

SHOWTIME!
PIRATE PRODUCTIONS
25TH ANNIVERSARY

A Musical Celebration





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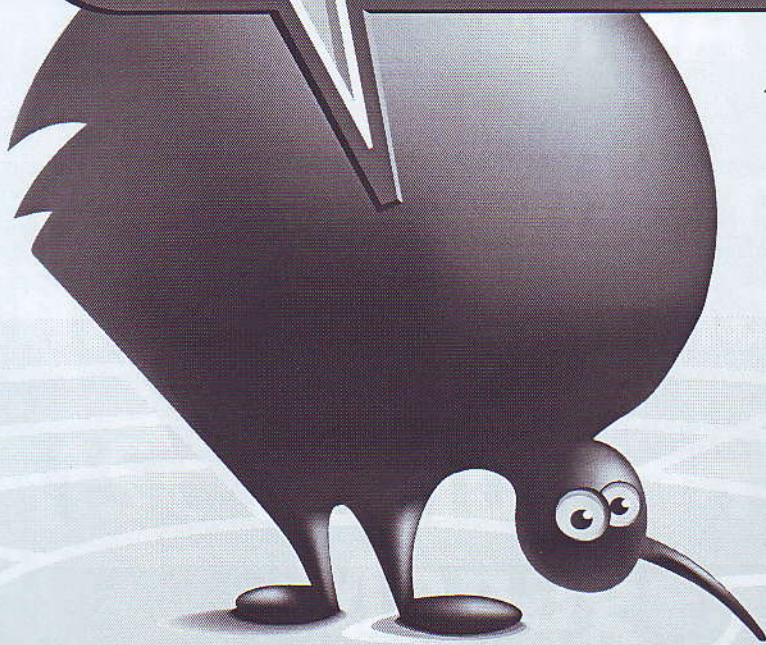


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The most wanted

Over 10 years of helping the international community of Luxembourg to stay in touch with home. Mobilux is proud to wish Pirate Productions a Happy 25th Anniversary.

Break a leg everyone and stay in touch.

MOBILUX
LUXGSM



British Embassy
Luxembourg

I was delighted when – soon after my arrival in Luxembourg as Ambassador – Pirate Productions asked me to become their patron. I accepted the role without hesitation and in the knowledge that I was continuing a long tradition of Embassy patronage.

Since then, I've been impressed by the variety and quality of amateur English-speaking theatre here. Pirate Productions of course has a special place within that environment. In the UK, there's a long history of musical theatre. What's special about Pirates is that you've made it flourish in Luxembourg, in front of multi-national audiences.

I'm very aware that any club's survival depends solely on its members and their desire and enthusiasm that the club will continue and so bring pleasure to members yet to join the club. It is a great achievement of Pirate Productions and its members that it celebrates the 25th anniversary this year.

I would like to congratulate all members of Pirate Productions, both past and present on your 25th Anniversary and wish you every success in SHOWTIME and in future shows to come.

With best wishes

James F Clark

PIRATE PRODUCTIONS : 25 SPECTACULAR YEARS

Year	Show	Director	Musical Director
1979	PIRATES OF PENZANCE	Jackie Caminer	Robin Alder
1980	ALADDIN	Jackie Caminer	Jim Larkin
	THE BEGGAR'S OPERA	Jackie Caminer	Jim Larkin
1981	THE MIKADO	Jane Carter	Jim Larkin
	TRIAL BY JURY	Jane Carter	Jim Larkin
1982	CINDERELLA	Peter Carr-North	Jim Larkin
	THE FANTASTICKS	David Ward	Jim Larkin
	LILAC TIME	Jane Carter	Jim Larkin
1983	PATIENCE	Jane Carter	Jim Larkin
1984	THE MOTHER GOOSE SHOW	Jane Carter	Alan Carlisle
	I.T.P.A.	Various	Jim Larkin
	THE GONDOLIERS	Jane Carter	Alan Carlisle
1985	OLD TIME MUSIC HALL	Jane Carter	Alan Carlisle
1986	HMS PINAFORE	Jane Carter	Yvonne Hay
1987	THE SORCERER	Victoria Gilbert	Alan Carlisle
	RUDDIGORE	Jane Carter	Alan Carlisle
1988	LOVE IS A PLAINTIFF SONG	Stuart Alexander	Pauline Saunders
1989	JACK AND THE BEANSTALK	Jamie Reid-Baxter	Paul Barker
	PIRATES OF PENZANCE	Jane Carter	Yvonne Hay
	10 th ANNIVERSARY DINNER	org. by Pam Rice	Various pianists
1991	HICKOWAY DICKOWAY DOCK	Jamie Reid-Baxter	Dafydd Bullock
1992	OEDIPUS TYRANNUS	Jamie Reid-Baxter	Dafydd Bullock
	BALLADS SONGS AND SNATCHES	S.Alexander, P. Rice	Alan Carlisle
1993	DICK WHITTINGTON	Sheila Martin	Dafydd Bullock
1994	RING FORTH, YE BELLS	S.Alexander, P. Rice	Alan Carlisle
1995	FIDDLER ON THE ROOF	Carrie O'Brien	Alan Carlisle
1996	MUSIC HALL	Angela Milne	Liz Turner
	THE MIKADO	Stuart Alexander	Dafydd Bullock
1997	OKLAHOMA	Eileen Nober	Peggy Jenks
1998	THE GRAND OLD DUKE OF YORK	B. Parker & K. Hyatt	Alan Carlisle
	SHOWBITZ	Carole Williams	P. Barker & L. Turner
1999	CURTAIN CALL	Carole Williams	L. Turner & J. Fleming
2000	21 st ANNIVERSARY DINNER	Various	Various pianists
2001	ME AND MY GIRL	Carole Williams	Jim Jobe
2002	COMPANY	Brian Parker	Pete Heley
2003	CINDERELLA	Steve Preston	Alan Carlisle
	CABARET DINNER	org. by S Preston	Various pianists
	STEPPING OUT	Karim Hyatt	chor: Dominique Vitali
2004	WINE & SONG	Rachel Parker	L. Turner & J. Fleming
	SHOWTIME! THE 25th ANNIVERSARY SHOW	Dominique Vitali	Philip Dutton



The Chairman's welcome

Welcome to Pirate Productions' 25th anniversary show, celebrating the shows, reviews and concerts enjoyed by audiences and club members in Luxembourg since 1979.

Back in 1979, the American School of Luxembourg were looking for some adults to fill out the chorus for their production of Gilbert and Sullivan's "The Pirates of Penzance". Talent of various kinds duly arrived, and after rehearsals that were described as "tiring", had their moments of glory under the able direction of Jackie Caminer, who would go on to direct several of the early Pirates' shows. Flushed with success the group decided to formalise their activities as Pirate Productions asbl, while also managing to form the now highly respected Luxembourg Philharmonic Orchestra from the nucleus of the pit band of the same production.

Many successful, and some not so successful, shows were to follow, a large number of them brought to stage by the remarkable Jane Carter who directed a string of lively, colourful productions throughout the 80's where Pirates were to be found working their way through the "G&S" canon, several pantomimes, original shows and reviews until arriving at 1995's production of "Fiddler on the Roof" which, as a large "name" production caused a significant influx of new members. Since then the club has been striving to carry on the tradition of producing quality musical theatre, while simultaneously managing to have a good time.

Today, Pirate Productions is an active club of over 100 enthusiastic actors, singers, dancers, lighting and sound technicians, directors, musicians, costume and set designers, back-stage crew and organisers that strive to present quality musical theatre (on average two shows annually) while having a great time and providing a friendly, multi-national atmosphere for newcomers, whether experienced theatrical hands or complete beginners. If you enjoy tonight's show perhaps you would like to consider joining us. Details are in this programme or on our website www.pirates.lu.

Tonight's extravaganza is the culmination of almost a year of sweat, sweat and more sweat as under the expert direction of Dominique Vitali and his production team, more than 50 performers will entertain you with the song and dance spectacle that is **SHOWTIME!**

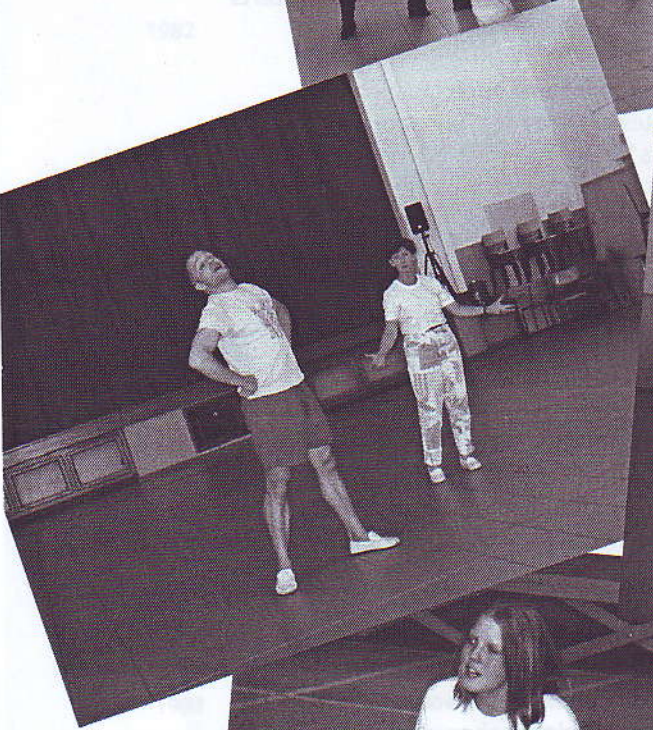
A handwritten signature in black ink that reads "Brian Parker". The signature is written in a cursive, slightly slanted style.

Brian Parker

Chairman Pirate Productions a.s.b.l.

REHEARSALS

PIRATE PRODUCTIONS PRESENTS SPECTACULAR





A message from the Director

What a year this has been! With the Stepping Out production just over in November 2003 and still on a high, I decided to stage a musical show sometime this year to use all the talent and personalities I could, which was not possible in Stepping Out because the play was limited to a cast of ten. It was going to be an intimate Cabaret type show....and now look at it! In the early days someone said: "Dom, do you realize 2004 is **Pirate's 25th anniversary**? Would you mind making it a bit bigger as it would be the perfect type of show to celebrate that?" Of course I didn't mind (this will come as no surprise to those who know me!). I was excited and flattered to become the very first Luxemburger to direct a show for Pirate Productions! Isn't that something? Well it means a lot to me anyway!

I've found a bunch of dedicated, passionate, fun, caring and mad people who give back the real meaning to the word amateur. They do their job seriously and give their very best, just as a professional would do, but...for free...now how mad can you get? All that just because they LOVE it!

So tonight I want to say 'Thank you', to all those in the spotlight and those behind the scenes who have made this Extravaganza extravagant, this anniversary spectacular and my life a complete mess for the last 10 months. I wouldn't have missed a day of it for all the world.

SHOWTIME! is a mixture in every sense of the word; mixture of Classics and less known songs taken from some **25 musical shows**, mixture of 17 nationalities on- and backstage. The goal was to create an evening of musical entertainment reflecting the wide spectrum of styles in musical theatre as well as presenting the diversity of talents in the Luxembourg Am/Dram scene. We'll let you be the judge of that!

With your permission I'd like to end on a personal note by dedicating my work on this production to my mum who taught me to believe in people. I know she's at my side tonight and I hope she likes the show.

The whole cast, crew and I join together in hoping that you like it too!

And now...it's **SHOWTIME!** Enjoy!

Dominique Vitali

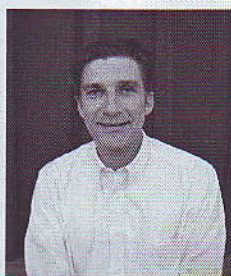
Dominique Vitali

amateur pron.: 'amu`chûr - "one who has a taste for (something)", from Fr. *amateur* "lover of", from O.Fr., from L. *amatorem* (nom. *amator*) "lover", from *amatus*, pp. of *amare* "to love"

SOLOISTS



Clare ABBOTT



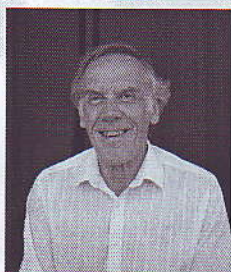
Chris ALBRECHT



Ciara BARKER



Lyndsey BAXTER



Chris BEARNE



Alan CARLISLE



Pam CARLISLE



Nathalie FELTES



Hans GRUNDBERG



Hilary GUERRA



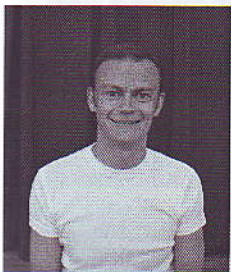
Linda HARLEY



Jonathan HEARFIELD



Amanda HYATT



Neil JOHNSON



Allison KINGSBURY



Pernille KJELDMANN



Iwona LECHOCKA



Clare MARKEY



Angela MILNE



David MITTEL



Blathnaid O'hANNRACHAIN



Brian PARKER



Rachel PARKER



Fran POTASNIK



Steve PRESTON



Isabelle THEPIN



Claire WOLSELEY



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THE SINGING AND

Who is in what!



From left to right:
Simone MOUSSET, Mary CAREY, Linda HARLEY,
Beverly ATKINSON

Mein Herr & Don't tell mama

- Abbott Clare
- Baxter Linsey
- Becker Tess
- Carey Mary
- Crouch Lindsay
- Ecock Deirdre
- Erlam Soraya
- Guillory Gladys
- Harley Linda
- Hyatt Amanda
- Lazo Carolina
- Mousset Simone
- O'hAnnrachain Blathnaid
- Schweich Melanie
- Scott Valerie
- Sever Lidija
- Thépin Isabelle
- Tomasic Marina
- Wilkie Sarah

Happy Feet

- Atkinson Beverley
- Abbott Clare
- Crouch Lindsay
- Ecock Deirdre
- Erlam Soraya
- Harley Linda
- Hyatt Amanda
- Lazo Carolina
- Mittel David
- O'hAnnrachain Blathnaid
- Scott Valerie
- Wilkie Sarah
- Wilkie Steve



From left to right:
Carrie MILNE, Simon CRITCHLOW, Carolina LAZO,
Karin PUNDEL

Gershwin in Tap

- Abbott Clare
- Barker Ciara
- Crouch Lindsay
- Ecock Deirdre
- Harley Linda
- Hyatt Amanda
- Kingsbury Allison
- Mittel David
- Scott Valerie

Steam Heat

- Abbott Clare
- Atkinson Beverley
- Crouch Lindsay
- Ecock Deirdre
- Erlam Soraya
- Harley Linda
- Hyatt Amanda
- Lazo Carolina
- O'hAnnrachain Blathnaid
- Parker Rachel
- Scott Valerie
- Wilkie Sarah
- Wilkie Steve



From left to right:
Tess BECKER, Geoff STEVENS, Valerie SCOTT,
Lindsay CROUCH

All I care about is love

- Abbott Clare
- Atkinson Beverley
- Barker Ciara
- Feltes Nathalie
- Hyatt Amanda
- Milne Carrie
- O'hAnnrachain Blathnaid
- Sever Lidija
- Streitz Ginette

DANCING CHORUS



From left to right:
Sarah WILKIE, Steve WILKIE, Marina TOMAJIC,
Lidija SEVER



From left to right:
Deirdre ECOCK, Soraya ERLAM, Victoria BALL,
Melanie SCHWEICH



From left to right:
Gwladys GUILLORY, Ginette STREITZ, Laura
DONEGAN, Jane PHILPOTT

One

Abbott Clare
Crouch Lindsay
Ecock Deirdre
Harley Linda
Hyatt Amanda
Lazo Carolina
Mittel David
Mousset Simone
O'hAnnrachain Blathnaid
Schweich Melanie
Scott Valerie
Sever Lidija
Thépin Isabelle
Tomasic Marina
Wilkie Sarah
Wilkie Steve

Cole Porter's Anything goes

Atkinson Beverley
Baxter Linsey
Carey Mary
Crouch Lindsay
Donegan Laura
Ecock Deirdre
Gioggi Jacqueline
Guillory Gwladys
Harley Linda
Hearfield Jonathan
Kingsbury Allison
Kjelmann Pernille
Lazo Carolina
Lechocka Iwona
Milne Carrie
Mittel David
Mousset Simone
Parker Brian
Pündel Karine
Schweich Melanie
Sever Lidija
Stevens Geoff
Streitz Ginette
Tomasic Marina
Wilkie Sarah
Wilkie Steve

Everybody Dance !

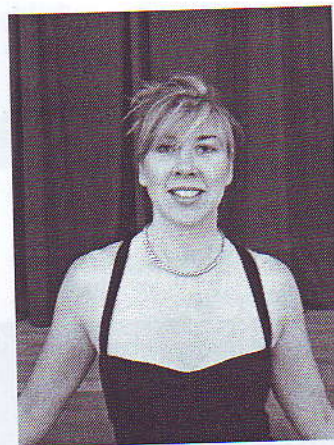
Baxter Lynsey
Carey Mary
Donegan Laura
Ecock Deirdre
Fraser Julie
Guillory Gwladys
Hearfield Jonathan
Kingsbury Allison
Lazo Carolina
Lechocka Iwona
Milne Angela
Mittel David
Mousset Simone
Parker Brian
Parker Rachel
Philpott Jane
Pündel Karin
Schweich Melanie
Sever Lidija
Stevens Geoff
Tomasic Marina
Wilkie Sarah
Wilkie Steve



**MUSICAL DIRECTOR
Philip Dutton**



**DIRECTOR /CHOREOGRAPHER
Dominique Vitali**



**ASSISTANT CHOREOGRAPHER
Allison Kingsbury**



**STAGE MANAGER
Chris Wilson**



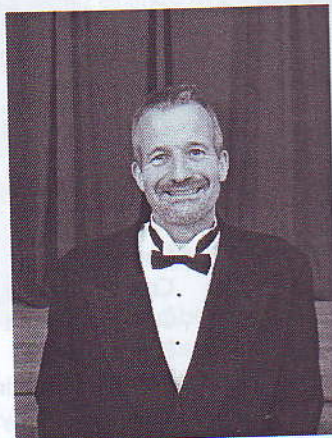
**PRODUCER
Valerie Scott**



**PRESS & PUBLICITY
Fran Potasnik, Vicki Ball, Mary Carey**



**ASSISTANT STAGE MANAGER
Barbara Buchanan**



**ASSISTANT PRODUCER
Geoff Stevens**



**SET DESIGN & CONSTRUCTION
Matthew Kahn, Steve Anderson, Romiko van de
Dronker, Les Wilson, Bobbie Kahn, Diana Button**



**LIGHTING
Antony Mc Carthy**



**SOUND
Tomas Bremin**



**COSTUMES
Karine Rapin, Ciara Barker,
Fay Wolstencroft, Sally Cardew**

THE CREW

DIRECTOR /CHOREOGRAPHER

Dominique Vitali

MUSICAL DIRECTOR

Philip Dutton

ASSISTANT CHOREOGRAPHER

Allison Kingsbury

REHEARSAL PIANIST

Liz Turner

STAGE MANAGER

Chris Wilson

ASSISTANT

Barbara Buchanan

BACK STAGE CREW

Janice Allgrove - Les Wilson - Steve Anderson

Simon Critchlow - Stephanie Daer

PRODUCER

Valerie Scott

ASSISTANT

Geoff Stevens

SOUND

Tomas Bremin

LIGHTING

Antony Mc Carthy - Paul O'Sullivan - Simon Layton

SET DESIGN & CONSTRUCTION

Steve Anderson Co-ordinator

Matthew Kahn & Bobbie Kahn
assisted by Romiko van de Dronker

>

Victor Hugo / Anything goes /
Steel Pier / Barnum Finale

Les Wilson
Diana Button & Heather Caroll

>

>

Showtime Stage Logo
Chicago & Sondheim

COSTUMES

Fay Wolstencroft

Lilian Wong

Ciara Barker

Karine Rapin

Barnum Finale

Anything goes

Gipsy / Happy Feet

Chorus Line

Mandy Cowell

Esther O'hAnnrachain

Sally Cardew

Designs

Costume Prod.

Costume Prod.

MAKE-UP & HAIR

Louise Curwen, Sally Cardew, Colette Waters, Jane Philpott, Sandra Kinnen,
Michaela Fischer

PRESS, PUBLICITY

Rachel Parker

Vicki Ball

Fran Potasnik

Press Officer

Assistant

Assistant

PROGRAMME

Stephanie Daer

Mary Carey

IDDIFIX

Co-ordinator

Advertising

Artwork

... AND ALL THOSE WHO MADE THIS ADVENTURE POSSIBLE!

ACT 1

MUNICIPAL THEATRE
27, 28, 29 OCT

TRIBUTE TO THE EARLY DAYS

THE MOON AND I from Gilbert & Sullivan's "The Mikado" CIARA BARKER
PERFECTLY MARVELOUS Opening by tonight's hosts : HILARY GUERRA
..... CHRIS BEARNE

TRIBUTE TO FAMOUS EX-PATS IN LUXEMBOURG

Christopher Isherwood

MEIN HERR from "Cabaret" CLARE MARKEY & CHORUS
DON'T TELL MAMA from "Cabaret" ALLISON KINGSBURY & CHORUS

Victor Hugo

CASTLE ON A CLOUD from "Les Misérables" NATHALIE FELTES
LE TEMPS DES CATHEDRALES from "Notre-Dame de Paris" STEVE PRESTON
STARS from « Les Misérables » BRIAN PARKER
BRING HIM HOME from « Les Misérables » STEVE PRESTON
BELLE from "Notre-Dame de Paris" HANS GRUNDBERG
..... CHRIS ALBRECHT
..... JONATHAN HEARFIELD

PIRATE'S "CABARET DINNER" 2003

STEAM HEAT from « The Pajama Game » CHORUS

FUTURE SHOWS...?

WITH ONE LOOK from "Sunset Boulevard" PERNILLE KJELDMANN
EVERYTHING'S COMING UP ROSES from "Gipsy" ANGELA MILNE
YOU GOTTA HAVE A GIMMICK from "Gipsy" CLARE ABBOTT
..... LINDSEY BAXTER
..... ALLISON KINGSBURY

PIRATE'S "FIDDLER ON THE ROOF" 1995

IF I WERE A RICH MAN ALAN CARLISLE
SUNRISE SUNSET PAM & ALAN CARLISLE

PIRATE'S "STEPPING OUT" 2003

HAPPY FEET CHORUS

NOT DONE... YET !

THERE ARE WORSE THINGS I COULD DO from "Grease" ANGELA MILNE
IF MY FRIENDS COULD SEE ME NOW from "Sweet Charity" RACHEL PARKER
ONE from "A Chorus Line" CHORUS

ESCH/ALZETTE
 BER 2004

ACT 2

COLE PORTER'S "ANYTHING GOES"

IT'S DE-LOVELY } FRAN POTASSNIK
 YOU'RE THE TOP } NEIL JOHNSON
 ANYTHING GOES } CHORUS

PIRATE'S "OKLAHOMA" 1997

I'M JUST A GIRL WHO CAIN'T SAY NO AMANDA HYATT

A TRIBUTE TO SONDHEIM

BROADWAY BABY RACHEL PARKER
 BLATHNAID O' HANNRACHAIN
 LINDA HARLEY
 NOT WHILE I'M AROUND CLARE MARKEY
 COULD I LEAVE YOU HILARY GUERRA
 EVERYBODY OUGHT TO HAVE A MAID The Maid: DAVID MITTEL

CHICAGO

NOWADAYS ALLISON KINGSBURY
 ISABELLE THEPIN
 ALL I CARE ABOUT IS LOVE HANS GRUNDBERG & JAILBIRDS

GUYS AND DOLLS

GUYS AND DOLLS CHRIS ALBRECHT
 BRIAN PARKER
 STEVE PRESTON
 ADELAIDE'S LAMENT CLAIRE WOLSELEY

STEEL PIER

EVERYBODY DANCE! NEIL JOHNSON & CHORUS

4 DIFFERENT ASPECTS OF LOVE

SOMEONE ELSE'S STORY from "Chess" CIARA BARKER
 LOVE CHANGES EVERYTHING from "Aspects of Love" RICHARD WOLSELEY
 ANOTHER SUITCASE, ANOTHER HALL from "Evita" IWONA LECHOKA
 UNEXPECTED SONG from "Song & Dance" BLATHNAID O' HANNRACHAIN

PIRATE'S "STEPPING OUT" 2003

GERSHWIN IN TAP CHORUS incl Members of the original
 Pirate's Cast

FINALE

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HAPPY 25TH ANNIVERSARY TO PIRATES

FROM

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25 YEARS PIRATE PRODUCTIONS: A BRIEF BUT "DRAMATIC" HISTORY

How it all began and the early years

by Roy Green

It all started with a performance of – guess what- *"The Pirates of Penzance"* (1979) by the American School in Luxembourg. They appealed to the general public to swell the chorus, so some of us went along.

It was hard work, but we enjoyed ourselves so much that we decided that we couldn't just leave it at that.



The original Pirate's band "The Pirates Of Penzance", 1979

We held a meeting in the Casino in Bonnevoie and decided to put on a pantomime at Christmas. We all chipped in a contribution to fund the show, and one member started to write the script. More than once during rehearsals a player would ask, "What comes next?", only to be told, "I don't know, I haven't written it yet!" Costumes were still very amateurish in most cases, although the harem girls were very realistic. I still remember my then small daughter asking me after the show, "Daddy, why was that lady showing her tummy?"



Practical ladies "The Pirates Of Penzance", 1979

"Aladdin" (1980) was staged in the Casino, which became our spiritual home for the next several shows. It had several disadvantages, not least the acoustics, which inspired some most

ingenious schemes to improve the audibility of the chorus. There was only one changing room, which was perforce communal. Ladies and Gentlemen politely averted their gaze, while the rest of us feasted our eyes, but there were no complaints. Peter Carr-North used to award a prize for such achievements as "the biggest pair of underpants" and that sort of thing. You can imagine...



"The Pirates Of Penzance", 1979

"The Beggars Opera" (1980) was a noble effort, but so much depends on the audience hearing the words that efforts were redoubled to improve the acoustics.

The next show was *"The Mikado"* (1981), which was dominated literally by a huge Japanese fan on stage.



So there 'e was, singing 'is little 'eart out... "The Mikado", 1996

This acted as a sounding board, which really helped us to put the show across. The previous shows, including "Pirates" had been directed

Chapter 1

with professional skill by Jackie Caminer, who then went back to England, but "Mikado" (and the fan) marked the spectacular entry on the scene of Jane Carter.



Have fan, will travel! "The Mikado", 1996

Jane was a genius. She produced the shows, she designed and constructed the sets, she wrote and drew the posters, she steamrolled difficulties into the ground – we loved her and worshipped her. Of course she had help, but I always felt that she did half the work, and the rest of us did the other half.



The Grand Denouement "Grand Old Duke Of York", 1998

We have always been blessed with good musicians. I shall never forget waiting for the curtain to go up on "Pirates of Penzance" and being amazed by the quality of sound that the conductor, Robin Alder, elicited from the orchestra. Like the actors, those musicians stayed together, and are now known as the highly successful Luxembourg Philharmonia.

It was a proud moment when we graduated to the Théâtre municipal in Esch-Alzette. At last we had a setting which was worthy of our talents, which had improved considerably over the "Casino" years. Most importantly, our faithful audience followed us to Esch, which we hadn't been sure they would do so.

I must pay a tribute to our gallant helmsman Edward Seymour, a founder member like myself, who was very far-seeing and guided us in masterly fashion in those early days when the pirate ship was a very small craft, and not nearly as seaworthy as she is now.

There has been a great turnover of people in Pirates since those early days, and it is good to see new members appearing all the time. The **Grand Old Duke of York (1998)** climbed another mountain, and so it goes on... ■



Setbuilding "Grand Old Duke Of York", 1998



THE JANE CARTER MEMORIAL AWARD

What happened since "The Grand Old Duke" climbed that mountain ?

by Paul Cowell

"*Showbitz*" (1998) and "*Curtain Call*" (1999) re-introduced the concept of music-hall reviews under direction of Carol Williams.

The year 2000 saw the coming of age of Pirate Production and was celebrated by a 21st Dinner Show in Mondorf les Bains.



...It's all about attitude "Showbitz", 1998

In 2001 "Me and my Girl" took to the stage of the Théâtre municipal in Esch . When you hear people talk about this production , actors and audience alike, you know it was a hit show. On stormy nights when the theatre sleeps, and only security staff are around, some would swear they still see figures in the corridors ...doing the Lambeth Walk oi !



What? Never seen a man wearing makeup? "Showbitz", 1998

Sondheim's "*Company*" directed by Brian Parker was performed in 2002 at Gasperich Parish Hall, making the venue up to today the new spiritual home of all Pirates.

The Panto tradition was seen in a new light in early 2003 at the Chateau de Bettembourg when "*Cinderella*" was performed under the direction of Steve Preston. This production saw the arrival of Dominique Vitali as a

choreographer for Pirate Productions. Cast and chorus learned the meaning of the word PAIN. And as a little extra, Dominique taught them how to smile while they suffered...Who said it would be that easy?

That same year in September, a Cabaret Dinner took place in Gasperich, unfolding a variety of individual and group acts ranging from silent movie style mime to Egyptian,...what was that again Neil?



We've always liked it big! "Curtain Call", 1999

2003 was a busy year as it didn't end there. November heard the Gasperich Hall thundering with the sound of tap dancing and Dominique's voice shouting: "and again, 5.6.7.8".

Pirates, under the direction of Karim Hyatt were getting ready to stage Richard Harris "*Stepping Out*"



Oùèr is your Johnny now... "Curtain Call", 1999

The story goes that cast and crew went through tears, laughters and cleaning attacks during the 6 month dance rehearsals as do the characters in the actual play.



Did Pirates ever stage "Star Wars"? "Me and My Girl", 2001

2004 started with a new style of show created by Rachel Parker, the "Wine and Song" evening combined a wine tasting with a selection of songs from the 20's and 30's served by great voices. Bringing together singers, pianists and wine lovers may have been done before, but never like that!

And here we are tonight after 25 years of music, sweat and tears, fond memories and a lot of hard work, providing entertainment for the international community of Luxembourg.

There's just one thing left to say really:

HAPPY ANNIVERSARY PIRATES! ■

A POEM FOR BACK STAGE ANGELS

By Deborah Anderson

Crew! Crew! Calling all crew! *Showtime* is coming and we're in desperate need of you!
 Lighting crew, labor crew, pianists and props—set design and seamstresses—we need ALL you lot!
 Hold it, hammer it, hem it, heft it—sew it, solder it, staple it, stain it
 Dress it, paint it, glue it, nail it—but don't forget the cast has got to DANCE around it!

Crew! Crew! Calling all crew! Forget your day-jobs, there's lots of work to do!
 Sound crew, make-up, artists and technicians—we're up to seven sets and what we need is a magician!
 A hump for Quasimodo, a barbell still to do—a tickling stick and candlesticks; a plastic trumpet too!
 Meters of fabric (the devil's in the details)—Beg it or borrow it, and if you must, Go Retail!

Costume crises! Missing wardrobe bits! From stage wigs to top hats—let's hope it all fits!
 Fifty fish-net stockings, and an extra pair for each—fifty satin shoes came in and one with two left feet!
 Meetings, phone calls—can you help me find these things? Brass-plated armor and some butterfly wings?
 Back drops, lap tops—how many sets are going to fly? Thirty-five numbers and my brain feels fried!

Crew! Crew! Calling all crew! Just a few weeks left and we're counting on you!
 Front of house, publicity, the poster distribution—how can Chris appear so calm amidst this mass confusion?!
 Rolling circus cages, trips to the Barn and back—bits all over Luxembourg...is someone keeping track?
 Hurry crew it's crunch time! Opening night is almost here! My God, have we been doing this for
TWENTY FIVE YEARS?! ■

THE JANE CARTER MEMORIAL AWARD



Jane Carter was a member of Pirates from its inception in 1979 and was involved in most aspects of the club's productions over a long period of time. She played a linchpin role in the significant number of successful shows that she directed. She continues to be remembered for her vision and for her obvious talent for overseeing and bringing together the various artistic and administrative aspects involved in staging a production.

After her death from cancer in 1996, the club membership in Annual General Meeting decided to create an annual award scheme, to be called the Jane Carter Memorial Award. The original purpose of the award was to pay each year, depending on circumstances and at the discretion of the committee, all or part of the cost for one member of the club to attend the 'Theatrical Summer School' held annually at the Chateau de Munsbach, Luxembourg.

Subsequently, at an Annual General Meeting held on 2 October 2001, the club membership amended the purpose of the award so that it may now be given for attendance at any theatre-related training course (e.g.: Seminar / Workshop / Summer School / Short Course). The maximum amount of the annual award, which may be changed at any future Annual General Meeting, is currently fixed at 620 €.

The award was created as a means to establish permanent recognition of the significant contribution Jane made both to the club and to amateur theatre in Luxembourg over many years. Its aim is to bring about a demonstrable benefit to any aspect of the theatrical activities of the club.

Individuals wishing to be considered for this award are required to submit a written application, stating what they believe they would gain from the opportunity to attend their chosen theatrical training course and, in turn, what this would enable them to contribute to the club's future productions. Preference will be given to applicants wishing to direct, musically direct or stage manage a Pirate's production.

Guidelines for the Award:

- I Any paid-up member of the club may apply for the Award;
- II Applications should be submitted to the Committee in writing;
- III To be accepted, applications must be received by the Committee no later than 31 March;
- IV The Committee should consider and discuss the merits of each application before making a decision;
- V The Committee will retain full discretion in deciding whether or not to grant the Award, in full or in part;
- VI The successful applicant should be someone whom the Committee believes is most likely to fulfil the criteria for the Award;
- VII Applicants will be informed in writing of the Committee's decision, the successful applicant will be reminded of guidelines VIII and IX below;
- VIII The successful applicant will be required, subsequent to attending their chosen training course, to submit a written report to the Committee, detailing the particular ways in which he/she has benefited;
- IX In order to reassure the club's membership that expenditure on the Award is justified, the successful applicant's report will be published in the club's newsletter at the earliest opportunity following the course attended.

When inviting applications for the Award, to avoid any possible misunderstanding, the Committee will provide members with a copy of these guidelines. ■

PIRATES: PAST PICTURES & LETTERS...

Pirates was a life-saver for me. I'd been living in Luxembourg for six months, having met nobody, I was on the verge of going back to the UK when I went to an Xmas lunch and sat next to a member of Pirates who asked me if I'd like to help with Pirates next production. I didn't know anything about theatre but the very next day I turned up to a rehearsal of Hickory Dickory Dock. It was great! I was made to feel so welcome and immediately felt at home. It was wonderful to meet people, make friends and have a lot of fun putting on productions. They became family.

It's great to hear there are so many new people in Pirates. I wish them all a happy 25th Pirates Anniversary and hope they have as much fun as I did over my 11 years with them.
To all the cast and crew of SHOWTIME! :
Break a leg!

Linda Myers

I was in the company from the very beginning in 1979 until 1985 when we left Luxembourg... After Pirates of Penzance, the very first show, I was in The Mikado, Trial by Jury, Gondoliers, HMS Pinafore and Lilac Time which makes me think that my performance in the original P of P cannot have been too bad.

In Lilac Time there was a scene in which we were in a café eating ice cream. On the last night, someone flavoured it with... garlic! You can imagine the effort it took to look as if we were enjoying it!

We always had such fun, especially with Jane Carter who got the best out of us somehow. I made some wonderful friends. It is marvellous to think that Pirates is still thriving after 25 years. Many congratulations to all.

Olive Flynn



"The Pirates Of Penzance", 1979



"The Gondoliers", 1984

As a pirate in the original production of *The Pirates of Penzance* in 1979 I was waiting behind the curtain at the Casino Syndical in Bonnevoie on that epic first night.

I am afraid I cannot remember all the shows I have taken a small or less small part in, but I have always treasured the warm atmosphere of *Pirates*. It was a great piece of luck to get the chance to sing Macheath in *The Beggar's Opera*, under the direction of Jackie Caminer.

So many good things – and people – to remember. I must say a special word about Jane Carter and Jim Larkin. We miss them.

Thanks to everyone who has made *Pirates* what it is over the years.

The future looks bright!

Dick Holdsworth

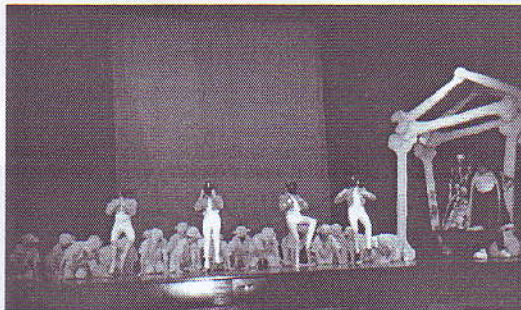
After having initially been shamefully and inexorably seduced by *Pirates* 10th anniversary production of *The Pirates of Penzance*, my first and arguably most memorable, foray on to the stage came in 1992 in the somewhat the cognoscenti may insert here their own adjective(s) here but I shall just settle for – quaintly bizarre- production of "*Oedipus Tyrannus*".

Described in the cast list as "a boar" (please note the spelling), I spent, together with many other filthy swine, practically the entire show crawling about the stage on hands and knees emitting copious grunts and snorts from within a pink foam sponge pig's head !! It came as quite a relief, I don't mind telling you, when, at the final curtain, I could actually stand up to take a bow.

Roger Clough



"The Sorcerer", 1987



"The chorus of pigs..." "*Oedipus Tyrannus*", 1992

PIRATES: PAST PICTURES & LETTERS

Sometimes one small action sets in motion a whole chain of events. I saw an audition advert for a production of Oklahoma to be performed in Luxembourg by a group called Pirate Productions. I called to see if I could come along but the auditions were when I was away on a business trip. I nearly gave up at the first hurdle. I was offered a very rushed meeting and audition during my lunch break, I was really busy at work and I nearly gave up at the second hurdle. I decided to go along and try out and when I came back from my business trip I was called for a second audition. To my surprise I was offered the lead role, I nearly gave up. I went along to the first rehearsal and at the door when I realised I had to walk into a room full of people I didn't know and sing in front of them I really nearly gave up. But I didn't!

The rest, as they say, is history.

So, congratulations to my Luxembourg family on your 25th anniversary, I hope we have many more to look forward to.

Carole Williams

I suppose you could say that I have already celebrated Pirates' 25th anniversary-by getting married. On May Day 2004 Elizabeth Ikin became my wife and I celebrated my new indentures by singing "Oh better far to live and die under the brave black flag I fly".

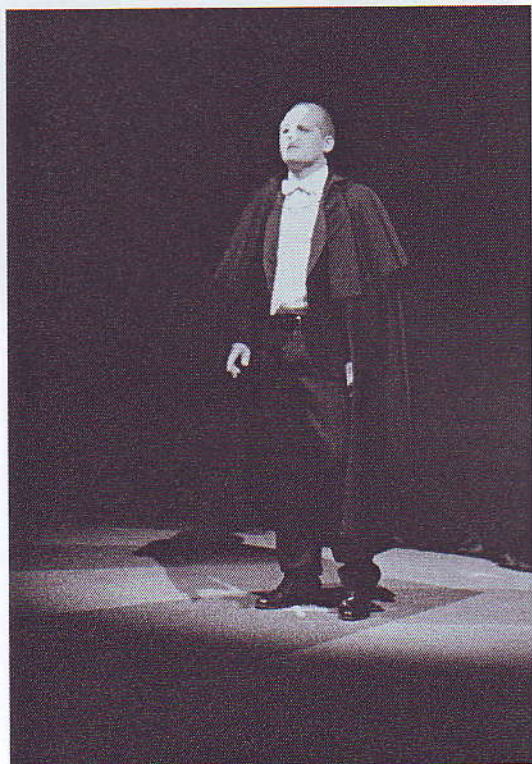
It was two days away from 25 years since I had first trodden the boards at the Bonnevoie Casino as the Pirate King in the original Pirates of Penzance and the wedding reception this year was attended by four people who had been there on the night-including one genuine Pirate (though in the end he turns out to be a Noble just like the rest of them).

Sad memories -of James the music man and of Jane who made it all happen - but so many wonderful memories of what they did and of the bright colours, happy music and warm friendship that the Pirates brought to my years in Luxembourg.

If I can't be there for your show, I shall raise a glass to you from afar.

Happy birthday Pirates, new and old!!

Stephen Russon



"Even more scary than Michael Crawford" "Showbitz", 1998

I arrived in Luxembourg in 1978 with my husband David. I found work at The American School of Luxembourg (ASL) as a drama coach. I was introduced to Robin Alder who had agreed to be Musical Director. I was to be Director.

Dr Harry Barteau, the principal of the ASL was a keen Gilbert and Sullivan fan; he also provided us with a free rehearsal space in his school. Dr Barteau, Robin and I agreed that the first piece would be "The Pirates of Penzance".

I met Jane Carter. I miss her. She was set designer, Annabel Shand was wardrobe and we three worked well together.

People flocked to the auditions we held. They came from the Commission, from the Irish contingent, from the church, from the Scouts. Too many to name, but a special mention is due for John Thomas, a professional electrical engineer who was for us the wizard of the ambitious lights.

Aladdin followed - there had to be a panto. Subsequently I directed The Beggar's Opera with Jim Larkin's lovingly crafted, splendid score.

I am delighted that Pirates continues, and happy to know that the seed we planted with so much enthusiasm continues to flourish.



"The Sorcerer", 1987

Jackie Caminer

**ANGELA, ANDRÉ AND NATHALIE YOU HAVE BECOME OUR DAD,
OUR MUM AND OUR LITTLE SISTER BY LOOKING AFTER US
SO WELL DURING THE LAST MONTHS.**

**THANKS TO YOU, PIRATES HAVE A WARM AND WELCOMING
HOME IN GASPERICH PARISH HALL.**

**THIS SHOW WOULD HAVE BEEN IMPOSSIBLE WITHOUT
YOUR SUPPORT!**

**WITH ME, THE WHOLE CAST AND CREW JOIN TO EXPRESS
OUR DEEPEST GRATITUDE !**

DOMINIQUE VITALI

My first contact with Pirate was when Aladdin was being performed at the American International School and I helped to sell tickets. Then, a few years later, I heard that Pirates were looking for volunteers to be on stage and help back stage. I went along to the audition for Lilac Time and got myself the job of Costume Lady. I really enjoyed designing costumes and got stuck with the job for years to come, designing and sewing for numerous shows with my group of helpers.

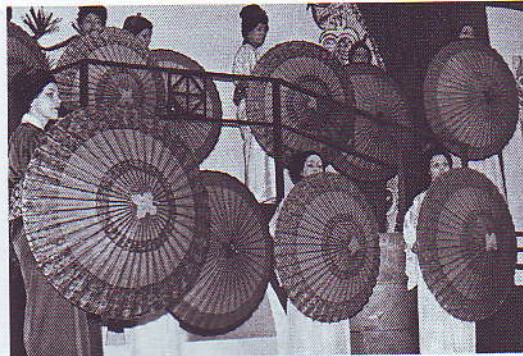
It was always fun, the camaraderie was great and you got to know people and make friends with people you would never have had contact with outside Pirates and there was always the cast party after the show...

Lone Andersen-Crotty

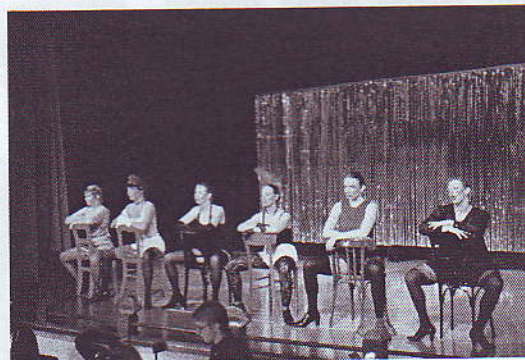
Pirates has always had a lot to answer for in my life since it is through them that I met my husband, Ken. As older Pirates will know, he was involved with them for many years until we left Luxembourg in 1996. Although I may not have appeared on stage, I also felt part of it throughout the late 80's and early 90's, if only in the very behind the scenes way of babysitting while rehearsals were in progress, listening to the moans and groans of a cast member who couldn't remember his lines, putting together quizzes for social evenings etc., etc.

All in all, Pirates was a huge part of our lives, providing many friendships for both Ken and myself during our years in Luxembourg. If he were here, I know he'd be on the plane to be there with you tonight-in fact, you'd probably have been hard pushed too keep him off stage. I send you my many congratulations for achieving your quarter century and wish you much success, and above all, fun in the future.

Jackie Reid



"The Mikado", 1981



"Cellblock Tango" "Showbitz", 1998

PIRATE'S MEMBERSHIP FORM

This form should be completed in the case of new members or in order to amend the details of an existing member.

At one time, my former husband travelled a great deal and I hardly felt integrated into Luxembourg. I sat watching the panto Aladdin, - and thought this would be a great way of getting out with a group of friends and enjoying theatre. It certainly worked.



A p(leased) ensemble "Cinderella", 2003

My then husband and myself were both very enthusiastic members on, off and back stage, serving on the committee and simply enjoying the sheer spirit and fun of the whole experience.

Georgina Ward

DALLES EXCLUSIVES



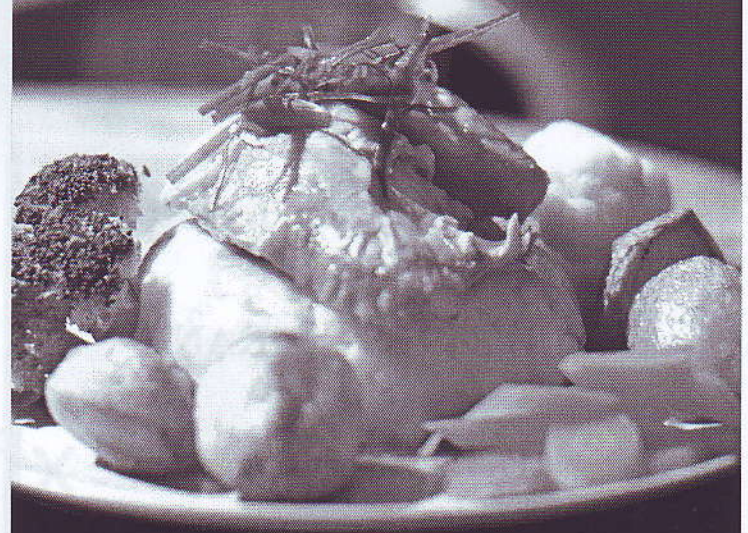
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Do you agree that the above contact details may be included on a contact list, circulated to members on a regular basis? Yes / No

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