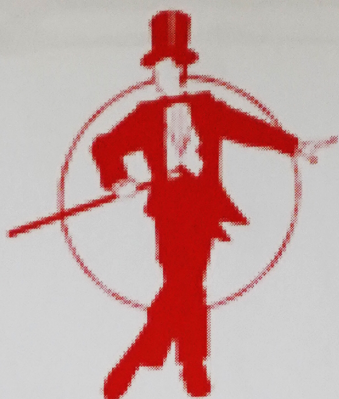


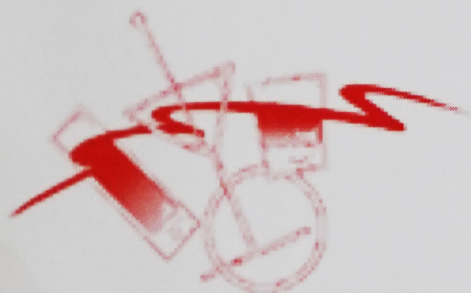


Pirate Productions present



A Revue of songs from the Shows

SHOWBITZ!



Chateau de Bettembourg - Oct 7, 8, 9, 10 at 8pm Bookings 356339 9am-5pm Mon-Fri from 14th Sept - Tickets LUF 400

On a winner with *Showbitz*

The hills are alive with the sound of music. Well, actually it's the Château de Bettembourg and it's alive with the sounds of many different musicals. I've just been listening to one of the final rehearsals of *Showbitz*, Pirate Productions latest offering in a long line of musical successes. When Fran Potasnik and Steve Preston sing a duet from *Phantom*, the hairs on the back of my neck stand up - it is magical. The cell block dance will have the men in the audience off their seats and running up the aisles - hold on to your men ladies. The bar scene from *Les Miserables* is very funny and well performed. Each number deserves comment, but space limits me I'm afraid.

The costumes throughout the show are colourful and bright. It is a high energy show performed at a high energy level. I know that the cast are fairly drained after a rehearsal but I know that from the first night to the last they will give more than their all. *Showbitz* is on at the Château de Bettembourg until Saturday, 10 October at 8 p.m. each evening. Telephone 35 63 39 during the day to reserve. Or **win two free tickets** by being the first person to phone *Luxembourg News* on tel. 46 11 22 310 after 9 a.m. on Friday morning.



Set designed and painted by Liz
built by Malcolm.

SHOWBITZ

Act 1

Scene 1

White wall backdrop with 7 boards - psychedelic dream. Middle board to reverse for JCS. Stool at UC. Cast on stage. John, Janice, Jon, Pern, Val N and Ros back of hall. Karim enters SR steps. Cue for curtain - Astral body **Aquarius, Good Morning Sunshine, I Don't Know How To** - during this Jona off stage to change costume for JCS. Jona to middle board which turns for JCS during this Vincent, Lucinda, Julia and Alex exit SR to change for tavern. Brian on SR for **Hosanna**.

Curtains close for scene change

Scene 2

Broom for Lucinda - Karim front of curtain. Close black curtains. 2 boards off each end (4). Bar scene over middle 3 boards. 3 tables 6 chairs 3 tankards, dusters for girls. Curtain cue - Out, out you overdressed popinjay. Suitcase for Gary SR steps with Steve. **I Hate Men, OOm Pah Pah, Master of the House**.

CURTAIN AND INTERVAL

ACT 2

Scene 1

Closed black curtains, cross UC stage. 9 candles for girls. Curtains open Karim on SR, girls cue - Juan Peron. **Requiem**. Alex on SR - **Oh What a Circus**. Suitcase for Julia on DSR - **Another Suitcase**. Steve on SL - **Music of the Night**. Fran on DSR - **Memory**. Steve on SL - **That's All I Ask Of You**.

Curtains close for scene change

Karim through curtain to introduce Joseph.

Scene 2

Open black curtains, 6 boards for beach scene plus 1 palm tree SL. 2 deckchairs, windbreak, buckets and spades, windmills. 4 beachballs SL. Cast on stage. Curtain cue - No-one had ever seen such a cool ... **Joseph's Coat. Close Every Door. Elvis song. Any Dream Will Do**.

CURTAIN AND INTERVAL

ACT 3

Black curtains closed. Bar down and shimmer on. 5 chairs on stage. Top hat and cane on front chair. Chair SL for Danny. Karim on through curtain, Danny on through curtain. Danny - **If They Could See Me Now**. Curtain cue - applause from last song. Ciara, Val, Edith, Fran, Janice on stage. **Mein Herr**. Karim on SR steps intro for **Cell Block Tango**. Girls off SR. Karim on SR intro for finale. Chorus on SR - **Razzle Dazzle**.

Carole's summary

Running Time
(Mins)

Fri +14

0	(Intro)	
4	Aquarius	
7	Good morning Starshine	
10	I don't know how to love him	
12	Jesus X Superstar	
14	Everything's alright	
17	Hosanna	
20	(CLOSE)	Change to tavern
22	(OPEN Tavern)	
23	I hate men	
27	Oompapa	
29	Master of the ouse	
35	(Curtain)	Change to Cross only

INTERVAL 1 - 20 Mins

55	Ave Ave	
58	O What a circus	
1h1	Another suitcase in another Hall	
1h4	Music of the Night	
1h8	Memory	
1h12	That's all I ask of you	
1h16	(CLOSE, then Chat)	Change to Beach-scene !! CHOP ChOP !!!
1h20	Coat of many colours	NOTE: 4 Mins is TOO LONG !!!!
1h26	Close every door to me	
1h30	Elvis & his 7 fat cows	
1h33	Any dream will do	
	(CURTAIN)	Change to Cabaret, Shimmer !!

INTERVAL 2 - 20 Mins

1h53	(Front Of Curtain)	
1h58	If they could see me now	
2h02	Mein Herr	
2h06	They had it coming	
2h15	Razzle Dazzle	
2h21	(Encore)	

Malcolm's work sheet for backstage

The independent eye

On Thursday the 8th of October I went with some Danish friends to see *Showbitz*, and had a great evening, enjoying the music, the songs and the atmosphere. After the show I talked to the producer, Jane Philpott, who suggested that I wrote a review of the show, because, as she said, it would be nice to have an outsider giving his opinion, instead of someone from the English speaking community back-clapping friends. So I went back on Saturday to see the show one more time, trying to be objective, which was a somewhat different experience.

The first act, starting with songs from *Jesus Christ Superstar*, was somewhat nostalgic, the chorus impressing me the most. More solo-parts could have benefited from a microphone! At the end of act 1 the show raised to another scale with some powerful voices in "Oom Pah Pah" and "Master of the House", though I wished, that the landlord's wife had been given a microphone. The landlord's part was excellently performed with and a very professional stage appearance on top of a well sounding powerful voice. A perfect climax for act 1.

Act 2 started beautifully with songs from *Evita*. The chorus and the small groups again very impressive. The choreography was perfect and really supporting the atmosphere. "Music of the Night" was sung with a good powerful voice, and in "That's all I ask of You" the sound crept under my skin. So far the most impressive solo performances.

In the next two songs, "Joseph's Coat" and "Close Every Door", I again thought: what a difference a microphone would have made. The male solo-voice was good, but not powerful enough to get beyond the orchestra, where the same singer later in "Any Dream Will Do", now using a microphone, enchanted the audience backed up by a very good choreography. Before that we had all been laughing and enjoying a funny Elvis imitation backed up by a very good chorus amongst them three musses, that made everyone laugh.

Act 3 was absolutely the highlight of the evening, starting with an extremely talented performance in; "If my Friends Could See Me Now". The female solo-singer had talent and personality far above average, and made the audience laugh heartily. In the following two songs: "Mein Herr" and "Cell Block Tango", the solo as well as group performances were almost perfect, and *Showbitz* ended with "Razzle Dazzle", a dazzling performance, that made the audience applause excitedly.

If I cook my impressions down to basic, I can say that I would have been proud, if the Danish speaking community had put something like *Showbitz* on stage.

The lack of strong voices for the solo parts could have been sustained by using microphones.

The troupe was at its best when everyone was on stage, which really is the idea of amateur theatre.

Congratulations to Pirate Productions and a warm thank you for very good entertainment.

Klaus Wrejhof Knudsen

Showblitzed by Showbitz

Twelve stunning soloists and a large and expert chorus, a cornucopia of famous tunes sparkingly accompanied by a six piece band - it could hardly go wrong as a way of chasing the blues away this chilly autumn, especially in the smashing venue of the Chateau de Bettembourg last week.

But there was far more to Pirate Productions' latest extravaganza than a succession of well known numbers from great musicals sung and played to an appreciative audience by a gifted team of musicians. This review, by the way, will not be naming names - it would turn this piece into a telephone directory, but one worthy of P&T, no doubt, with omissions and mistakes that give a trip around the campfire of memory. *Showbitz* was a very good show indeed. If director Carole Williams really was making her debut, we can only await her next production with bated breath. This woman is a phenomenon. She assembled the material, selected the songs, conducted them, staged them and choreographed them... It is a relief to note that she did not actually physically make all the costumes and throw all the lighting switches as well! I am sure all those who saw the show will join with me in wishing her a prompt recovery from her complete exhaustion (and if she isn't exhausted, there is no justice on earth...).

Not the least of Ms Williams' successes was the way in which she grouped the various songs together to make each of the three "acts" of the evening into a theatrically satisfying whole. This was only possible, of course, because of the standard of individual performing, which was quite remarkable, whether from soloists alone on a dimly lit stage or even in front of a curtain, to enormous ensembles which required and got total commitment and precision from everyone, and indeed everything - from leg movements to beach balls and sequins and the light reflected from them. And then, there were the links between the items, links which - incredibly - were in fact ad-libbed, since there was no way of knowing just how fast the costumes, make-up and sets could be changed... Which sets too were an integral part of the show's success, not least the one with Robin Cook at the bar, a place altogether more suited to his talents than the negotiating table...

For the more ancient members of the audience, like myself, there was quite a lot of nostalgia involved - shows like *J C Superstar* and *Cabaret* go back quite a long way, and the spectacular opening number, with its psychedelic costumes and happy hippies flooding the auditorium, cast the rosy glow of more optimistic days over this fag-end of the century as we move

into an Age of Aquarius rather different from what California seemed to promise back then in the hairy days of peace and love. I suppose that such nostalgia could all have made the whole experience rather sad, except that one of the most outstanding features of *Showbitz* was superabundant comic invention. *Joseph and the Amazing Technicolor Dreamcoat*, for example, was presented in a drastically shortened version that contained some of the funniest things I have seen on a Luxembourg stage, while managing (I think) to take a side-swipe at Leonard the Carpaccio's *Romeo and Juliet* on the beach. But all the humour was balanced by poetically staged seriousness as well, from ghosts in the opera house and Argentinean First Ladies, to *J C Superstar* and the ominous world of *Cabaret*. The mixture all worked to perfection, and everybody involved onstage, backstage and out front can only have felt better for having been there.

But surely it can't all have been this good? I hear voices saying that such

unadulterated praise is counterproductive, indeed tantamount to sweet charity. There must be quibbles, at least. Surely some of the soloists were stronger than others? Surely some individual comparisons can be drawn between individual numbers? Surely there must be something to complain about!!!! Well, yes. I personally would have liked some Sondheim or Rogers and Hammerstein rather than quite so much Barren Andrew L Webber (but ah me, these are songs younger people actually know, and perhaps dear Ivor Novello wouldn't have struck such a responsive chord....). No; I'm sorry, but my only quibble about the whole glorious enterprise is this. It

was downright frustrating - for the simple reason that everything about it was so good. Every single scene from every single one of the dozen odd shows we were treated to bitz of indicated that Pirates could do a first-rate production of the entire musical concerned, whether *Les Miz*, *Chicago* or *Kiss me Kate* (what, you didn't notice the clever visual pun in homage to that masterpiece, in the form of the landlord's costume? tut tut). In other words, *Showbitz* was a dazzling advert for the sheer versatility and professionalism of Pirates. In fact, it gave the impression that there is really nothing, in terms of musical comedy, that they could not do. Let me hasten to assure the public, from my entirely unbiased standpoint as a former chairman of Pirates, that this is indeed the case. So let's all look forward to their production of *Moby Dick* at the Piscine de Walferdange. Not quite as nice a venue as the Chateau de Bettembourg, but easier to fill with water, if not with laughter.

Jamie Reid Baxter

Keyb.

Aquarius

Keyb.

Good Morning Starshine
I Don't Know How to Love Him
Jesus Christ Superstar
Everything's Alright
Hosanna

Curtain

Tavern

I Hate Men

Keyb.

Oom Pah Pah

Master of the House

Curtain & Interval

Keyb.

Requiem for what a Circus

Another Suitcase

Music of the Night

Memory

All I Ask of You

Curtain

Joseph's Coat

Close Every Door

Pharaoh's Song

Any Dream

Curtain & Interval

Keyb.

If My Friend

Mein Herr

Cool Block Tango

RATTLE DAZZLE