

CAST

(in order of appearance)

Narrator's Voice	Richard O'Halloran
Mars, God of War	Mike Fleming
Minerva, Goddess of Wisdom	Val Morcom
Venus, Goddess of Love and Beauty	Anna Hilgeman
Jupiter, King of the Gods	Ben Evans
Cupid, God of Love	Ian Glenister
Joanie Rush	Evonne Dunne
Leslie	Dympna Donnelly
Max	Peter Comley

PRODUCTION TEAM

Stage Manager	Lesley Robertson
Lights	Gabi de Koning, Corry Swaan and Shane Cunnane
Sound	Bill Sowerby
Sound operated by	Hans van Bemmelen
Costumes	Joan Sowerby
Crew	Helen Bannatyne, Richard O'Halloran, David Burfoot and Bill Sowerby
Make-up	Ann Broscomb
Hair	Anne-Marie O'Reilly-Bellefroid
Set	Bill Sowerby, Hans van Bemmelen, Eddie Crothers and John Kearey
Props	Anne-Marie O'Reilly-Bellefroid and Lesley Robertson

About the Play :

Some of the Roman Gods have been summoned to a meeting with Jupiter to discuss a rather unusual message he's received from Cupid ...

About the Company :

In 1951, the "Diplomaten Toneelspeelers" were formed to raise money for the rebuilding of the Church Hall of the Anglican and American Episcopalian Church of The Hague. That first production, Rattigan's *French Without Tears*, must have done well and the group continued. By the time of the 3rd production in 1951, the name "Anglo-American Theatre Group" was in use, and the rest is history. Recently, we've decided that the current (very) international nature of the group is no longer reflected by the name, and so we simply call ourselves "The AATG". We aim to do 3-4 main productions a year, including a pantomime and a set of one-act plays to give new Directors a chance to show what they can do. The AATG was one of the FEATS Founding Groups in Rotterdam in 1976.

Details of past and forthcoming productions and other activities can be found on our web site <http://www.aatg.nl>.

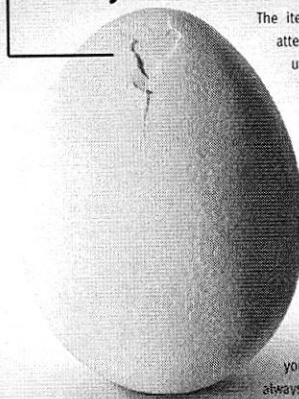
The audience is kindly requested to remain seated until the adjudication is over



With thanks for the enjoyment you have given us

Hoveniersstraat 53 / B103
B-2018 Antwerpen
Belgium

Clearly **not moved**
by **Gosselin**



The items you treasure most deserve the greatest attention when you move. They are treated with the utmost care by those meticulous men sent by Gosselin, who wrap them in that specific Gosselin paper and move them in accordance with the Gosselin master plan specially drawn up for you. Gosselin World Wide Moving has over 70 years' experience in VIP treatment. Their service is so impeccable that you will be moved when you see their specialists at work. Gosselin is proud to be the first moving company in Belgium to achieve FAIRMO, the international moving industry's most prestigious accreditation. With their 32 own branches across Europe, you will no doubt receive the service you have always been looking for.

GOSSELIN WORLD G WIDE MOVING N.V.

We know how to move people



BELCROWNLAAAN 23 - 2100 ANTWERPEN - BELGIUM
T +32-3-360 55 00 - +32-2-772 34 87
F +32-3-360 55 79
COMM@GOSSELIN.BE - WWW.GOSSELIN.BE



Sunday 30 May 2004

MOΣACT / OUT of ATTICA, Athens

WALKIE TALKIE

written and directed by Erik, Lee, Marq & Vasili

PERFORMED BY

Cecilia Coutouzis
Lee Robson
Marq Riley
Vasili Andrews
Amanda Coutouzis

PRODUCED BY

Erik, Lee, Marq & Vasili
Creative Advisor Albert Riley
Technical Stuff Stephane Mitrakas
 Haralambos Karamanidis

About the Play :

Walkie Talkie is no drama. It's a fiasco. At least if you adhere to the true meaning of theatre, which is to communicate. The play observes how communication by means of mobile telephony has taken up such absurd forms that it seems as if we're talking to ourselves, whereas in fact a dialogue of sorts is being conducted with an invisible, intangible...being. The play plays with what we see every day, where reality becomes amusingly theatrical, in a way. Mobiles, cellulators, handies, communicators ... please switch off. Let the silver foil-clad satellite fairy on roller skates take your messages away ...

About the Company :

MOΣACT has always been a theatrical Odyssey. From our first performance of Tom Stoppard's *Another Moon Called Earth* at FEATS 1993 to our latest production *Walkie Talkie*, the most important factor has always been the creative journey, taking the audience along with us as co-passengers. We have travelled from our roots in Maastricht via Utrecht (Chekhov's *The Anniversary* at FEATS 1996) to arrive at the source of Western theatre, the Olympic capital of 2004, Athens. In the years to come we'll continue our journey by staging works of contemporary local playwrights translated into English to showcase the current talent within Hellenic arts. Hence we have undergone a metamorphosis to become OUT of ATTICA Theatre Group, currently the only active Athens-based Anglophone theatre society.

Come visit us sometime in real life or in the virtual olive groves online at www.marqriley.com/attica.

There will be a 20-minute interval

Sunday 30 May 2004

English Theatre Brussels

THE CAGEBIRDS

by David Campton

directed by Antonia Mochan

CAST

(in order of appearance)

The Long-Tongued Gossip	Kathryn Newell
The Mirror-Eyed Gazer	Michelle Lambeau
The Medicated Gloom	Bess Brooks
The Regular Thump	Rachel Cuff
The Constant Twitting	Sarah Gibson
The Great Guzzler	Anna McLaughlin
The Wild One	Abigail Greef
The Mistress	Marion Tomkins

PRODUCTION TEAM

Stage Manager	Andrew Ing
Stage Crew	Alex Macleod, Homa Dean, Philip Deeks, Steve Challens
Set design and construction	Philip Deeks, Alex Macleod
Sound	Steve Challens
Lighting	James Keighley
Wardrobe	Jeanette Marino
Costume Design	Leslie Holden
Make-up	Tracie Ryan

About the Play :

6 beings in a cage. Are they women? Are they birds? Why are they there? When the Wild One is introduced to their world, she forces them to face the reality of their situation. But can they handle reality, or is there too much comfort behind their locked door to allow them to escape? In *The Cagebirds* David Campton makes us reconsider our own concepts of comfort, freedom, and safety. Who are our real captors – is it those who we think hold the key, or does the answer lie much closer to home? This is a play that will probably leave you with more questions than answers.

About the Company :

English Theatre Brussels is the name under which the English Comedy Club stages productions. It is one of the oldest English-language theatre clubs in Europe and a founding member of FEATS. We present around 5 productions per year, either main-stage productions in theatres throughout Brussels, or studio productions in our jointly-owned theatre space in Brussels, as well as play-reading evenings and stagecraft workshops.

There will be a 30-minute interval

Sunday 30 May 2004

Entity Theatre Workshop, Munich

GAMES

by James Saunders

directed by Danny Strike and Crystal Martin

CAST

The Woman	Roxey Lau
The Veteran	David Lightowlers
Meadlo	Blair Gaulton
The Director	Danny Strike
The Technician	Peter Bishop
The Players	Jennifer McDonald
	Martina Meyer
	Jennifer Mikulla
	Hilde Peersman
	Barbara Peter
	Karin Rosnizeck

PRODUCTION TEAM

Technical Director & Crew	Hans Field
Make-up & Crew	Hind Mouneimné
Costumes & Crew	Lena Stephescu

BUSINESS TEAM

Sue Bollans
Maria Craig
David Godden
Lynda Strike

About the Play :

Games by James Saunders has provoked much discussion within the group, not least because of the author's introduction: "There is nothing definitive or sacrosanct about the script. A different group performing the piece will ...". The play explores a number of themes: war, theatre, freedom. We decided to stay with the Vietnam war, feeling that the Pirandellian and existential interest of the play gave it a definite sense of period. But the discussion goes on.

About the Company :

Founded in 1999, Entity is a group committed to workshop principles. All our work from casting to choice of productions arises out of workshops. To date Entity has staged a number of productions in Munich where it is now well known. A recent newspaper article described the group as "Dramatic, Comic, Unconventional".

Entity can be contacted via www.entitytheatre.com.

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



zwart-wit en kleurenprints tot 1m50 breed
 digitale opslag van uw bestanden
 gigantische volumecapaciteit
 alle denkbare afwerkingsvormen
 cd's branden en bedrukken
 aanmaken van stempels
 bedrukken van textiel
 besteldienst voor grotere opdrachten

Vredebaan 5 • 2640 Mortsel
 Tel. 03 440 74 47 • Fax ...65
 info@xpo.be • www.xpo.be
 Maandag tot vrijdag van 9 tot 18u
 Parking en ingang om de hoek (Van Peborghlei)

IPDC

Consultant Chemical
Engineering

Industrial Petro & Chemical
Projects Design & Control

Michael & Maureen Smith
Justitiestraat 18, Bus 26
2018 Antwerpen
Belgium

tfv : +32 3 238 29 51
e : ipdc@pi.be



MORNING COFFEE, LUNCH, AFTERNOON
TEA, APERITIF AND/OR DINNER IN A
NINETEENTH CENTURY INTERIOR

DE FOYER – Bourla Theatre
Komediplaats, Antwerp
Tel. 03/233.55.17 Fax. 03/226.65.66

Monday 31 May 2004

TIE Youth Theatre, Brussels

A SLACKER'S GUIDE TO WESTERN THEATRE (2004 – A Space Oddity)

by Stephen Challens

CAST

(in order of appearance)

Sarah	Lizzie Ferro
Kurtys	Vicky Van Gemenen
Annie	Stephanie Karim
Jewels	Will Martin
Tommo	David Kanter

Supporting Cast (The Thespians)

Claire Ashbourne, Jenny Bunch, Matthew Elliott, Kate Hannay, Sophie Jacobs,
Daniel Krispin, Chris Reidy, Sandra Robinson

Supporting Cast (The Technicians)

Susie Barr, Tom Hannay, Sian Docksey, Ellie Martin

PRODUCTION TEAM

Director	Lynne Vaughan
Producer	Mike Cockburn
Production Design	Richard Maddern
Follow Spot	Stephen Challens
Set and Props	David Challens
Choreography	Ben George
Crew	David Challens, Hannah Moore, Rebecca White, Walter Plinge and George Spevlin

About the Play:

For this, our inaugural presentation to FEATS (outside of the Fringe - in which we participated in 2002 as "Featlets") the production is based on the following mission given to our young actors:

"In no fewer than 3000 words, discuss the origins of theatre and trace its history to the present day. You should use all resource and secondary material available to show a clear and precise understanding of theatre in its social context. You may wish to conclude with a basis for the continuation of theatre in the future. Essays should be typed in double line spacing and be presented to the FEATS Organisers on time. Late submissions will be penalised. A bibliography of your sources is required".

About the Company:

TIE (Theatre in English/Theatre in Education) Youth Theatre was formed some four years ago to provide theatre experience for young people of all ages. There are currently three groups - junior, intermediate and senior - in total some 60 youngsters aged between 4 and 18.

TIE believes that, by bringing youngsters to this Festival with this original play, we show them the importance of being an audience as well as a competitive participant and that, in watching others, we will learn. For more information on TIE activities, please visit our site: www.altitude.be/tieweb.

There will be a 30-minute interval

Monday 31 May 2004

ESOC Theatre Group, Darmstadt

PLAYING WITH FIRE

by August Strindberg
directed by David Andrews

CAST

(in order of appearance)

Knut	Mark Loveday
Kerstin	Melanie Zander
Mother	Sarah Blake
Father	Alastair McDonald
Adele	Lucy Edge
Axel	Rick Blake

PRODUCED BY

Stage Manager	Dick Waite
Stage Crew	Simon Allan, Nigel Link, Adam Miller and Henry Walls
Stage Design	Nigel Link
Costumes/Props	Patricia Bowen
Lighting/Sound	Matt Denyer and Stefano de Padova
Make-up	Birgit Williams

About the Play :

Playing with Fire, written in 1892, is one of a few comedies in Strindberg's otherwise serious dramatic works. The title is a cliché and describes one of the main themes of the play in which every character but one lusts after a sexual partner other than his or her own. The atmosphere is one of boredom and wasted upper-middle-class lives which the protagonists can or will not change.

Knut, the son, and his wife Kerstin are locked into a marriage in which there is little affection. Kerstin is infatuated with Axel, a visitor, and Axel with Kerstin. Knut and his father both lust after a family relative, Adele, who is intent on pursuing Axel. Knut's mother, aware but not part of such dalliances, warns about "playing with fire" and the consequences

The play is set in a seaside resort in Sweden in the late 1890's.

About the Company :

Sixteen years old this year, the group's membership (approximately 25 at this time) is taken from the European Space Operations Centre in Darmstadt, Germany, along with their families and friends. We continue to have a lot of fun putting together a couple of productions annually. As enthusiastic visitors to FEATS, whether presenting a play or not, we are delighted to be performing in Antwerp for the first time.

There will be a 30-minute interval

Monday 31 May 2004

Semi-Circle, Basle

FEEDING THE DUCKS

by Michael Park

directed by Diana Zuger

CAST

(in order of appearance)

Billy	Michael Clarke
Clare	Stephanie Németh-Parker

PRODUCED BY

Stage Manager	Yvonne Fenn
Lighting designed by	Andrew Jones, Andreas Tobler and Susannah Todd
Lighting operated by	Susannah Todd
Sound complied by	John Stafford
Sound operated by	Diana Zuger
Set	Tony Fenn
Make-up	Helen Baldomero
Prompt	Helen Baldomero
Stage Crew	Tony Fenn, Jean-Pierre Zuger

About the Play :

Successful businesswoman Clare has a secret rendezvous in the park but the only person around when she arrives is a man feeding the ducks. Little does she realize the impact this total stranger is quickly going to have on her life

About the Company :

A few members of Basle's British Circle met for the first time in 1967 to read plays in English. It proved to be an auspicious occasion and some years later, a drama society was formed which held its first public performance in 1975. Since then, the club has successfully staged a variety of full length and one-act plays as well as musicals. In various workshops and play-readings our club regularly encourages members to improve their theatre skills.

This year, The Semi-Circle takes part in FEATS for the fourth time. As the club's policy is to give all members the opportunity to take part in the festival, five members of this year's crew will experience the fantastic atmosphere for the first time. Our team is made up of a balance of long-standing and newer members, all of whom have substantial theatrical experience. We feel positive that with good team spirit everyone will have a great time and take home many happy memories. For more on the group, go to www.semi-circle.ch.

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

RULES OF COMPETITION, FEATS 2004

1. **The rules of competition** are basic and the Organising Committee shall have the right to add to or amend them.
2. **No group shall be permitted** to submit more than one competing entry to the same FEATS.
3. **Each participating group shall present :**
 - (i) a complete play, or
 - (ii) an extract from a play, provided that this extract shall be understandable to any member of the audience who has not seen the full play, or
 - (iii) an alternative form of theatrical performance approved by the Organising Committee.

All performances shall be in the English language.
4. Each entry shall not be less than twenty-five (25) minutes or exceed fifty (50) minutes in length. This time shall include scene changes during performance but shall exclude the times as specified in Clause 5.
5. Time allowed for setting up shall be ten (10) minutes and for striking the set at the end of the performance five (5) minutes. The Participant shall start its performance within one (1) minute of the cue from the FEATS Stage Manager to do so.
6. Failure to adhere to the time restrictions stipulated in Clauses 4 and 5 shall result in the following penalties:
 - 6.1 Exceeding fifty (50) minutes:

Up to 2 minutes	0 penalty points
2 minutes 1 second to 3 minutes	5 penalty points
3 minutes 1 second to 4 minutes	10 penalty points
4 minutes 1 second to 5 minutes	15 penalty points
More than 5 minutes	disqualification from First, Second & Third Best Play Awards.
 - 6.2 A performance of less than twenty-five (25) minutes or exceeding the setting up and/or striking time stipulated in Clause 5:

Up to 1 minute	1 penalty point
1 minute 1 second to 2 minutes	3 penalty points
2 minutes 1 second to 3 minutes	6 penalty points
3 minutes 1 second to 4 minutes	10 penalty points
4 minutes 1 second to 5 minutes	15 penalty points
More than 5 minutes	disqualification from First, Second & Third Best Play Awards.
7. Each Participant shall be allowed two (2) hours rehearsal period at a time which shall be determined by the Organising Committee. The rehearsal period may be used by the Participant in any way it deems fit.
8. The Organising Committee shall appoint a FEATS Stage Manager and an official Timekeeper, whose decisions shall be final and binding on all parties except in the event that authorised personnel from the theatre shall have the right to intervene at any time for the physical safety of all persons within the building for whatsoever reason.
9. In addition to the cast of the play a maximum of five (5) non-players shall be designed by the Participant as its Crew (hereinafter "Crew") and shall be permitted backstage to set and strike the scenery.
 - 9.1 **Backstage shall be defined as :**
 - (i) the acting area
 - (ii) the wings and rear stage area.

9.2 Additional personnel who shall not be deemed as part of the Crew comprise:

- (i) sound and lighting staff who shall be permitted to enter the backstage area provided their duties so require
- (ii) a prompter provided he/she does not contribute in any way, either verbally or physically, to the setting and striking of the set, unless nominated as one of the Crew
- (iii) support personnel who remain in the dressing room during setting and striking.

9.3 No member of any other group shall be present during the rehearsal period.

10. It shall be the sole responsibility of the Participant to obtain permission for use of all copyright material, of whatever nature, and to pay any royalties which may be due thereon. If copyright material is altered in any way it shall be the sole responsibility of the Participant to supply evidence that the owner of the copyright has granted permission for the alteration(s). It shall be the sole responsibility of the Participant to supply to the Organising Committee at least two (2) weeks prior to the opening of the current FEATS, performance licence(s) and any other such evidence of permission to perform and/or use and/or photocopy copyright material. Any group which fails to do so may, at the discretion of the Organising Committee, be disqualified from the current FEATS and forfeit its Performance Bond in full.
11. Each Participant shall be responsible for insuring its décor, costumes, properties and transport.
12. The Organising Committee shall send to each participant a full data package (hereinafter "Data Package"), which shall include but not be limited to, instructions, information, technical details, dates for submission of documents, rules of competition. Each participant shall be required to deliver to the Organising Committee by the date specified in the Data Package two (2) copies of the entry to be performed for use by the Adjudicator and the Organising Committee.
13. In the event that two or more Participants submit the same play or the Organising Committee shall consider a play unsuitable, for whatever reason, the Participant(s) shall be advised by the Organising Committee in writing and invited to reconsider the choice of material. In the event that a Participant insists on its original choice, the Organising Committee shall have the right to take whatever decision it considers to be in the best interest of the current FEATS which may include replacing the Participant(s) concerned by reserve(s) and returning the Bond(s).
14. An original script shall be defined as that used in an original production, which original production shall have taken place within the previous two years and should have the director, set and interpretation that it had when first performed in public although individual cast members can have changed since that first performance.
15. No member of a participating group shall be paid for taking part in FEATS.
16. In any dispute arising between a Participant and the Organising Committee the decision of the Organising Committee shall be final. The Steering Committee may use its goodwill to resolve differences, but shall not have the right to over-rule the Organising Committee.
17. Under no circumstances shall any Participant be permitted to attempt to influence in any way or to communicate with the Adjudicator in any dispute.
18. The filming, video- or tape-recording of any performance, even for personal use, is expressly forbidden during the public performance.
19. Failure to comply with any of these rules of competition could lead to disqualification from part or all of the competition.

The Hamburg Players present

Feats 2005

FESTIVAL OF EUROPEAN ANGLOPHONE
THEATRICAL SOCIETIES

13th to 16th May 2005

Altonaer Theater
Museumstraße 17 · 22765 Hamburg · Germany

For information on our programme please check our website

www.feats.org/2005

The Hamburg Players e.V.

c./o. Sonny Pathak · Möllner Landstr. 32a · 21465 Reinbek · Germany
phone +49 (40) 713 13 99 · mail@feats2005.org

www.hamburgplayers.de

The Organising committee of FEATS 2004 is very grateful to the following, without whose support FEATS 2004 would not have been possible:

Brouwerij De Koninck, for support in kind

Confiserie Roodthoof NV, for supplying the sweets to keep our Hospitality Desk staff and visitors happy throughout the Festival

Koninklijke Lyceum, Hertoginstraat 17, for providing parking space for decor vehicles

Véronique Verdyck of PAS, who designed our logo

Jeanine Coffo, Rita Stuyck, Els Bervoets, Hugo Bekaert, Jo Van Herck and Noor Wouters, members of *Tamboerijn*, for the music at the Saturday Night Supper

The following members of the staff of the Arenberg Theatre have provided willing and able assistance throughout, and we would also like to thank them:

Guido Snoeck (Head Technician)

Guy Augustus

Ronny Van Bouwel

Koen Van Der Hoeven

Karel Van Lathem

Guy Verhaegen

Johnny and Diane Verstraeten

and all their staff at both bars and during the Saturday Night Supper

Finally, we would like to thank **Taché Diamonds**, for agreeing to sponsor the new Award for Third Place and for general support throughout preparations for the Festival.



VOUCHER



The gourmets' welcome to enjoy the Chef's renowned "World Cuisine". Chef Manuel Tavares and his team take you on a discovery trip through the Mediterranean Sea, Africa, Latin American and Asia

Restaurant Carrousel

MO till FRI 12.00-14.30 u **Arenbergstraat 30**

MO till FRI 19.00-21.30 u **2000 ANTWERPEN**

Tel : 03/230 54 10

e-mail : banqueting@theater-hotel.be

HAND IN THIS VOUCHER AND GET A FREE APERO MAISON

Did you know – at midnight on Monday 31 May 2004 the FEATS baton passes from BATS to next year's hosts, The Hamburg Players? A great deal of work goes into organising a FEATS Festival, and it starts some two and a half to three years before the Festival itself; The Hamburg Players are well along the way to producing FEATS 2005.

If you want to receive all the news on FEATS 2005 as well as keep up with what is going on in the wider FEATS community (which includes all of us), there is first of all the website, www.FEATS.org (Webmaster: David Crowe, who can be reached at Webmaster@FEATS.org). Bookmark next year's page now, at www.FEATS.org/2005.

A second way of finding out how it is all going is by reading the FEATS Newsletter. This goes out three or four times a year, and in addition to news on FEATS it also contains information on upcoming productions by members of the FEATS community. You can receive this either by e-mail or ordinary post; contact the Editor, Sue Seth, at Editor@FEATS.org (or talk to her in Antwerp in the Green Room) and she will be happy to add your name to the distribution list.

Praten werkt.

Zeker als het over cultuur gaat.



we hebben het voor u

"Adembenemend." "Lachwekkend." "Origineel." "Om kippenvel van te krijgen." Kunst maakt iets los. U wordt er stil van. Of het roept juist veel bij u op. Kunst vraagt om uw mening. Kunst leeft in gesprekken. In discussies. En kunst wil leven. Moet leven. Dankzij u. En dankzij sponsors. Dankzij KBC, een bankverzekeraar van nu. Die praat met mensen van nu. En niet alleen over kunst. Want praten werkt.