

## THEATRE

# *Fiddler on the Roof* - an interview with director Carrie O'Brien

*My wife and I have known Carrie O'Brien since she and her husband Terry and their then-toddler Olivia came to Luxembourg seven years ago. They became our friends. She directed my son in landmark American International School productions, she adopted me as a sometime surrogate father and asked my breathtaking questions: "Did I do the right thing?" or even worse: "What should I do?". So, it seems reasonable that now, with Fiddler On the Roof, her most ambitious undertaking in the theatre soon to open in Luxembourg, I should ask her a few.*

*Fiddler On the Roof is on at the Esch theatre on 30 September and 1, 2, and 3 October. Tel. 54 03 87 or 54 09 16 for information and reservations. Larry Elliott*



*Carrie O'Brien (right) as Antigone at the Capucins in February, 1992*

**L.E.** - Did you always want to be in theatre?

**Carrie O'Brien** - Always off and on. My parents weren't keen on it; they kept hoping I'd settle into a more serious kind of career track. But I kept finding myself involved in theatre.

**L.E.** - We are now (7 September) 23 days from opening night for *Fiddler On The Roof*. Is it panic time?

**Carrie O'Brien** - Yes.

**L.E.** - Is that normal at this stage for a major production?

**Carrie O'Brien** - I don't know about other directors, but it is for me. I'm not a master of control. I react intuitively, spontaneously, which means that what's going to happen next is not always entirely predictable. This can lend excitement to a show, sparkle, surprise. You know what Flaubert said - you should make your life as sane and regular as possible so your art can be outrageous. But then you can also wake in the night convinced it will never come together. And panic sets in.

**L.E.** - What about Carrie Hayes O'Brien. The biographical stuff?

**Carrie O'Brien** - Boring. Lived in New York City, Manhattan, went to boarding school, college - Wake Forest in North Carolina, Sarah Lawrence, met my husband to be and found him more interesting than college, quite, finally got my degree at Forest Wake three years ago.

do whatever you tell them, just so they can be around the theatre? That's what you have in the English-speaking community here and it is a rare thing. And I'm only talking about the Brits. You know in the cast and crew of *Fiddler* we have 11 nationalities? All with a very high level of professionalism. It's a privilege to work with people like that.

**L.E.** - But in the cold light of day three weeks before the curtain goes up - what do you see for *Fiddler*?

**Carrie O'Brien** - I see some numbers that still need hard

work, but with no one in the cast unwilling to give it. I see the makings of some individually brilliant performances that, if lightning strikes, will lift every player to the top of his and her possibilities.

**L.E.** - What about you? You're forever running from the far reaches of the rehearsal hall to re-position some actor, or impart some body language. Don't you get worn out?

**Carrie O'Brien** - I don't have time for wearing out.

*(to be continued next week)*

## Wives Wanted

Male & Female

*(Oh - and one basket case, man-sized, wicker)*

Open auditions for the New World Theatre Club's Year of Culture production of William Shakespeare's comedy *The Merry Wives of Windsor* will take place on Sunday, 17 September, from 10 a.m. until 2 p.m. at the American Women's Club of Luxembourg 51, rue Marie-Adelaide, Belair. (Tel. 44-84-77)

Talent is needed for both dramatic and backstage/technical roles. (And don't forget about the basket). If you are interested but cannot attend, please call Chris Wilson on 566-042.

*The Merry Wives of Windsor* is produced in association with Luxembourg '95 Ville Européenne de la Culture and will be performed at the Capucins Theatre from 6 to 9 December.

## Cat On A Hot Tin Roof

is the title of one of the finest and best-known dramas by Tennessee Williams, and it is coming to Luxembourg in the original American English next month.

The play is a sombre, intense and gripping tale of conflict, sex and power struggles in a rich family on a plantation in the Deep South. It is shot through with humour, violence, and full of unforgettable characters - Big Daddy, the paterfamilias repelled by his overbearing wife, Brick, the sports star turned alcoholic and, of course, Maggie the Cat.

The American Drama Group Europe has been responsible for several fine productions here in recent years - *Amadeus*, *Animal Farm* and *Oliver Twist* for example; now, as with the magnificent *Glass Menagerie* in Schloss Thorn last June, they will be performing the play themselves - at 8 p.m. on Tuesday, 3 October at the Centre Culturel, Bonnevoie (the red-brick building beside the swimming pool in the rue du Cimetière).

Tickets cost 400 LUF for adults (200 LUF for students) and can be reserved in advance on tel. 66 85 79.

## THEATRE

# A show of harmony - team effort for *Fiddler On The Roof*

Last week we published the first part of an interview with Carrie O'Brien conducted by Larry Elliott. O'Brien is the director of the forthcoming production of *Fiddler On The Roof* for Pirate Productions. Here we publish the second part of that interview. Larry also interviewed Musical Director Alan Carlisle, which accompanies this piece.

*Fiddler On the Roof* is on at the Esch theatre on 30 September and 1, 2, and 3 October. Tel. 54 03 87 or 54 09 16 for information and reservations.

**LE** - Time is of the essence now, isn't it? I remember that before the summer you used to ask the actors what they thought the author meant about this or that line, or how they felt about it. No more.

**Carrie O'Brien** - Well, for one thing, I would hope each of us has gotten into the skin of his or her character and feels the deeper meaning of the lines. But even if not, you're right, there's no more time for philosophising. It was fun while it lasted but, as Groucho Marx used to say, now it's time to play bet your life.

**LE** - You're working with non-professionals, volunteers at that. How do you maintain a sense of order, responsibility, discipline?

**Carrie O'Brien** - Very carefully - most of them are taller than I am. No, seriously, you have to remember - I do - that they are not stepping into my environment, I'm stepping into theirs. Pirates Productions is so basically British and I'm American, and younger than nearly all of them, and a girl. Am I going to scare them? Do I want to? Of course not. They have to have their own commitment to the show. And the longer we work together the more they do. You'll remember that, early on, 7.30 rehearsals never got started before 7.45, even 8. Now people are on hand on time. And they're so supportive of each other. There's a spirit there that can't be manufactured. It's "our" show.

**LE** - How did *Fiddler* come to Luxembourg?

**Carrie O'Brien** - Well, it's actually been hanging around quite a while waiting for all the pieces to fall into place. Alan Carlisle provided a lot of the motive force - he has played in orchestras doing this show half a dozen times and he knows it backward and forward.

But I suppose the turning point came with the government grant. This is a very expensive show to put on - the rights are the most expensive I know - and I don't think it could have gone on here without that very generous help from the government of Luxembourg.

**LE** - How is it working with Alan? Have you worked with a musical director before?

**Carrie O'Brien** - Yes, but Alan is the best. He is impeccable. He is a brilliant musician. And he inspires confidence. You only have to see the singers - soloists, chorus, everyone - hanging on his every gesture and lip movement to understand what he means to the show.

You understand that in a musical play - which this is - you can't just throw in a song to change the pace or give the actors time to change costumes. The music must be an integral part of everything that's going on - the mood, the story line. Alan knows that. He feels it. So we work in absolute sync.

**LE** - What's your biggest...?

**Carrie O'Brien** - Wait! I have to say something about two other brilliant and irreplaceable performers, producer Angela Milne and stage manager Gilles Soeder. They are genius. They are performers of the very first rank and without either of them this show would be chaos or altogether off the boards. Now, what's my biggest what?

**LE** - Worry?

**Carrie O'Brien** - That everyone who has to make a pit stop does it before curtain goes up, because the first act is an hour and 40 minutes long.

*Once the curtain rises on a musical, the man with the baton is running the show. Cast members, seemingly lost in their roles and gazing out over the audience are, in fact, acutely attuned to his every gesture and grimace - for good reason. He is leading them through the thicket of words and music and if they straggle, he alone can save them.*

*In this interview, Alan Carlisle, one of the founding members of Pirate Productions and now Musical Director of its most ambitious offering, Fiddler On The Roof, talks about the fulfilment of a long-standing ambition.*

**LE** - You obviously didn't come to *Fiddler* last week. You seem to know every nuance. When did this love affair start?

**Alan Carlisle** - When I first heard it, in the '60s. Then, in 1973, it was released for amateur production and suddenly everyone was doing it. In the next two years, I must have played it eight times with orchestras all over the Manchester area. Normally you get a little jaded when you play a score that often, but *Fiddler* got to me. And I took to saying that maybe someday I'd get to do it myself, as musical director. And maybe somebody heard me. Maybe Pirates. Maybe someone higher up.

**LE** - We need a little background. I have heard people who know about these things call you the consummate musician, but you are not a professional musician. What happened?

**Alan Carlisle** - The background twists around a bit. I started out in sciences, switched to music when it was discovered that I had a bent in that direction, and came out of musical college as a horn player, with piano and voice qualifications. But qualifications don't always produce jobs. I'd work a week here or there, go on the dole, and so on. Finally I took what I thought was a temporary job as a computer operator, and I've been in computers ever since.

**LE** - But music stayed in your other life?

**Alan Carlisle** - Yes. I did a lot of pit playing and musical direction. Officially I was the chorusmaster, which meant that I did the work, took the cast through rehearsals and, on opening night, a "name" musical director came in and picked up the baton.

**LE** - Isn't it a major problem to assemble a considerable number of people without professional training to sing in such an ambitious musical show?

**Alan Carlisle** - Not really. Almost everyone can sing. Whether someone can sing in tune or in time is another matter, but those things can be taught. What counts is enthusiasm and a willingness to give up a lot of free time for nothing more substantial than the joy of helping to bring this music and these words to life on a stage. And you have that here: you say that you are going to do this show and you have plenty of talented people knocking at your door.

**LE** - What about musicians?

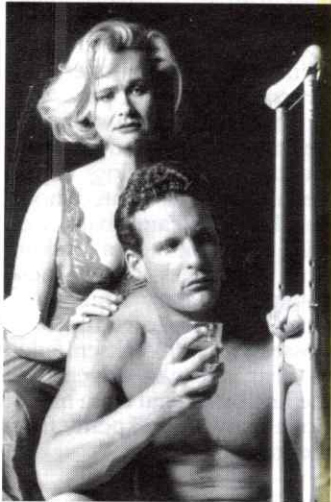
**Alan Carlisle** - They're here, but you might have to work a little harder pinning them down. None of the members of the *Fiddler* orchestra earn their livelihood entirely as musicians, but nearly all of them have other musical commitments. The nucleus regard themselves as permanent Pirates hands, and they know others, and so the circle spreads and you put together a full orchestra.

But if you want to put in capital letters that WE LOST OUR PERCUSSIONIST AND WOULD BE GLAD TO HEAR FROM ANOTHER, it wouldn't hurt.

Tickets for  
*Fiddler on the Roof*  
cost 450LUF for adults  
and 300LUF for students.  
They can be reserved on  
tel. 54 03 87 or 54 09 16.  
The show begins at 8  
p.m. each evening



## Cat on a Hot Tin Roof



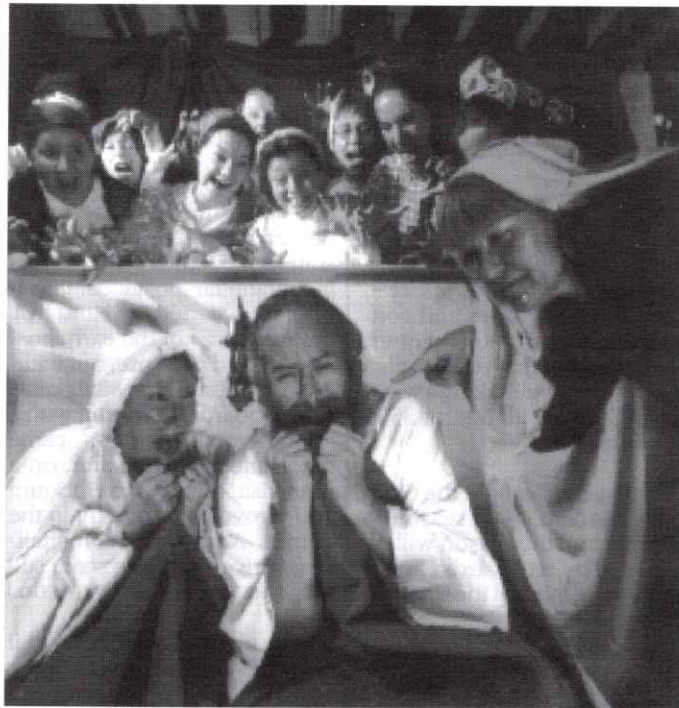
One of the finest and best-known dramas by Tennessee Williams, *Cat on a Hot Tin Roof*, is coming to Luxembourg in the original American English on Tuesday, 3 October.

The drama describes conflict in a southern, upper-class plantation family. "Big Daddy", head of the family and founder of his very large estate, has invited his family to celebrate his 65th birthday. His two sons, Gooper and Brick arrive with their wives, Mae and Maggie.

Mae, with an eye on the inheritance, has already born many children. However, all of these offspring are nothing but annoying, spoiled troublemakers. Maggie and Brick are childless. Although Brick is Big Daddy's favourite, Big Daddy is hesitant to turn over his plantation to Brick. Brick had been a celebrated sports star with a great career ahead of him, but an accident shattered his dreams.

His marriage is burdened by this great disappointment, and he seeks refuge in alcohol. In a confrontation scene, Big Daddy and Brick speak very truthfully to each other in an effort to resolve their differences. Both are hurt and enlightened by this conversation. In the end, Maggie makes Big Daddy happy by announcing that she

## Travel to Anatevka - via Esch - to see a Fiddler On The Roof



"A fiddler on the roof. Sounds crazy, no?" So begins Tevye, the village milkman, as he introduces us to the people of his village of Anatevka in *Fiddler On The Roof*.

The story follows the changing fortunes of Tevye, his fam-

ily and the Jewish community in this little village in rural Russia, as they attempt to cope with changing customs and attitudes and with the growing wave of anti-Semitism which is sweeping across the country. We follow the tempestuous marriages of his three eldest daughters -

one to a tailor, one to a radical reformist and one to a non-Jewish Russian, each marriage further eroding the values and principles which Tevye holds dear.

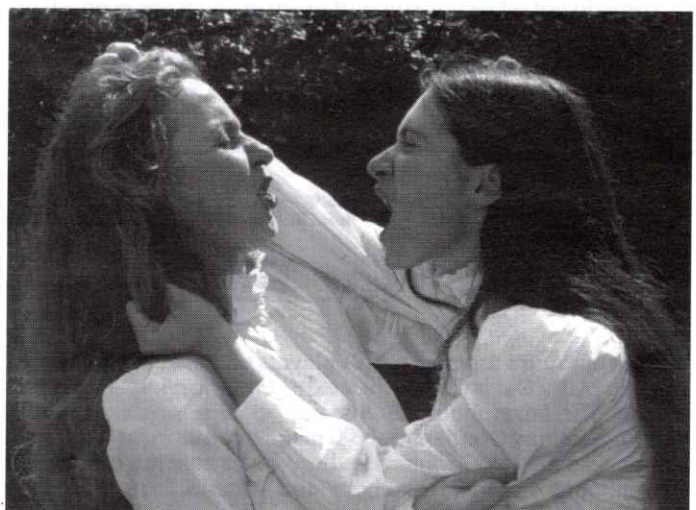
Finally, even Anatevka cannot survive the pogrom, and all the Jews are forced to leave the village, families splitting up to go their separate ways, perhaps never to meet again.

*Fiddler On the Roof*, the famous show based on the Sholem Aleichem stories contains music written by Jerry Bock and lyrics by Sheldon Harnick. It will be performed by Pirate Productions at the Esch theatre from 30 September to 3 October inclusively.

The show's director is Carrie O'Brien, the musical director is Alan Carlisle, and the choreographer is Yaga Antony. John O'Sullivan has the lead role as Tevye and Danielle West plays his wife Golde.

Tickets, at 450LUF for adults and 300LUF for students, are still available for certain performances, and can be reserved on tel. 54 03 87 or 54 09 16.

## A Midsummer Night's Dream



Tess Dignam as Helena and Lisa D'Agostino as Hermia are two members of the Theatre Set-Up Shakespearean company which brings its authentic production of *A Midsummer Night's Dream* to Luxembourg next week - see What's On listings for details

is having a child. The play is entertaining, dramatic and very intense.

The American Drama Group Europe has been responsible for several fine productions here in recent years - *Amedeus*, *Animal Farm*, and *Oliver Twist*, for examples. Now, as with the magnificent *Glass Menagerie* performed at the Schloss Thorn last June, they will be performing the play themselves.

*Cat on a Hot Tin Roof* will be presented at the Centre Culturel in Bonnevoie (the red-brick building beside the swimming pool in the rue du Cimetiere), at 8 p.m.

Tickets at 400 francs for adults and 200 francs for students may be reserved in advance by ringing 668 579.



(from page 15)

around stealing African music and putting Chevy Chase in his videos. Hear the sweet voice of Art Garfunkel at 8 p.m. this evening - tickets from Joybringer tel. 40 30 25.

**Luxembourg**, André Mergenthaler's visual-concert-spectacle "Guerre et Paix" continues at the Capucins. 8 p.m.

**Luxembourg**, never mind smalltime, how about small feet? Pianist Peter Schmallfuss plays a programme at the Fondation Pescatore this evening featuring the works of Chopin. The recital starts at 7.30 p.m.

## Saturday 30 September

**Junglinster**, foreign residents and Luxembourgers will get together in Junglinster over the weekend to celebrate a festival which is part of the current European-wide campaign against racism, xenopho-

bia, anti-semitism and intolerance. The festival, which is a joint venture between the Foreign Residents Committee and the Committee for Cultural Affairs of Junglinster, will include a varied programme featuring music, dance, art and theatre - a wide range of food and drink typical of the participating nationalities will also be available.

**Luxembourg**, last chance to sample the culinary delights of South Africa at the Hotel Royal this evening - springbok, crocodile and impala are all on the original menu. See article page 6.

**Esch, Fiddler On The Roof** (you know - "If I Were A Rich Man", "Matchmaker", Topol, daughters seeking husbands, poverty in Tsarist Russia, persecution of the Jews and all that) comes to the municipal theatre this evening courtesy of those fine people at Pirate Productions. The stunning musical has plenty of laughs and tears and memorable tunes - and it is on for four consecutive evenings. Don't miss it! To reserve call 54 03 87 or 54 09 16.

**Dudelange**, Fish is off, but progressive rock is on the menu this evening as Marillion plays the sports centre. Lots of

Tolkien references and very long songs guaranteed.

**Luxembourg**, *Smalltime* is a new musical by Gast Waltzing with a libretto by Maggie Parke which has a young composer-musician named Phillip as its central character. Phillip is always having to suffer those trying to cash-in on his talent, until one day he decides not to make any more compromises and follow his destiny... The musical features Klaus Stöckle, Andrea Weiss, Maggie Parke, Louis Wright, Matt Dawson, Klaus Gelhard and Kenny Seymour among others. This evening's 8 p.m. premier at the Municipal Theatre is followed by performances through Tuesday, 3 October

**Luxembourg**, last chance, for now at least, to catch André Mergenthaler's visual-concert-spectacle "Guerre et Paix" closes at the Capucins this evening at 8 p.m.

## Sunday 1 October

**Esch, Fiddler On The Roof** (you know - "If I Were A Rich Man", "Matchmaker", Topol, daughters seeking hus-

bands, poverty in Tsarist Russia, persecution of the Jews and all that) comes to the Municipal Theatre this evening courtesy of those fine people at Pirate Productions. The stunning musical has plenty of laughs and tears and memorable tunes. Don't miss it! To reserve call 54 03 87 or 54 09 16.



*John O'Sullivan (!) plays Tevye, a peniless milkman in the little village of Anatevka during the last years of Tsarist Russia in Fiddler On The Roof - performed by Pirate Productions at the theatre in Esch on 30 September and 1, 2 & 3 October*

## Box Office box!

**Luxembourg '95** central reservation office  
Tel. 47 08 95. Information hotline, Tel. 22 19 95

**Capucins Theatre**, 9 place du Théâtre, city centre. Tel. 22 06 45 weekdays 2 - 6.30 p.m.  
Tickets from the box office on sale from 3 to 6.30 p.m. and one hour before any event.

**Casemates Theatre** Old Tramshed, Limpertsberg, Tel. and Fax. 49 28 29

**Conservatoire de Musique**, 33 rue Charles Martel, Tel. 44 96 86

**Konschthaus beim Engel**, 1 rue de la Loge, Tel. 46 52 19

**Melusina**, 145 rue de la Tour Jacob, Clausen, Tel. 43 59 22

**Municipal Theatre, Esch** 11 rue Pasteur, Tel. 54 03 87 or 54 09 16 Monday to Saturday  
8 a.m. to noon and 2 to 6 p.m.

**Municipal Theatre, Luxembourg** 2 Rond-point Schumann. Tel. 47 08 95 weekdays  
from 2 to 6.30 p.m. Tickets from the box office on sale from 3 to 6.30 p.m. and one hour before any event.

**Sang a Klang**, Rue des Trois Glands, Pfaffenthal, Tel. 47 37 41

**Théâtre du Centaure** 4, Grand-Rue, city centre, Tel. 22 28 28 (answer phone)

**Théâtre Ouvert Luxembourg (TOL)** 131 Rt. de Thionville, Tel. 49 31 66

**Tutesall**, 26 rue Munster, Luxembourg Grund, Tel. 47 53 68

**Villon**, 33 rue des Capucins, Tel. 22 90 55

  
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Ville Européenne de la Culture



# CINEMATHEQUE MUNICIPALE

(place du Théâtre)

MONDAY 4 SEPTEMBER  
**LE SILENCE EST D'OR**  
(d: Clair \* Chevalier) 6.30 p.m.

**55 DAYS AT PEKING**  
(d: Ray \* Heston) 9 p.m.

TUESDAY 5 SEPTEMBER  
**A NIGHT TO REMEMBER**  
(d: Ward \* Moore) 6.30 p.m.

**PATHS OF GLORY**  
(d: Kubrick \* Douglas) 9 p.m.

WEDNESDAY 6 SEPTEMBER  
**TCHAO PATIN**  
(d: Berri \* Coluche) 12.10 p.m.

**OCTOBRE**  
(d: Eisenstein) 6.30 p.m.

**SILENCE EST D'OR**  
(Clair \* Chevalier) 9 p.m.

THURSDAY 7 SEPTEMBER  
**55 DAYS AT PEKING**  
(d: Ray \* Heston) 6.30 p.m.

**A NIGHT TO REMEMBER**  
(d: Ward \* Moore) 9.15 p.m.

CINE SURA  
ECHTERNACH  
**BATMAN FOREVER**  
in English  
Fri - Mon: 8.30 p.m. CP

CINE SCALA DIEKIRCH  
**ROB ROY** (digital sound!)  
English  
Fri - Mon: 8 p.m. CP

CINE LE PARIS  
BETTEMBOURG  
**LA HAINE**  
in French  
Sat, Sun & Tue: 8.30 p.m. CP

**CASPER** (digital sound!)  
in English  
Fri & Mon: 8.30 p.m. Cc

KLENGE KINO  
SCHRONDWEILER  
**OUTBREAK**  
in English  
Fri & Sat: 9 p.m.  
Sun - Tue: 8 p.m. CP

CINE KURSAAL  
RUMELANGE  
**BAD BOYS** (digital sound!)  
in English  
Fri - Mon: 8.15 p.m.  
Sun also at 4 p.m. CP

# AVANT PREMIERS

Special showings of two  
forthcoming blockbusters

**THE BRIDGES OF  
MADISON COUNTY**  
in English  
Clint Eastwood directs and stars  
in the film version of the mega-  
selling tear-jerking novel about  
middle-age romance. Meryl  
Streep co-stars.  
**Utopia 1**  
Friday at 7.30 p.m. CP

**CRIMSON TIDE**  
in English  
Denzel Washington and Gene  
Hackman star in Tony Scott's  
nuclear submarine thriller.  
**Marivaux**  
Tuesday at 7 p.m. CP

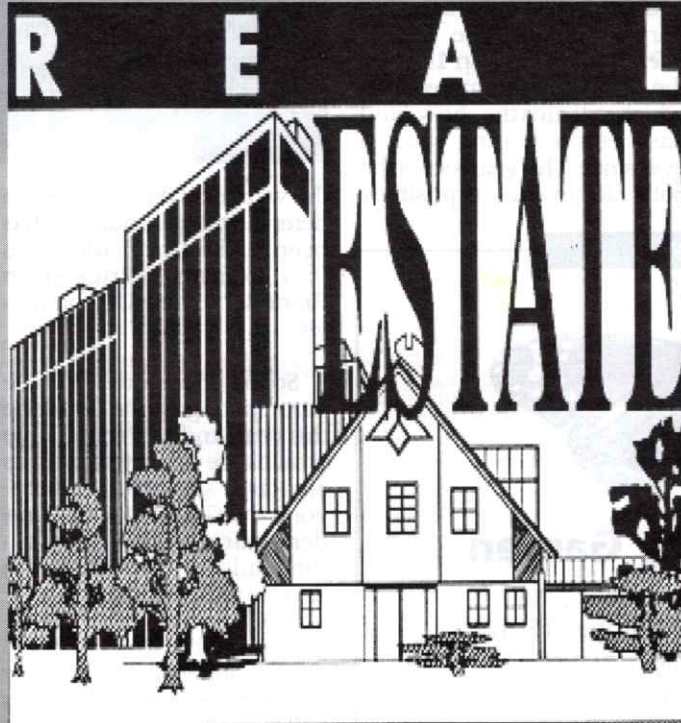
# Topol mix up

Congratulations to all those who  
spotted our mistake last week: it is,  
of course, John O'Sullivan who will  
be playing the Topol role in Pirate  
Productions forthcoming show -  
*Fiddler On the Roof*.

O'Sullivan is a well-known the-  
atrical figure in Luxembourg, hav-  
ing appeared in various produc-  
tions for the Round Tower Players,  
most memorably in their recent *Pure  
Mahogany* show. Our apologies to  
both Messrs. O'Sullivan (right) and  
Sutherland.



*Fiddler On The Roof* will be performed at the Municipal  
Theatre in Esch-sur-Alzette on September 30 and 1, 2 and 3  
October, beginning at 8 p.m. each evening. Tickets, priced  
450LUF for adults and 300LUF for students, are available now  
from the Esch theatre booking office - tel. 54 03 87 or 54 09 16.



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## Pirates set to Fiddle

Cast and crew of Pirates Production are busily making their final preparations for the group's forthcoming show - *Fiddler On the Roof* - which will be performed over four nights this autumn, 30 September and 1, 2, and 3 October at the Municipal Theatre in Esch-sur-Alzette.

The show, made famous by Topol's rendition of "If I Were A Rich Man" among other songs, will be directed by Carrie O'Brien with musical direction by Alan Carlisle and John Sutherland in the Topol role. To book tickets, call the Esch box office on tel. 54 03 87 or 54 09 16.

## Multinational fest for Junglinster

Foreign residents and Luxembourgers will get together in Junglinster over the weekend of 30 September and 1 October to celebrate a festival which is part of the current European-wide campaign against racism, xenophobia, anti-semitism and intolerance. The festival will include a varied programme featuring music, dance, art and theatre - a wide range of food and drink typical of the participating nationalities will also be available. More details about the festival will be published nearer the date.

## Schuster play now on video

A video tape of *Queesch vun Enne*, Jemp Schuster's play about Luxembourg which was performed outdoors in the Grund last June, is now available for 750 francs, including mailing. Produced by a non-profit cultural organisation based in the Grund, the two-hour tape may be obtained by sending a virement made out to the Association Culturelle Abbaye Neumunster, CCP 112 765-51. For those who didn't see the live performance, *Queesch vun Enne* retraces 1000 years of history as seen by the capital city's inhabitants. Music for the production was composed by Tony Schuster.

## Straight down the middle - Kikuoka's first European Pro-Am tournament

The first European PRO-AM will be organised by the Kikuoka Golf Club, in collaboration with the Golf-Club Saarbrücken and with the support of Minorco, the Luxembourg-based international natural resources group.

This 36-hole strokeplay competition is unique of its kind because it will be played on two different golf courses and in two countries.

The professional prize money has been fixed on 500,000 Flux and amateur prizes are also foreseen for the teams.

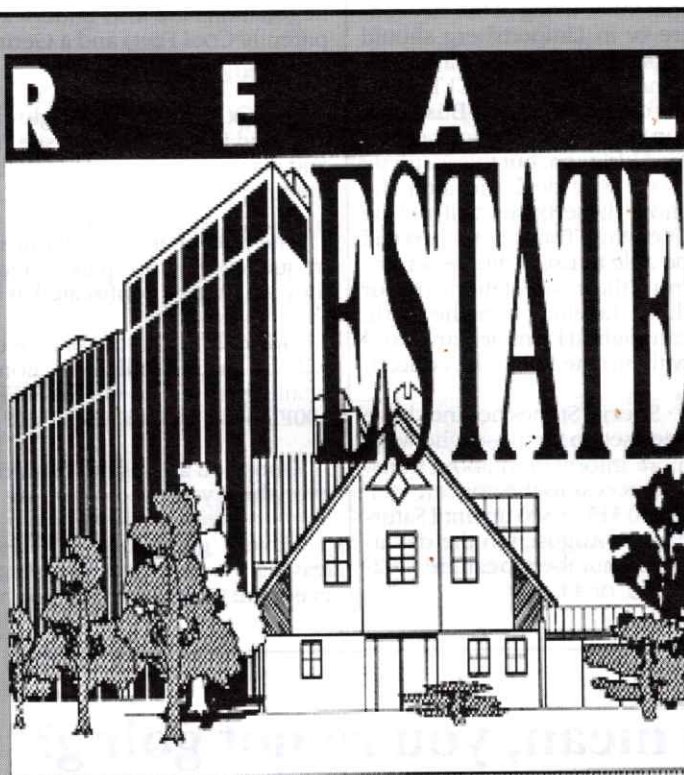
The competition will start at the Golf-Club Saarbrücken in Germany, a traditional golf founded in 1961, on Saturday 2nd September, at 8.30 am. The courses measures 6.224 meters. It is a very demanding and tree-lined undulating course with well-guarded greens.

On Sunday 3rd September, the PRO-AM will be played at the Luxembourg Kikuoka Golf Club in Canach. The course measures approximately 6.404 meters and is more open but has ninety fairway and greenside bunkers and water hazards on four holes. These

courses are two of the best championship golf courses in the region.

The first MINORCO EUROPEAN PRO-AM is played in teams consisting of one Pro and three amateurs. The professional golf players have been selected from five European countries (Luxembourg, France, Belgium, Netherlands and Germany) and invited by the Kikuoka Golf Club.

The amateurs (handicap limit 24 for men and 28 for ladies) are all members of the Golf Federation of their countries.



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