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PIRATE PRODUCTIONS PRESENTS

HICKOWAY

**DICKOWAY
DOCK**

DIRECTED BY:
JAMIE REID BAXTER
MUSIC BY:
DAVID BULLOCK
DESIGN BY:
JULES KIEFFER

PERFORMED IN ENGLISH

**THEATRE
MUNICIPAL
ESCH**

**1 FEBRUARY 8 p.m.
2 FEBRUARY 3 p.m. & 8 p.m.**

The Chairman's Note

Amateur productions involve a great deal of unpaid labour from all involved, and I should like to take this opportunity, as chairman of Pirate Productions to pay tribute to all those whose work behind the scenes has allowed the group to put on all its various shows over the last eleven years. The actors, orchestra, musical director and director all get applauded and are visible; the "costume ladies", "make up ladies", the props people, the stage hands, stage manager, sound and lighting crew are all (generally) *invisible*, but without their selfless work, none of Pirates' shows could take place at all. So when you applaud tonight, remember all the "other names" listed in this programme. Even better, when Pirates' next show is announced (we're keeping it secret), please - please! - get in touch to volunteer your services for the backstage backbreak; the more folk sewing away at costumes, for instance, or styling hair, the less back breaking and more fun-filled it all is.

For surely this is the point of "am dram" - involvement and the fun that derives from being a voluntary member of a team. I certainly don't believe that anyone in their right mind would get caught up in the trauchle of amateur productions out of megalomania or personal self-gratification. The spirit, I'd like to think, is the one we so often come across at the end of Shakespearean comedies, where the audience's indulgence is craved because the performers' intention was but to please.

Nonetheless, people pay to see things we put on, and even though the proceeds are destined for charities - in tonight's case "Ustav Socialné Pečné Prazé" (a home for handicapped children in Prague) - the productions have to reach as high a standard as they possibly can. I would imagine, given the public's support for Pirates' productions, that they do reach a standard where the indulgence craved is gladly given.

Writing, as I am on this page, as Chairman for 1990-91, I would extend the invitation to get involved in Pirates to potential actor-singers, instrumentalists and directors. Any group of people who get together to perform require constant fresh input (in every sense) to keep the organism alive. Pirates have been around for over a decade now - it's up to you to keep us around for another decade.

Jamie Reid-Baxter

Chairman of Pirate Productions 1990-91.



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Editor's Comments

I'm not going to bore you with long comments about how much fun this has all been, but I would like to thank the cast and directors for their patience and sense of humour in giving the interviews printed in this programme (especially Ian Brooks who's interview was given by Ciára Murphy and Amanda Allen one Sunday in the George & Dragon - Ian being away in the Isle of Man at the time).

There is one other person who deserves a special mention here, and that is Linda Myers (props) not only because of the extraordinary job she has done (WITNESS!) but also because of the fact that she has only been in Luxembourg for a few months. I think that the whole cast will agree that even under the difficult circumstances, no-one could've done a better job.

Thanks also to Edward Seymour for providing invaluable aid in putting this programme together, and Willy Vastag for the photos & sketches.

Karim Hyatt.

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Ian Brooks' interview given by Ciára Murphy and Amanda Allen

The Director's Note

Amateur productions involve a great deal of unpaid labour from all involved, and I should have liked to take this opportunity to thank all those involved behind the scenes. But as I have already done that in my capacity as Chairman (vide supra), I shan't. Here I am writing about my own pantomime, Hickoway Dickoway Dock. I claim no credit for the idea of basing a Panto on the nursery rhyme; someone else had thought of it before, and true to the traditions of great (?) art, I decided to embroider Baroque variations on a theme, inspired by the Musical Director, David Bullock. Indeed, it was David's suggestion of using Gershwin songs that first led us to set the show in 1939 rather than 1399. We present the show today as we conceived it back in May. The world has changed appallingly since then : So has it since - to choose a very grand point of comparison - Aristophanes wrote his wonderfully zany comedies, commenting in pantomimic fashion on the realities that confronted his Classical Athens. We still enjoy Aristophanes, however, and he still makes us think in the midst of our laughter. Pantomime is the ultimate hybrid, and reminds me of what Walt Whitman said when criticized for his inconsistency: "I contradict myself ? Very well ! I contradict myself - I am vast, I contain multitudes". So too can pantomime contain multitudes of levels - of enjoyment, of reflection, of nonsense and of drama and tension. We do not always laugh because something is funny - "*laughter, the best medicine*" is not just a clichéd old phrase, but a statement of a profound truth. We don't cease laughing when we cease to be children; even if our laughter, like everything else we do once childhood is past, lacks innocence, it nevertheless partakes of our own childhoods - that is, of the best of us. So may it be today.

Jamie Reid-Baxter.
Director.

Nouveau au Luxembourg !



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The Creators

Jamie Reid-Baxter



Since Jaimie is so old, I couldn't possibly enumerate all his artistic achievements. His poetry, music, acting and directing make an impressive list. So, on to the lighter stuff..... *(thank god - ed.)*

Interviewing this man is impossible ! He NEVER sits still. However, I managed to ask him why he wanted to direct this Panto. 'I was forced into it' *(What ? - ed.)*. He adds 'Also, people seemed to like the last one.' *(That's more like it - ed.)*.

What about your future directing ambitions ?

'I never want to direct another panto. I also hope never to do anything by the unspeakable Harold Pinter. My dream is to direct "Ane Satyre O the Thrie Estaitis" by Sir David Lindsay'.

Anything else ?

'The best part of directing this production was watching it. In fact, I wish it had been done by someone else so I could've watched more ! The worst part was the sheer amount of work involved. I am extremely lazy' *(l!!!! - ed.)*

David Bullock - Musical Director



David Bullock was born in Wales in 1953, in the mountain village of Llanberis. He studied Music at the University of Manchester and the Royal Northern College of Music, graduating in 1975. In 1983 he completed a second Bachelor's degree in History and Politics, and as well, a Master's degree in International Relations.

Having taught music in England, he moved to Luxembourg in 1983, where he now teaches at the European School. He is the Musical Director of Eurocantica. Compositions include a Mass, a Church Opera (the *Passioun O Sanct Andraa*), a Symphony, two String Quartets and many pieces for piano and for chamber ensembles. There are also four novels, a wife and two small daughters...

Interviewing David is about as fun as interviewing Jamie. I asked several questions to which I received answers I could not possibly render in print. Here are the ones I can....

Q: How did you choose the members of the orchestra ?

A: They are all chosen for their skill and their propensity for ignoring the beat completely ... and their cheap !

Q: OK, enough about the panto. What about your favourite food ?

A: Quick Burger.

Q: Ahhhh. And your favourite colour ?

A: Pale yellow. *(He DID admit to Primrose afterwards - ed.)*

Q: Do you have anything else to add ?

A: Yes. I'll have another beer.

The Heroes

Pauline Saunders - Minnie Mouse



This young lady (soon to celebrate her 21st Birthday) is (yet another) active member of the Luxembourgish performance scene.

Back part of the Cow in "Jack and the Beanstalk" - Jamie Reid-Baxter

Also plays the piano at the Youth Club, plays the church organ at the Anglican Church. 'Music is my love' she says with a smile.

Having had previous experience in playing animals in pantos., I thought she might provide some insight into Minnie Mouse.

'She is a creature that the children should relate to and worry about'. *(What insight ! - ed.)*

How do you feel about opening night ?

'Excited and shaky. I will be confident on the day'.

'The best part of rehearsing was the pleasant atmosphere. It also kept us off the streets !' *(yes, I always have this image of a mod in my mind when I think about Pauline - ed.)*

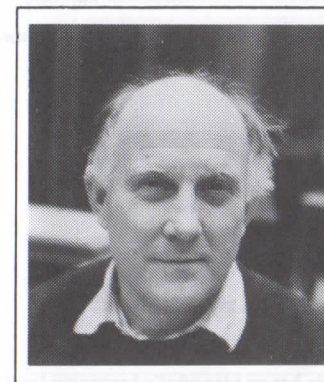
'The worst thing about rehearsals was having to drive home after heavy snowfall'

Anything else to add ?

'My children think I'm stark raving bonkers !'

I guess her children don't know how much fun it really is !

John Overstall - Monty Mouse



Pauline's 'other half' in the panto. His previous appearances include :

"Dock Brief" (1989)

Petey in "The Birthday Party" - Pinter (1990)

????? in "The Father" - Chekhov

Front of the Cow in "Jack and the Beanstalk" - JRB

On Monty...

'Monty admires Rupert and likes to follow him around - as all girls do. Monty hopes that some day he may be noticed ! He dislikes drunkenness and is always hungry (cheese, milk, anything that's going). At least Monty is a slightly more visible character ... and I don't have to dance !!!!!'

On Rehearsals...

'We haven't finished yet !'

On production night...

'Scared, of course. I've had to learn how to be a good supporting actor and point towards the main characters (Rupert & Mary). The end-result, ideally, should mean that everyone is of a high standard and that no-one stands out'

The Dame and the Dunce



Ian Brookes - Dame Foxtrot

Previous Performances

Dame Foxtrot in "Jack and the Beanstalk" - Jamie Reid-Baxter (1988)

A Policeman in "Pirates of Penzance" - Gilbert & Sullivan (1989)

Evripidis in "The Marika" - Dick Holdsworth (1990)

Why did you audition for "Jack & the Beanstalk"?

'They needed a Dame and Ciara begged me to go along (in Cantuccio's, I believe it was)'

On the Dame...

'The role has been particularly challenging this time because. I do not always agree with her political views. It has been stressful because last time the cow and the bag of beans weren't kidnapped. This time 'round, I'm the mother of the heroine instead of the hero, which leads to some confusing lapses of memory'

On Rehearsals....

The best : 'Playing coochy-coochy with Malcolm'

The Worst : 'Playing coochy-coochy with Malcolm'

'Once this is all over, I will relax and resume the luxurious lifestyle I have lived hitherto in Luxembourg and look forward to my next great performance'

'In my absence, I would like to say that I take no responsibility for the above and legal proceedings will ensue - \$@#%*%@!'

Malcolm Turner - Horace

Previous Performances include

A Policeman in "Pirates of Penzance" - Gilbert & Sullivan (1989)

Gayev in "The Cherry Orchard" by Anton Chekhov (1990)

The Henpecked Editor in "There's a Girl in my Soup" (1990)

On Horace....

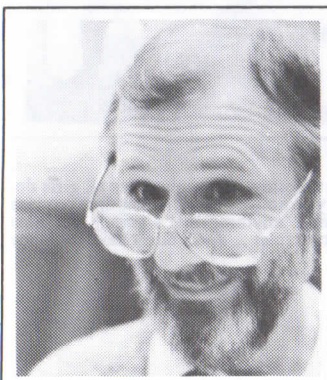
'He is the absolute village idiot. He has no idea what's happening from the curtain going up until it comes down at the end. You can tell how brightly he is because he's been chasing the Dame for 15 years'

On Rehearsals....

'The best part is that we build something (*Oh no we don't - ed.*) - it's a creative process with occasional flashes of genius. The worst thing about them is learning the lines'

On Pantos in General..

'In doing a Panto, we have to be faithful to the tradition. This is especially true here in Luxembourg because we're teaching the kids this tradition. (*Oh No we're not! - ed.*)'



The Goodies

Ciara Murphy - Rupert

Previous performances include :

The Mother in "My Three Angels" - (1981)

A Villager in "Jack and the Beanstalk" - Jamie Reid-Baxter (1988)

Major-General Stanley's Daughter in "Pirates of Penzance" - G&S (1989)

On the above Ciara admitted : 'I can't remember who wrote "My Three Angels". All I know is that I was told to act in it by the head-Nun and it was a chance to skip classes and go to the boys school.'

On Rupert she says :

'He stands for all that is good in the world. I think he's a wonderful chap. There is a lot of 'me' in Rupert. I most sincerely hope I don't offend any scouts in the audience - never having been one myself !'

On the rapidly approaching opening night :

'Absolutely bloody terrified, I hope that I'll start enjoying it after the first few minutes. I'm glad I don't have to go on first. I hope the audience like my character even though he's such a prat' (*please refer to the previous paragraph for a more in-depth view of how Ciara feels about herself - ed.*)

Any other comments ?

'All of the above is off the record and if Karim prints any of this, I'll kill him'.



Barbara Halloran - Mary

This young lady is extremely active in the world of creation.

Previous stage performances include :

"The Sorcerer" - Gilbert & Sullivan (1987)

Rose Maybud in "Ruddigore" - Gilbert & Sullivan (1988)

Belle in "Pirates of Penzance" - Gilbert & Sullivan (1989)

On top of all that she plays in two orchestras ("Orchestre Symphonique des Elèves du Conservatoire de Luxembourg" and "Ensemble Arriaga & Arriaga Singers"). She has also appeared as a guest singer with "Euro-cantica".

On her character in the panto she says that Mary is a very naive little girl but means well. She is self-righteous, straight-laced and shy but has potential (*for ? - ed.*). She's definitely looking for a boy (*Hah ! I knew it ! - ed.*) and when she finds her man (*go on I don't stop now - ed.*)

On herself, she says : 'Perhaps this will be the role to catapult me into stardom' (*no comment - ed.*). She also says 'Perhaps this will be the role to catapult me into obscurity.'

Opening night will tell, I guess.



HICKOWAY DICKOWAY DOCK

Written and Directed by Jamie Reid-Baxter

Musical Direction by David Bullock

CAST

(In Order of Appearance)

Dame Foxtrot Ian Brooks
Minnie Mouse Pauline Saunders
Mary Foxtrot..... Barbara Halloran
Horace Malcolm Turner
Herbert Hickory Paul Barker
Slap Andy Bruce
Tickle Simon Clough
Major John Hickory Simon Bennett
Rupert Ciára Murphy
Monty Mouse John Overstall
Wicked Wizard Karim Hyatt
The Good Fairy Fiona Turner
Mrs. Major Hickory Christine Pedley
Monster Tim Beattie
The Fairy Queen Colin Fraser
King Neptune (Neppy) Stuart Alexander

Villagers, Fish & Fairies

Esther Eeles, Elspeth Fraser, Fiona Graham, Roy Green,
Harriet Loasby, Jackie Lowe, Liz MacDonald, Katherine
Marshall, Niall McHale, Ria Mordijck, Mairi Murdoch, Alison
Phillips, Steve Preston, Edward Seymour, Victoria Shepherd,
Tekla Skowronski, Helen Smith, Julia Smith, Willy Vastag,
Sarah Vaudrey, Anita De Viell, Isabelle Wolff, Margaret
Woodridge.

Ballets Courtesy of The Merl School of Dance
Choreographed by : Sara Eden,
Performed by : Mariam Charrier, Harriet Clover,
Barbara Curwen, Marianne Elkington, Jill Fraser,
Karen Hay, Kirsten Jeffrey, Siân Keene, Rebecca
Knowles, Katherine Lake, Laura Loasby,
Caroline Millett, Kate Nicholson, Emma Paul,
Pamela Phillips, Catherine Pitt, Kim Rose,
Louisa Verykios, Juliet Wagner, Katherine
Wagner, Charlotte Wilson.

Pas-de-deux performed by Gayle Ashley and
Georgina Trinder.

The Band

Violin : Chris Birch
Trumpet : Rene Hemmer
Saxophone : Miguel Luna
Synthesizer : Jacqui Fleming
Piano : Yvonne Hay
Percussion : Luis Bun

Conducted by David Bullock

Director : Jamie Reid-Baxter

Musical Director : David Bullock

Music by George Gershwin & others (with apologies)

Design and Stage Management : Jules Kieffer

Choreography : Sara Eden

Crew :

Jules Kieffer, Marco Courtheoute, Roland Reinert, Ken
Saunders, David Saunders, Robert Barre

Production Assistants : Edward Seymour, Pauline Saunders

Props : Linda Myers, Allan Beattie

Costumes :

Lone Crotty, Angela Milne, Liz Buckley, Thelma Collier, Ria
Mordijck, Carol Kahn, Ruth Manning

Prompt : Anna Vaudrey

Make-up :

Tess Collerton, Sally Cardew, Jacqui Spence, Jessica Spence,
Elly Eeles, Linder Chong

Hair : Pat Chambers, Sue Ellingworth, Fernande Heger

Sound : Parminder Plahe

Lighting : Jules Kieffer, Parminder Plahe

Ticket Sales : Pam Rice

Photography : James Phillips

Programme : Karim Hyatt, Amanda Allen

Special Thanks to the Revd. Clifford Poole, Guy Wagner, Jane
Carter, The British Ambassador, the Casino Syndical,
Luxembourg News, The Haslemere Wardrobe, all those people
who helped out in the last minute whose names have not been
mentioned in the programme and everyone else who helped the
clock strike one !

The Plot

Act 1 - The Beginning

Scene 1 : The Village Square.

Scene 2 : Inside Dame Foxtrot's Hovel.

Scene 3 : Hickory Dickory Dock Mansion.

Scene 4 : The Square, early next morning.

Act 2 - The End

Scene 1 : Fairyland (DUCK !)

Scene 2 : In the Royal Sphere

Scene 3 : Court of King Neptune

Scene 4 : In Limbo

Scene 5 : The Village Square

Simon Kelly

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The Baddies

Karim Hyatt - The Wicked Wizard

Previous Performances :

Not admitting (*because they were so bad ? - ed.*) to any performances at school.

On the Wizard...

'He's a stupid, narrow-minded megalomaniac whose only aim in life is to destroy others... and yes, before you say it ... I was typecast for this'

On his favourite character...

'Definitely Major John Hickory. What a fool. Every time he walks on stage, I'm in stitches !'

On his least-favourite character...

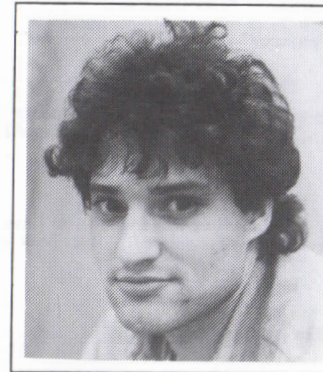
'As I'm playing the Wizard, this must be Rupert. A most reprehensible character, especially as I'm a very bad loser !'

On the last night...

'Shattered, I think, but ready for a party'

What will you do after the performance ?

'Leave Luxembourg !!!'



Simon Bennett - Major John Hickory

Previous Performances...

Agnelli in "Trumpets & Raspberry" - Dario Fo (1988)

The Giant in "Jack & the Beanstalk" - Jamie Reid-Baxter (1988)

Yepihodov in "The Cherry Orchard" - Anton Chekhov (1990)

'I can't sing a note.... I'm one of the world's best mimers'

On rehearsals...

'The best was the Chorus and the beer. The worst was learning the lines. Haven't managed it so far in any production. I'm the prompt & Director's worst nightmare !'

On Characters in Panto....

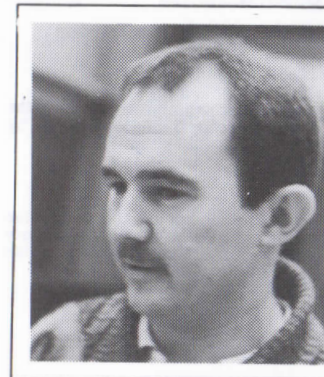
'My favourite is Horace. He's a nice, likable & honest person'

And the worst ?

'Me ! 'Cause I'm a generally nasty person & an ideal villain of a pantomime'

Ambition in life....

'I'd like to fly a helicopter and marry Princess Diana'



The Bat and The Brat



Christine Pedley - Mrs. Major Hickory

Another Daughter in "Pirates of Penzance" - G&S (1989)

On Mrs. Major Hickory

'Angry old cow. Always annoyed with her husband. She often doesn't realise how loud she shouts (*Does Christine really need to act? - ed.*). She's also a bit of a snob.'

On Panto Characters....

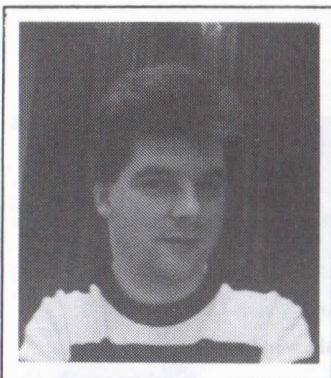
'My favourite was the Dame [...] she really has some wonderful lines. My worst is Horace (*there's always one isn't there - ed.*) 'cause he's so irritating!'

Ambition in Life....

'To get a part on Broadway and take it around the world'

Anything else?

'No!' (*sigh - ed.*)



Paul Barker - Herbert

Previous Performances:

Samuel in "Pirates of Penzance" - Gilbert & Sullivan

The Pedant in "The Taming of the Shrew" - William Shakespeare

Chorus in "Ruddigore" - Gilbert & Sullivan

Paul was also the Musical Director for the last pantomime (Jack and the Beanstalk) and recently played the trumpet in 3 concerts given by "Eurocantica" under David Bullock.

On Herbert

I found this character extremely difficult to play, not least because of the accent. Herbert is an uppercrust bag of wind who's hard and snooty exterior hides a soft, unsure character. He is more caring than he'd like to admit.'

The best thing about rehearsals: 'The people'

The worst thing about rehearsals: 'The people'

Favorite character

'Horace & Snowdrift' (*I said character, not characters! - ed.*)

Worst Character

'The Wizard' (*Why ?????? - ed.*)

On Opening night...

'Nervous anticipation - quite looking forward to it'

Anything else?

'No!' (*Another sigh - ed.*)

The Beauty and the Beast



Fiona Turner - The Fairy Queen

Previous Performances...

The Giant's Wife in "Jack and the Beanstalk" - Jamie Reid-Baxter

Major-General Stanley's Daughter - "Pirates of Penzance" - G&S

A character in "Ruddigore" - Gilbert & Sullivan

Fiona has been going with Pirates since "The Mikado" produced in 1982 both in the chorus and as a principal character. She sings with other music groups including the Church choir (English Speaking Church)

On the Fairy....

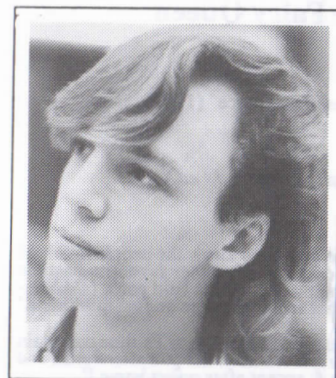
'She's a good Fairy. An exceedingly good, good Fairy, but basically a pain in the neck (but don't print that) (*HAH - ed.*)'

On Characters...

'Horace is my favourite character. I do feel sorry for him, but he's very amusing at the same time. My least favourite character is the Monster. All that hissing gets on my nerves'

Anything else?

'I would like to do "The Mikado" again and do Katisha. It's a demanding role for the alto voice!'



Tim Beattie - The Monster

This is another thespian with a track record. His latest stuff includes the following.

George in "Our Town"

Oliver in "As you Like It" by William Shakespeare

Bobby & Alphonse (at different times) in "The Boyfriend" - Sandy Wilson

Apart from that he currently performs and writes for the rock band "Janus"

At the end of the interviews, I asked myself why it was so difficult to get any sensible material from artists. The answer lies, perhaps, in the fact that they would not be as good on-stage if they were at all manageable off-stage. Here is yet another example.

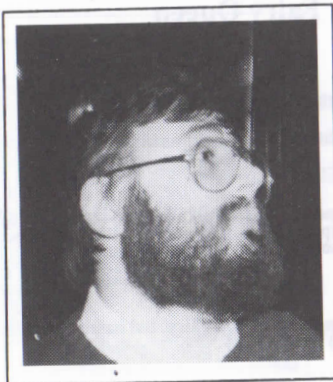
I asked Tim what he thought of his character in the panto. His reply was 'Curses! Typecast again!'

Do you have anything else to say?

'Of course!' came the reply, 'Hi Mom'.

I left it at that.

The Immortals



Stuart Alexander - King Neptune

Previous Performances....

All Gilbert & Sullivan except for 'The Grand Duke' (*OK, how many can YOU name? - ed.*)

He joined 'Pirate Productions' in 1983. He plays with NWTC and 'The Wagstaff Revue Team'

On King Neptune....

'A benevolent God brought up to date' (*Exactly what date is this? - ed.*)

On Rehearsals....

'The best was learning the songs, the worst was/is learning the lines'

On Production night....

'I prefer opening night to auditions. I would like to point out here that 'Pirates' aren't as bad as a local society in Nottingham where even the chorus are pulled over the coals'

He has nothing else to say he is a God, after all.



Colin Fraser - The Fairy Queen

Previous Performances :

Policeman & Pirate in "Pirates of Penzance" (1989)

On the Fairy-Queen...

'Impecunious has-been Queen' (*it rhymes! - ed.*)

On Rehearsals....

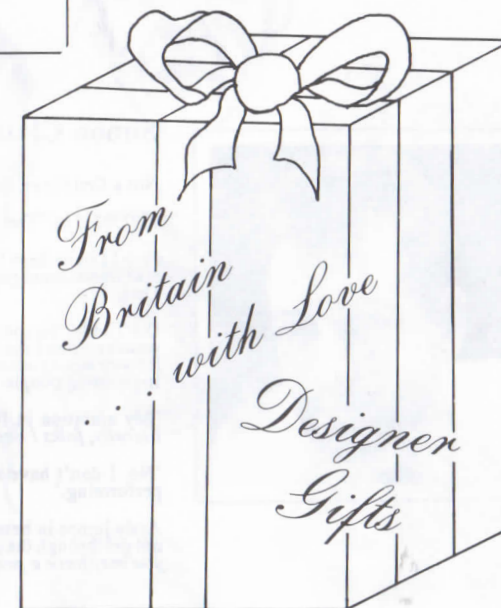
'The best about rehearsals was getting to know the people involved and watching the characters develop. My other favourite pastime was watching Jamie increasing the area of his bald patch (*shhhhh - ed.*) and observing a romantic Stuart develop a relationship with me.'

'The worst part about rehearsals was listening to Pauline complain about the snow, realizing how late it was in the pub afterwards, and my inability to shed the voice & accent after going home!'

On Production night.....

'Apprehensive of the costume'

'Can't wait for my Mum to see me'



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