

SHOWSTOPPERS!



A **Pirate Production** with Media Partners

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352

A Note from the Director



It all started one evening in November, when a bunch of us, after several cocktails, started singing along to the evening's soundtrack, which was basically song from the Phantom, song from Les Mis, song from Chess...you get the idea. And we said, yeah! Why not do a show like this! Songs from all the big favourite musicals!

Morning came and nursing our hangovers, we forgot all about it....but in January, thinking that it would be so long until the next Pirates musical, and that people might want shaking up a bit, I thought, well, why not?

So, after a rather short preparation period □ well, rehearsals started in March (!), we're finally here. Was it more work than I expected? Yes. Have I had slight panics between then and now? Yes. Did the cast occasionally send me mad? Er, sometimes... But was it worth it? Absolutely!

I'd like to say a big thank you to my cast including our wonderful accompanist. I am so proud of you all. It has been wonderful to see you develop, and a dream to work with so much, often hidden, talent. The magic of seeing a show come together is so exciting and satisfying. Thank you for this, and for all the time and effort you have put in over the last few months.

A huge vote of thanks also goes to my crew and production team. Thanks for stepping up and doing your *thang*....without you, I would have been totally lost. This being my directorial debut, I needed direction myself on many points □ so thank you for holding my hand every step of the way.

Well, that's all from me, folks, save to say that I hope you enjoy the show! Relax with a glass of something nice, sit back, and let the splendour of the best of musical theatre unfurl around you...

Elizabeth Jenner

Elizabeth and the whole cast and crew would like to say a big
thank you to the following for their support:

Liz Turner, Eugenia-Maria Mattenet, Steve Anderson, NAMSA,
352, Jan Horsburgh and The Waldorf School



In 2009 we celebrated Pirates' 30th anniversary year with two contrasting productions. Both shows were tremendous, but it is hard to think of two musicals that are less alike in scale, style and content. "*Side-By-Side-By-Sondheim*" was a witty and thought-provoking show with just 6 singers and 2 pianists. There was no real plot, the set was minimal and all of the performers were seasoned Pirates that you have all seen on stage before - costumed in outfits from their own wardrobes.

"*Thoroughly Modern Millie*", on the other hand, was a light-hearted musical romp with the classic 'boy meets girl, boy loses girl, boy gets girl back again' type of plot. The set was stunning, the costumes were authentic and dazzling, the orchestra was hugely impressive. But most impressive of all was the wonderful, new young talent that turned out for the auditions and subsequently appeared for you in that show. Almost every principal role was played by someone either completely new to Pirates or who had never played a major role in a musical before.

Tonight we are delighted to bring back many of those new stars (along with even more new faces and some familiar ones) to present to you a piece we are calling "*Showstoppers*". It is collection of best-loved songs from (mostly) recent musicals, devised and directed by one our new stars from Millie, Elizabeth Venner. She has to be the youngest person ever to take on the daunting task of directing a Pirates Show - perhaps that's because we forgot to tell her how daunting it can be! Naturally Elizabeth hasn't done the whole thing completely by herself. She has been ably supported by another newcomer, Cath Howdle as producer, who also brought us this year's Pantomime to Luxembourg through a connection with the UK-based theatre company, Two Shades of Blue.

Finally, we are also pleased to be able to give you news of our October show - that famous wild-west comedy - "*Calamity Jane*". This show is now in rehearsal, but we are still interested in having more men for the chorus and possibly speaking roles too. Anyone interested in being in that show or helping out with the dozens of off-stage tasks should contact calamity@pirates.lu

But for now, sit back and relive those magic, show-stopping moments from your favourite musicals.

Philip Dutton, Pirates Chair

Act One

Fame (I'm Gonna Live Forever)

(Fame)

Carolina Lazo, Emma Van Opstal,
Julien Farlin, Laetitia Fenain, Melanie
Schweich, Neasa Conroy, Samantha
Schweich and Rota Ramanatsialonina

A Model Of Decorum And Tranquility

(Chess)

Mohamed Sbiri, Phoebe Smith,
Steve Preston and Stuart Alexander

Tell Me It's Not True

(Blood Brothers)

Beverley Atkinson

Little Shop Of Horrors

(Little Shop Of Horrors)

Emma Van Opstal, Phoebe Smith
and Rota Ramanatsialonina

Avoir Une Fille

(Romeo et Juliette de la Haine à l'Amour)

Mohamed Sbiri

Angel Of Music

(The Phantom Of The Opera)

Elizabeth Venner and Phoebe Smith

The Phantom Of the Opera

(The Phantom Of The Opera)

Elizabeth Venner and Steve Preston

Three Little Maids

(The Hot Mikado)

Emma Van Opstal, Phoebe Smith
and Rota Ramanatsialonina

Don't Cry For Me Argentina

(Evita)

Zsafia Eberhard

The Sound Of Music

(The Sound Of Music)

Emma Van Opstal

Get Me To The Church On Time

(My Fair Lady)

Stuart Alexander and the Chorus

Act Two

Hey Big Spender

(Sweet Charity)

Carolina Lazo, Emma Van Opstal,
Laetitia Fenain, Maiken Thamdrup,
Melanie Schweich, Neasa Conroy
Phoebe Smith and Samantha Schweich

It's Never Too Late To Fall In Love

(The Boyfriend)

Phoebe Smith and Steve Preston

Can't Help Lovin' Dat Man O' Mine

(Showboat)

Rota Ramanatsialonina

How Many Tears

(Martin Guerre)

Phoebe Smith

Super Trouper

(Mamma Mia)

Beverley Atkinson, Emma Van Opstal,
Julien Farlin, Laetitia Fenain,
Lise Fjord Christensen,
Maiken Thamdrup, Mohamed Sbiri,
Neasa Conroy, Rota Ramanatsialonina,
Stuart Alexander and Zsafia Eberhard

Bring Him Home

(Les Miserables)

Steve Preston

I Know Him So Well

(Chess)

Lise Fjord Christensen,
Maiken Thamdrup, Phoebe Smith
and Rota Ramanatsialonina

Belle

(Notre Dame De Paris)

Mohamed Sbiri, Steve Preston
and Stuart Alexander

On My Own

(Les Miserables)

Phoebe Smith

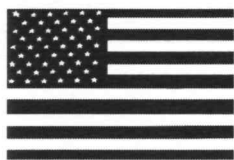
You'll Never Walk Alone

(Carousel)

Julien Farlin, Lise Fjord Christensen,
Neasa Conroy and the Chorus

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NOTE: By submitting this application for membership, you are agreeing that Pirate Productions may maintain the above information in electronic form. Pirate Productions will not release these details to any other party.

Subscriptions are due on an annual basis, payable in September each year. Fees due for the different categories of membership are as follows:

Individual: 25 Euro

Family: 40 Euro

Junior/Student: 10 Euro

The appropriate amount should be paid by virement to the Pirates' account with Dexia/BIL – account number LU51-0022-1561-0680-0000 – Pirate Productions Asbl, mentioning "Subscription 2010/11", your name and the category of subscription required, clearly indicating your address so we can verify it on our Membership database. Only members who have paid their subscription will receive a Newsletter. Please note that the cast and crew of all Pirates' shows must be fully paid-up members, otherwise they will not be covered under Pirate's personal accident insurance and will therefore not be able to be involved in shows.



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 in Clairefontaine - just over the Luxembourg border into Belgium.

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). At the Annual General Meeting held on 2 October 2006, the club membership amended the maximum amount of the award, pegging it at the same level as the fee for the Theatrical Summer School.

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



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