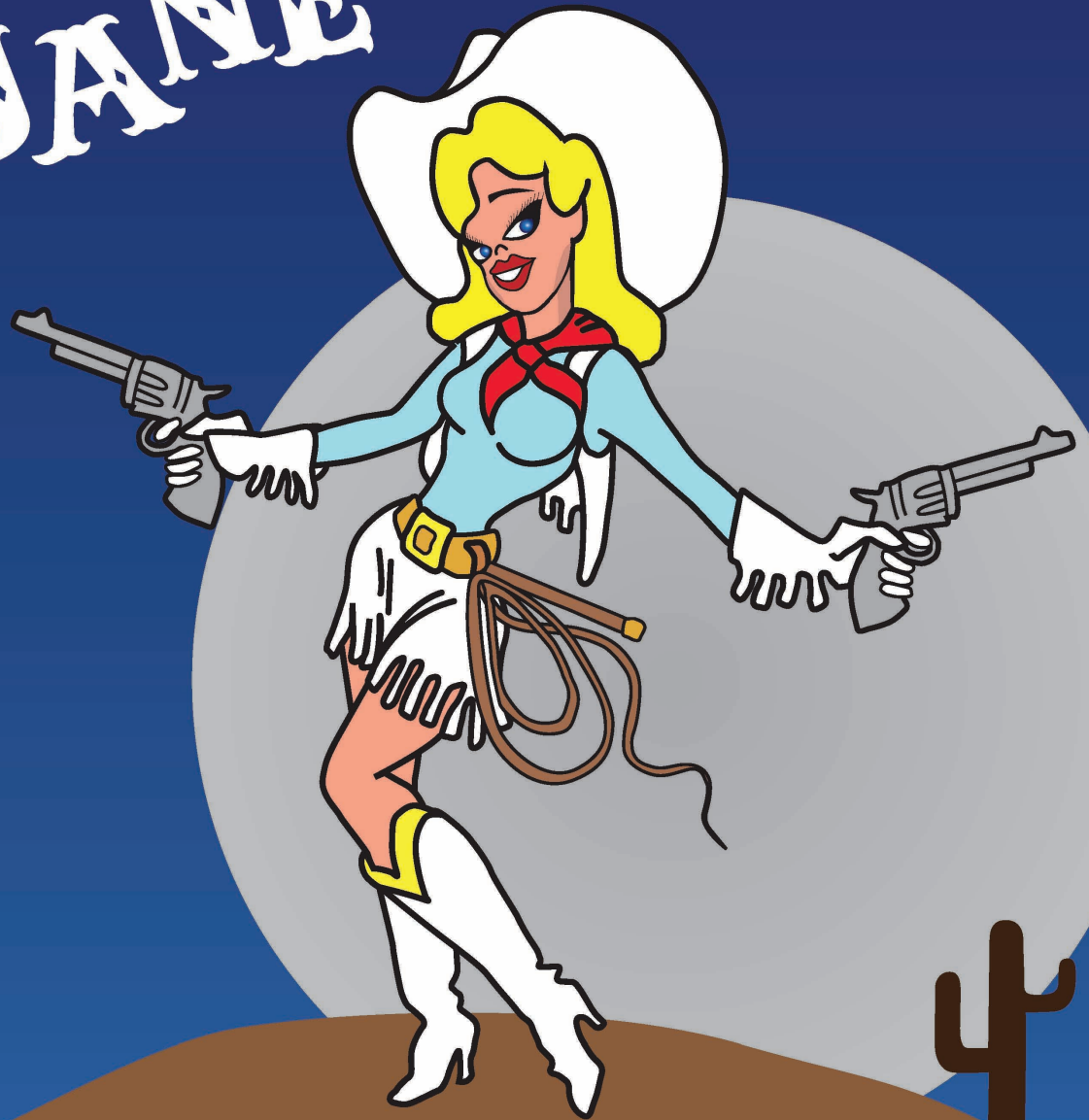




PIRATE PRODUCTIONS  
PRESENT

# CALAMITY JANE



**352** LUX  
MAG



urban.lu



Urban City



Urban Belval

Think of us when planning your Birthday, leaving job drinks, sport nights, corporate events etc....

Our Experienced event team can help tailor make your evening based on your requirements, we can cater for parties up to 500 persons with no rental fee.

For more details, please contact us : [info@urban.lu](mailto:info@urban.lu)





**Pirate Productions**  
*presents*

# CALAMITY JANE

**A MUSICAL WESTERN**

*adapted by*

**RONALD HANMER and PHIL PARK**

*from  
the stage play*

*by*

**CHARLES K. FREEMAN**

*after*

**The WARNER BROS. Film**

*written by*

**JAMES O'HANLON**

*Lyrics*

*by*

**PAUL FRANCIS WEBSTER**

*Music*

*by*

**SAMMY FAIN**

*performances are given by agreement with*

**JOSEF WEINBERGER LTD**

## Synopsis / Synopsis / Zusammenfassung

We are in the wild, lusty, warm and humorous Old West of Deadwood City, Dakota Territory, 1876. Our story tells of famed Calamity Jane who dresses, rides and shoots like a man, but given the proper chance can be a beautiful girl who hankers for love. The man of her life may be the dashing Lt. Danny Gilmartin or the justly famous Wild Bill Hickock.

Henry Miller ("Millie"), owner of Deadwood's hotel-bar-theatre, nervously awaits the arrival of the lovely actress, Frances Fryer, to embellish his show. His niece, Susan, assures him that Calamity will bring the stagecoach to town on time. And so Calamity does to the sharp and singable beat of *Deadwood Stage*. But the 'actress' turns out to be a young man, "Francis" and not "Frances" of the hoped-for opposite sex.

The show must go on, and Millie contrives to dress Fryer as a woman, but when the latter's wig falls off during the show, the local characters rise in noisy anger. Only Calam's trusty pistol restores order; also her promise that Millie, to make amends, will import to Deadwood the east's most glamorous star, Adelaide Adams herself. The men are overjoyed, but Wild Bill, Lt. Gilmartin and Millie know full well that Adelaide Adams wouldn't be caught dead in Deadwood. Calam, after a rip-roaring song-battle with Wild Bill (expressed in *I Can Do Without You*), storms out headed for Chicago.

Calam mistakes Adelaide's maid, Katie Brown, for the great actress herself. Before she is aware of it, she is stage-coaching Katie back to Deadwood where Katie is greeted in high excitement as the famed Adelaide Adams.

Unnerved by Fryer when he becomes aware of her true identity, Katie breaks down at the opening show, and only Calam's masterful control of the audience saves the day. Bucked up by Calam, Katie gives a show-stopping performance. All of Deadwood's hearts are won, not the least being the hearts of Danny and Wild Bill. Believing she needs chaperoning, Calam moves Katie into her cabin.

After a ball given in honour of the new commander at Fort Scully, Calam, dressed in Katie's finery, is the belle of the event. Her hour of triumph explodes when she finds Katie with Danny. In a fit of jealous anger she orders Katie to leave town, but Wild Bill corners her and reveals to the inner Calam that she is a real woman, despite the fact she professes to act like a man. She learns that it was Bill all the time (not Danny) she loved. Her realisation is expressed in the hauntingly lovely *Secret Love* (which won the film an Academy Award).

The show closes joyously, with all of Deadwood's citizens attending a triple wedding, that of Calam to Wild Bill, Katie to Lt. Gilmartin and Susan to Francis Fryer.

---

Nous sommes en 1876 dans l'Ouest sauvage, rude, brûlant et drôle de Deadwood City, Dakota. L'histoire est celle de la célèbre Calamity Jane, qui s'habille, chevauche et tire comme un homme tout en rêvant d'amour. L'homme de sa vie pourrait être le fringant lieutenant Danny Gilmartin ou le fameux Wild Bill Hickock.

Henry Miller (« Millie »), le propriétaire de l'hôtel-bar-théâtre de Deadwood attend nerveusement l'arrivée d'une ravissante actrice de l'Est, Frances Fryer, qui doit apporter de nouveaux charmes à son spectacle. Sa nièce Susan lui assure que Calamity arrivera en ville à temps avec la diligence. L'arrivée de la diligence est saluée par l'entraînant chanson « *Deadwood Stage* ». Mais « l'actrice » se révèle être un jeune homme, un « Francis » et non une « Frances » du beau sexe.

Le spectacle doit néanmoins avoir lieu et Millie décide d'habiller Fryer en femme, mais lorsque la perruque de celui-ci tombe pendant son numéro, les spectateurs laissent éclater leur colère d'avoir été trompés. Seul le fidèle pistolet de Calamity restaure l'ordre, ainsi que la promesse que Millie, pour s'amender, fasse venir à Deadwood Adélaïde Adams, la plus célèbre actrice de l'Ouest. Les cow-boys sont fous de joie, mais Wild Bill, le lieutenant Gilmartin et Millie savent fort bien que jamais Adélaïde Adams ne viendra à Deadwood. Calamity, après un exubérant duel vocal avec Wild Bill (la chanson « *I can do without you* ») se met en route à grand fracas pour Chicago.

Calam confond la femme de chambre d'Adélaïde, Katie Brown, avec la grande actrice. Avant que Calamity ne prenne conscience de son erreur, Katie accepte de la suivre à Deadwood où elle est accueillie avec enthousiasme par la population croyant avoir à faire à Adélaïde Adams.

Prise de cours lorsque Francis Fryer découvre sa véritable identité, Katie s'effondre au cours de son numéro, et seul le sang-froid magistral de Calamity sauve la situation. Rassurée et encouragée par Calamity, Katie donne alors une performance époustouflante, gagnant le cœur de tous, en particulier celui de Danny et de Wild Bill. Croyant devoir chaperonner Katie, Calamity l'accueille dans sa cabane.

Lors du bal donné en l'honneur du nouveau commandant de Fort Scully, Calamity, portant une des robes de Katie, est la reine de la soirée. Son triomphe est de courte durée quand elle découvre Katie embrassant Danny. Dans une crise de jalousie, elle ordonne à Katie de quitter la ville, mais Wild Bill l'accule et lui ouvre les yeux sur sa vérité intérieure et sur la femme qu'elle est réellement. Elle comprend que c'est Bill, et pas Danny, qu'elle a toujours aimé. Sa prise de conscience est exprimée dans l'obsédante chanson « *Secret Love* » (qui a valu au film un oscar).

Le spectacle s'achève joyeusement avec tout Deadwood assistant au triple mariage de Calamity avec Bill, de Katie avec le lieutenant Gilmartin et de Susan avec Francis Fryer.

---

Wir befinden uns in der heißen, munteren und humorvollen Stadt von Deadwood City im alten Wilden Westen des Dakotas Territoriums um 1897. Unsere Geschichte erzählt von der berühmten Calamity Jane, die sich kleidet, reitet und schießt wie ein Mann. Aber die dennoch, wenn man ihr die Chance gibt, ein schönes Mädchen sein kann, die sich nach der Liebe eines Mannes sehnt. Dieser Mann kann entweder der schneidige Lt. Danny Gilmartin sein oder der zurecht berühmte Wild Bill Hickcock.

Henry Miller ("Millie"), Eigentümer des Hotelbar-Theaters von Deadwood City, wartet gespannt auf die Ankunft der entzückenden Schauspielerin, Frances Fryer, die seine Show bereichern soll. Seine Nichte Susan versichert ihm, dass Calamity die Postkutsche rechtzeitig in die Stadt bringen wird. Das tut sie dann auch zum dröhnenden und ohrwurm-trächtigen Beat des "*Deadwood Stage*". Aber die "Schauspielerin" entpuppt sich als ein junger Mann namens "Francis", und nicht wie erhofft als "Frances", das entgegengesetzte Geschlecht.

Die Show muss weitergehen und Millie bringt es fertig, Fryer als Frau zu verkleiden. Aber als dessen Perücke während der Show herunterfällt, erzürnt das Publikum in einem lauten Tumult. Nur Calamitys treuer Revolver stellt die Ordnung wieder her, sowie auch ihr Versprechen, dass Millie, als Schadenersatz, den größten, glamourösen Star des Ostens nach Deadwood importieren wird. Die Männer sind außer sich vor Freude, aber Wild Bill, Lt. Gilmartin und Millie wissen ganz genau, dass Adelaide Adams selbst nicht tot in Deadwood auftauchen würde. Nach einem tollen Gesangs-Battle mit Wild Bill ("*I Can Do Without You*") stürmt Calam nach Chicago.

Dort verwechselt sie Adelaides Dienstmädchen, Katie Brown, mit der großen Schauspielerin selbst. Bevor sie sich davon bewusst wird, begleitet sie Katie zurück nach Deadwood, wo sie mit höchster Aufregung als die berühmte Adelaide Adams begrüßt wird.

Verunsichert durch Fryer als dieser sich ihrer wahren Identität bewusst wird, bricht Katie bei der Eröffnungsshow zusammen und nur Calamity rettet durch die meisterhafte Kontrolle des Publikums den Tag. Aufgemuntert von Calam, Susan und Fryer vollführt Katie eine atemberaubende Show. Sie gewinnt alle Herzen von Deadwood, besonders die von Danny und Bill. Im Glauben, sie bräuchte eine Anstandsdame, lädt Calam Katie dazu ein, in ihr Jagdhaus einzuziehen.

Nach einem Ball im Fort Scullys zu Ehren des neuen Kommandanten, ist Calam, gekleidet in Katies besten Schmuck und Kleidern, die Schönheit des Abends. Ihre Stunde des Triumphes eskaliert als sie Katie mit Danny findet. In einem Anfall von eifersüchtiger Wut befiehlt sie Katie, die Stadt zu verlassen. Aber Wild Bill treibt sie in die Enge und offenbart Calam, dass sie eine echte Frau ist, trotz der Tatsache, dass sie sich gibt und handelt wie ein Mann. Sie realisiert, dass es die ganze Zeit Bill war (nicht Danny), den sie liebt. Ihre Erkenntnis drückt sie in den tief bewegenden, schönen Song "*Secret Love*" aus (der für den Film einen Academy Award gewann).

Die Show schließt freudig mit allen Bürgern von Deadwood ab, eine Dreifach-Hochzeit von Calam und Wild Bill, Katie und Lt. Gilmartin, sowie Susan und Francis Fryer beiwohnen.



## *A Note from the Director*



Let's get one thing straight: the real-life Calamity Jane of Deadwood, South Dakota circa 1876 did not exactly resemble Doris Day. I may be wrong, but I doubt she could sing like her either.

That's the trouble with Hollywood adaptations of real people or real events. They're generally so removed from reality as to be rendered almost entirely into fiction. (It's not all Hollywood's fault - Shakespeare took more than a few liberties with the history of a certain 11<sup>th</sup> century Scottish King.) History doesn't always play right dramatically. Well, that's the nature of the beast, I guess.

The reason I mention this is that, initially, I had to tackle a similar issue taking on "Calamity Jane".

How to make this production different from the Hollywood movie? Well, this is musical theatre, after all, so there's a tried & tested formula which has worked well enough over the years. Trouble is, the performance of the original "Calam" in the 50's movie (a certain Doris May Ann Kappelhoff), has become, over time, something approaching iconic. Why choose to stage this particular piece of theatre when, for many people, they broke the mould when Hollywood filmed it back in the day? That's simple: the music is just so great! As a kid I remember humming along to "*Deadwood Stage*" and "*Windy City*" when it was shown on TV. Mum and Dad should have guessed then .....

In addition, it's been my good fortune to have been able to cast an actress who has the talent to make the role her own. I want to congratulate Phoebe, not only for her skill as an actress and a singer, but also for being a genuinely all-round honey! She is the most "un-starry" person you could wish to meet, whether it be on stage or down the pub.

But then, I've been extremely lucky to have such a great cast & crew all around me. This is especially true of the "first-timers" in this show. Two thirds of the cast are not native English speakers. It's my firm belief that Pirates, as a group, must be doing something right if we're attracting such diverse nationalities. They've all worked extremely hard over the past 6 months and I salute them!

Stage Manager, Valerie Scott, deserves my particular thanks. She's taken on several roles outside of her remit with not even a murmur of discontent (well, none within earshot, anyway). The inestimable Beverley Atkinson has kept me on the straight and narrow on the Production side of things. And what to say of Philip Dutton, our Musical Director? His unerring diplomacy has kept me grounded on many an occasion.

It being a given that I have two left feet, Allison Kingsbury has choreographed with such aplomb (and her eye for a 'picture' has transformed several scenes).

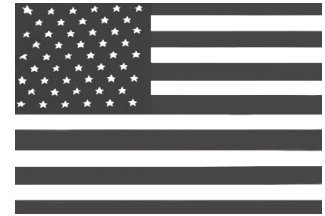
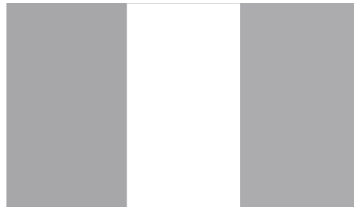
Without all of these people (and several more I don't have the space to mention), this show could not have been the enjoyable experience that it has been.

Calamity Jane was undoubtedly a very special person for her time and that's probably why the show still has resonance today. I just hope you enjoy the performance as much as I have, bringing it to you.

*Neil Johnson*

# Little Britain

Selling British, Irish and American products



Visit our Tea Room, serving English breakfast,  
British dish of the day, scones & cakes.  
Shop including food, greeting cards, books, magazines,  
weekend papers, gifts, teapots, games and more

1C Route d'Arlon  
L-8310 CAPELLEN  
Tel: 352-26 31 08 56  
Email: [info@littlebritain.lu](mailto:info@littlebritain.lu)



## “A world apart from any other way of learning”

Step into a world that's quite simply inspiring

Where you can study in a flexible way that fits around you, here in Luxembourg, at home, and in your own time. More than 2 million enquiring minds have already benefited from our unique approach to learning and our innovative course materials.

We're open to everyone, whatever your circumstances or ability, with more than 250,000 students worldwide and 570 courses. Choose from short courses, Bachelors and Masters degrees including our triple accredited MBA.

For details of information sessions please visit  
[www.open.ac.uk/luxembourg](http://www.open.ac.uk/luxembourg)

### Learn more

- ▶ [www.open.ac.uk/luxembourg](http://www.open.ac.uk/luxembourg)
- ▶ [luxembourg@open.ac.uk](mailto:luxembourg@open.ac.uk)
- ▶ 44 40 91 801 Quote: LUKMTP



The Open University



INSPIRING LEARNING

## *A Note from the Chair*

It is with great pleasure that we welcome you back to the Maison Syndicale in Dudelange. Last year's venture here, *"Thoroughly Modern Millie"* from the roaring 1920's, turned out to be a roaring success in many ways – one being the discovery of this theatre space. Although not so central as other venues, it does have the major advantage of being spacious enough to accommodate a large scale musical production like this and being available for the time we need to get-in, perform for 5 nights and get-out again. Now that you have obviously worked out how close it is to the station or how to park your car (otherwise I guess you wouldn't be reading this programme), we trust you find it reasonably convenient too.



Success breeds successes they say and one of the really gratifying results of *"Millie"* (and also the smaller show we put on earlier this year – *"Showstoppers"*) is that we have been inundated with people wanting to join Pirates and to take part in the *next show*... whatever that show might be. Because of this we are able to bring you, once again, a wealth of new young talent. A few of the cast members you may remember from the last two shows (and perhaps a very few you may have seen more times than you care to remember), but on stage tonight are 16 energetic performers making their debut with Pirates.

Also of note is our new director, Neil Johnson who, after many years of performing and only *"thinking about maybe directing a show one day"* has finally taken the plunge and has taken to it like a duck to water. *"Calamity Jane"* has always been a favourite movie of his, so it was quite natural for him to propose this delightful stage adaptation of the original story and songs.

Whilst one of the keynotes of Pirates is that we are an English-language group performing almost exclusively in English, the membership is truly international and the cast, crew and musicians bringing this show to you tonight represent no less than 20 different nationalities (even more if you count Scotland and Wales separately from the UK. This makes being a Pirate a particularly rich and rewarding experience, especially since the one thing they all have in common (apart from a love of theatre, of course) is a tremendous sense of fun.

So if you feel like getting a whole new circle of friends and fancy doing something on stage or off, please contact us by email (details elsewhere in this programme) – you won't regret it.

But...for now, just sit back and let us transport you to the Wild West of the mid-eighteen hundreds where men were men, and some of the women seemed to be too!

*Philip Dutton*

Neil and the whole cast and crew  
would like to thank the following for their support:

352 Lux Mag, Anglican Church of Luxembourg, Check-Inn, Codex,  
Eugenia Mattenet, Focus Services, ISL, Karl Pierce, NAMSA,  
Scenic Projects, Steve Anderson, Theatrical Costume House

And our special thanks go to Henri Kremer and the team of the  
OGBL Maison Syndicale for their welcome & support.



## Phoebe Smith (*Calamity Jane*)



Phoebe is thrilled to be playing Calamity Jane. Since joining Pirates in 2009, she has played Millie in “*Thoroughly Modern Millie*” and also sang in the 2010 spring show, “*Showstoppers*”.

Phoebe’s fascination with all things theatrical is a not so “Secret Love”, and she has performed in numerous professional and amateur productions. Having spent many years training and working in UK theatre, it is now a pursuit purely for pleasure, and it’s a privilege to share it with such a wonderful team in the “Windy City” of Luxembourg.

Rehearsing Calamity Jane has been enlightening, exhausting and exhilarating. Phoebe hopes to give “A Woman’s Touch” to the gun-toting tomboy and make the role her own, whilst following in the footsteps of the fabulous Doris Day.

Not much else to say, except thank you so much for coming, and she hopes you love the show. “It’s the stage! The stage is here!” Yeeee-hah!

---

## David Mittel (*Wild Bill Hickock*)

Since he joined Pirates in 2003, David has been a busy boy. A shy and repressed Brit in “*Stepping Out*”, a maid in “*Showtime*”, Scrooge’s cheerful nephew in NWTC’s production of “*A Christmas Carol*”, the confident and dapper St Tropez nightclub owner in “*La Cage Aux Folles*”, narrator of “*Side by Side by Sondheim*”, producer of “*Thoroughly Modern Millie*”, a Nobel Prize-winning nuclear physicist in TNL’s production of “*Copenhagen*” and now a reformed gunslinger and enthusiastic gambler of the American frontier. Say what you will, at least he has not been typecast.

It has been a joy working alongside the talented Phoebe, seeing once again how new and old Pirates come together to create something really special and unique on the Luxembourg scene and observing Neil take on the role of director with such assurance and aplomb. Pity about his questionable taste on the subject of facial hair.



## Neasa Conroy (*Katie Brown*)



Neasa had her first taste of the limelight quite some time ago, and found she was a little allergic to it – the experience involved forgetting the words to Little Miss Muffet, lots of tears and a kindly audience prompting her with the line “eating her curds and whey”.

Naturally, there followed a lengthy career break, which was only to be interrupted last year when she joined Pirates, having secured a rather dark role (in that most of it was spent backstage holding the curtains) in “*Thoroughly Modern Millie*”. Since the experience proved so enjoyable, she auditioned for and took part in this year’s spring production, “*Showstoppers*”, too. Now she is thoroughly delighted to be playing the part of Katie Brown.

Neasa has always dabbled a little in music – playing the piano, the tin whistle, the odd chord on the guitar... – but, a bit like Katie, she often wondered what it would be like to perform on stage, and she would very much like to thank all the lovely Pirates for giving her the chance to find out!

---

## Zac Stibbs (*Lieutenant Danny Gilmartin*)

Professional vagabond by day and musician/dramatist by night.

Zac left his Antipodean birthplace a few years ago and wandered back to his roots in Scotland. Taking a wrong turn on his way to Amsterdam one day, he found himself in Luxembourg. Looking dazed and confused, a passing Pirate bundled him into the boot of a car and whisked him away.

WARNING: To be used for entertainment purposes only. Do not, under any circumstances, allow him near your drinks cabinet.





## Steve Wilkie (*Henry Miller*)

When Neil originally told Steve he needed him to ‘help fill up the stage’, it was a while before he realised that in this case the director meant ‘the next one out of town’. Context is everything.

Anyway, with that resolved, here he is again in the sort of role Pirates directors seem to prefer him in. Over the years, he has appeared as sundry townspeople, a eunuch, sailor, solicitor, gypsy, watchman, dog, dwarf, policeman, politician and laundryman (sometimes in the same show); the sort of role, basically, where he can do comparatively little damage. Here, as Henry Miller, Steve portrays a man trying, and generally failing, to make sense of everything going on around him. Not much acting required there, then.

At least this time he isn't dancing.

---

## Caroline Barclay (*Susan*)

Originally from Scotland, Caroline has lived in Luxembourg since 2005. Calamity Jane is her first theatre production with Pirates, and to take on a prominent role is a challenge that really excites her. Caroline heard about Pirates through friends and after seeing their last excellent production “*Thoroughly Modern Millie*”, was inspired to get involved. After finding out that this year’s production was “*Calamity Jane*”, she was even more enthusiastic about taking part, as she is very fond of the original film.

As a child, Caroline enjoyed Scottish Highland & Modern Dancing, and is currently enjoying learning to play the saxophone. By day she works for a Life Assurance company here in Luxembourg, and has a daughter, Ava, who is nearly 2 and a little actress just like her mummy.



## Julien Farlin (*Francis Fryer*)

Having progressively forsaken the slightly quixotic wish to be universal as he was becoming less naive and more accessible to reason, Julien nowadays follows the humble path of science on the geological side of it.

While he absolutely relishes dancing and acting on stage, once that Pirates show is over, he will be happy to have three evenings each week to go to dancing lessons, learn at least one last foreign tongue, play the piano oftener than once a month for half an hour, and read books that will surely help change him for the better.

---

## Allison Kingsbury (*Adelaide Adams*)

After training as a dancer, Allison spent a number of years treading the boards in a variety of shows, ranging from musical, pantomime, jazz dance, drama and UK No.1 tours.

Her high (and low) points include parts in Berkoff’s “*Decadence*”, Mamet’s “*Sexual Perversity in Chicago*”, Brenton’s “*Bloody Poetry*”, a stint as one of Russ Abbot’s “leggy lovelies”, Witch of the East, Genie of the Lamp, and a Californian sun-dried raisin (don’t ask!).

For Pirates, Allison played Mavis in “*Stepping Out*”, stripped down to her underwear for “*Showtime*”, and was last seen tapping her way through Millie with a bird’s nest on her head. “*Side by Side by Sondheim*” was her first directing role for Pirates at the Chateau de Bettembourg last year, which she enjoyed thoroughly, but she is happy to be back under the lights again for Calamity Jane.



## Steve Preston (“*Doc*” *Pierce*)

The whiskers have landed! Yes, one of Luxembourg’s most notorious sets of facial adornment are taking to the boards once again. Having had a whale of a time playing the perpetually-inebriated Rodney in last year’s “*Thoroughly Modern Millie*”, Steve has been asked to play the town doctor “Doc” Pierce this time out, a man with a more-than-healthy appetite for the bottle (regardless of what’s actually in it!) - he wonders whether he should be getting worried about typecasting.....

This is Steve’s 22nd show with Pirates, so he clearly doesn’t enjoy doing this sort of thing at all. Previous incarnations include Jean Valjean, Phantom, Pooh Bah and the infamous ‘Baron Snatcher’ in “*The Grand Old Duke of York*” (if you’ve never played a pantomime villain, you really should try it - it’s simply the most fun you can have on stage!)

# The Cast

## *Principals*

CALAMITY JANE  
BILL HICKOCK  
KATIE BROWN  
LIEUTENANT DANNY GILMARTIN  
HENRY MILLER  
SUSAN  
FRANCIS FRYER  
ADELAIDE ADAMS  
“DOC” PIERCE

Phoebe Smith  
David Mittel  
Neasa Conroy  
Zac Stibbs  
Steve Wilkie  
Caroline Barclay  
Julien Farlin  
Allison Kingsbury  
Steve Preston

## *Other Roles*

RATTLESNAKE  
JOE  
COLONEL STARK  
SOLDIER

Andy McKell  
Michael Mutabiri Achu  
Stuart Alexander  
Mike West

## *Chorus*

### **Boys**

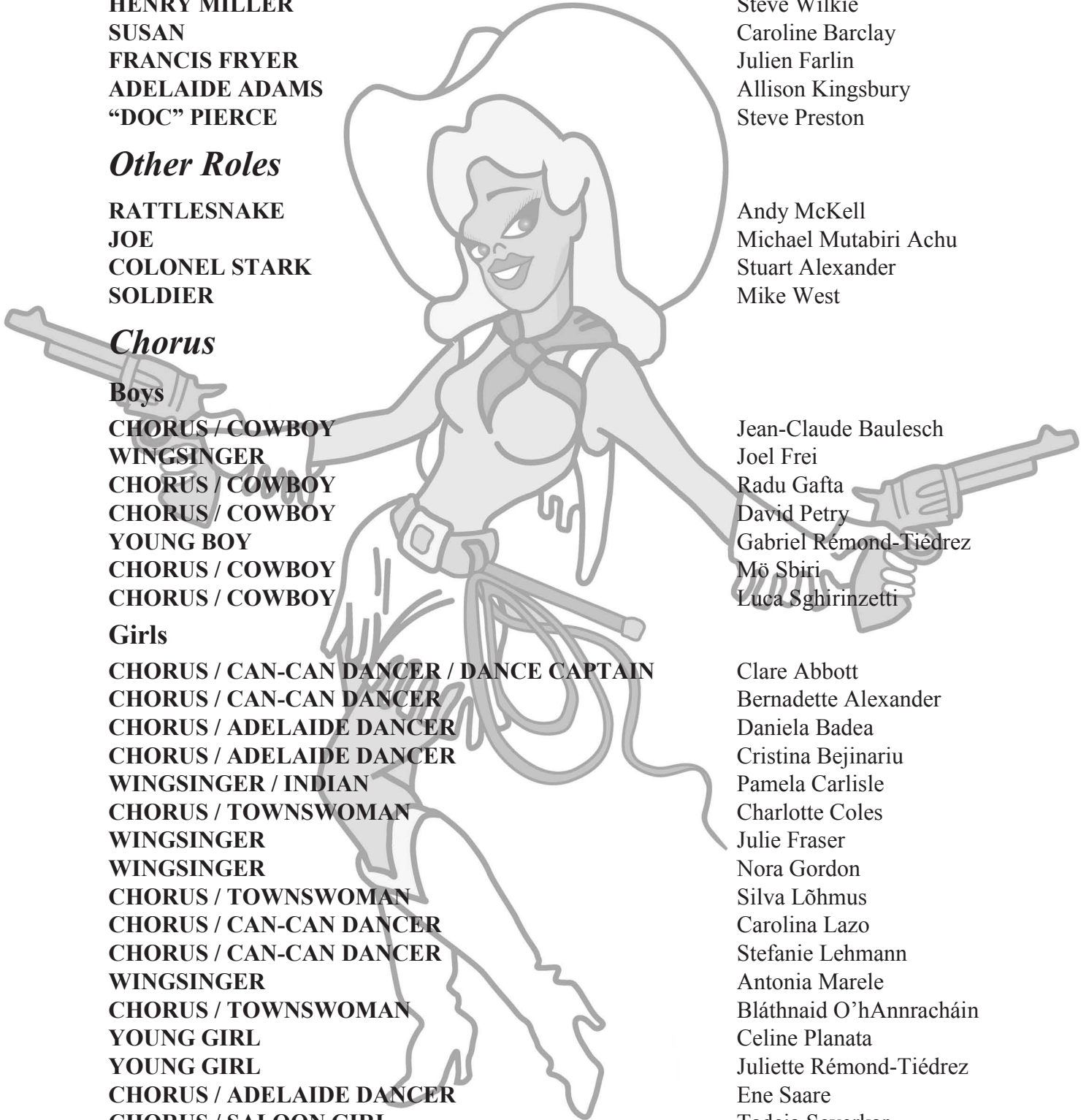
CHORUS / COWBOY  
WINGSINGER  
CHORUS / COWBOY  
CHORUS / COWBOY  
YOUNG BOY  
CHORUS / COWBOY  
CHORUS / COWBOY

Jean-Claude Baulesch  
Joel Frei  
Radu Gafta  
David Petry  
Gabriel Rémond-Tiédrez  
Mö Sbiri  
Luca Sghirinzetti

### **Girls**

CHORUS / CAN-CAN DANCER / DANCE CAPTAIN  
CHORUS / CAN-CAN DANCER  
CHORUS / ADELAIDE DANCER  
CHORUS / ADELAIDE DANCER  
WINGSINGER / INDIAN  
CHORUS / TOWNSWOMAN  
WINGSINGER  
WINGSINGER  
CHORUS / TOWNSWOMAN  
CHORUS / CAN-CAN DANCER  
CHORUS / CAN-CAN DANCER  
WINGSINGER  
CHORUS / TOWNSWOMAN  
YOUNG GIRL  
YOUNG GIRL  
CHORUS / ADELAIDE DANCER  
CHORUS / SALOON GIRL  
CHORUS / TOWNSWOMAN  
CHORUS / ADELAIDE DANCER / DANCE CAPTAIN  
WINGSINGER  
CHORUS / SALOON GIRL  
CHORUS / SALOON GIRL

Clare Abbott  
Bernadette Alexander  
Daniela Badea  
Cristina Bejinariu  
Pamela Carlisle  
Charlotte Coles  
Julie Fraser  
Nora Gordon  
Silva Löhmus  
Carolina Lazo  
Stefanie Lehmann  
Antonia Marele  
Bláthnaid O’hAnnracháin  
Celine Planata  
Juliette Rémond-Tiédrez  
Ene Saare  
Tadeja Severkar  
Athena Teligadas  
Marina Tomasić  
Elizabeth Venner  
Nataša Vlaović  
Ksenija Zagrajšek

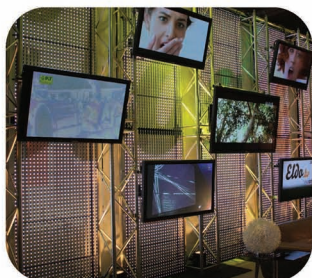
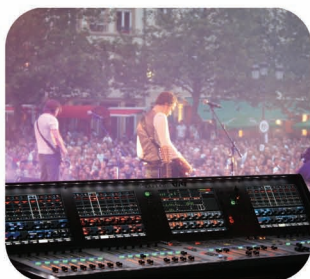






## LIGHT - SOUND - VIDEO - STAGES

location - prestation - vente - installation













BGT presents

“... a superb production!”  
- [www.mymosaik.lu](http://www.mymosaik.lu)

“... perfekt besetzt ...”  
- Tageblatt

Charlotte Brontë's  
**Jane Eyre**

adapted for the stage by June Lowery

Tue 30<sup>th</sup> November - Sat 4<sup>th</sup> December 2010 at 20.00

at ABBAYE de NEUMÜNSTER (Salle Robert Krieps), 28 rue Münster, L-2160 Luxembourg  
Reservations: (00352) 47 08 95-1 / (00352) 26 20 52-1 or [www.luxembourgticket.lu](http://www.luxembourgticket.lu)  
Tickets 15 € / 10 € (school groups 8 €) in co-operation with the CCRN

# Calamity Jane - Running Order

## Act I

Scene 1 - 'The Golden Garter' Saloon

Scene 2 - Adelaide's Dressing Room in the Bijou Theatre, Chicago

Scene 3 - 'The Golden Garter' Saloon

## Act II

Scene 1 - Calamity's Cabin

Scene 2 - A Trail through a Pass in the Black Hills

Scene 3 - Fort Scully

Scene 4 - On the Trail

Scene 5 - 'The Golden Garter' Saloon

2010  
CHRISTMAS  
CONCERT  
SERIES:



Voices International <sup>asbl</sup>

directed by Thomas Raoult

presents

Friday 10 December  
St. Jean Church,  
Luxembourg Grund  
20:00

Saturday 11 December  
Bous Church  
19:30

Sunday 12 December  
Howald Church  
17:00

Friday 17 December  
Niederanven Church  
20:00

Saturday 18 December  
Bonnevoie Church  
19:45

*Sing  
Gloria*

For more information write to [chairman@voicesinternational.lu](mailto:chairman@voicesinternational.lu), call +352 621 24 04 21 or visit our website [www.voicesinternational.lu](http://www.voicesinternational.lu). In lieu of admission charges collection baskets will be passed around following each concert, with proceeds to be donated to children's charities





**Andy McKell (Rattlesnake)**  
**Michael Mutabiri Achu (Joe)**  
**Stuart Alexander (Colonel Stark)**  
**Mike West (Soldier)**

---

**Can-Can dancers and Adelaide dancers**



**Cowboys and wingsingers**

**Saloon girls, townsfolk and wingsingers**







### **Neil Johnson (*Director*)**

Neil started his Pirates career in “*The Mikado*” in 1996. Subsequently, he was called back to the stage as an evil henchman in “*The Grand Old Duke of York*”, an upper-class twit in “*Me & My Girl*” and a nervous husband in “*Company*”.

He’s worked backstage on several Pirates and New World Theatre productions as either Stage Manager or general dogsbody.

This is his first time as Director so please be gentle with him.

---

### **Philip Dutton (*Musical Director*)**

After many wasted years of practicing the piano and trumpet Philip had a sudden epiphany. Why not be a conductor - it is so much less trouble?

Conductors don't have to practice, never play wrong notes or sing out of tune, all you have to do is wave a pointed stick and people clap like billy-o. Marvellous!

This is his seventh Pirates show as Musical Director.



### **Valerie Scott (*Stage Manager*)**



I came to Pirates purely by chance. It all started when my son’s teacher told me that my son, then aged 10, would make a good monster in the next Pirates panto! I took this to be a compliment and duly took him along to the auditions. Whilst we were waiting, the co-director, Karim Hyatt, persuaded me to ‘have a go’ and I ended up playing Malificent, the wicked witch in “*The Grand Old Duke of York*” (1998) and Alex, my son, was one of my monsters – his teacher was right!

Since then I’ve been on stage in many shows in various guises, but in recent years I’ve been helping out more backstage as producer, back stage crew, lighting and for this production I am Stage Manager. It’s lovely to see so many new faces (as well as many old ones) in this show. It’s been a pleasure working with Neil and the rest of the team and I do hope you enjoy watching it!

Two Shades of Blue and Joyous Pie Productions  
in association with Pirates Productions  
(the guys who brought you last year's 'Aladdin')  
proudly present



# Dick Whittington

and his magical cat

Château de Bettembourg  
Fri 21st, Sat 22nd, Sun 23rd Jan: 20.00  
Sat 22nd, Sun 23rd Jan: 15.00  
Tickets: €15  
(€10 children and students)  
e: [panto@sarumlux.net](mailto:panto@sarumlux.net)  
t: 35 63 39



## Rosie Posy

All materials re-cycled,  
up-cycled, reborn!!

Email: [roseplah@hotmail.com](mailto:roseplah@hotmail.com)  
Tel (UK) +44 7964 324 763  
Tel (Lux) +352 621 684 051



## PC Doctor

Specialists in PC health checks,  
virus/spyware removal,  
hardware and software upgrades,  
ADSL installation, small networks.

Call (352) - 621 307 567  
or email on [support@pc-doctor.lu](mailto:support@pc-doctor.lu)

## JoDan Cleaning Services

*"We leave the competition in the dust!"*

**We provide general cleaning services:**

General cleaning - DIY - Spring cleaning - Office cleaning - Ironing  
Post event cleaning - Gardening - Pre/Post tenancy cleaning

The services are performed by professionally vetted and trained individuals  
with excellent references.

**For more details please contact us on:**

Phone: +352 263 70992 • Mobile: +352 691 242396 • Email: [jodan@pt.lu](mailto:jodan@pt.lu)



# Production Team

**Director**

Neil Johnson

**Musical Director**

Philip Dutton

**Stage Manager**

Valerie Scott

**Producer/Publicity**

Beverley Atkinson

**Choreographer**

Allison Kingsbury

**Adelaide Choreography**

Dominique Vitali

**Backstage Crew**

Barbara Buchanan, Joel Frei, Sandra di Girolamo,  
Antonia Marele, Anthony McCarthy, Mike West

**Lighting**

Matthew Swithinbank

**Lighting and Projection Design**

Matt Green

**Motion Visuals**

Carley McGlynn

**Sound**

Tomas Bremin

**Sound Assistants**

Peter Dowsett, Michael Dowsett

**Set Manager**

Malcolm Turner

**Props**

Jane Walker, Malcolm Turner

**Flags, swags & bunting**

Liz Turner, Ria Favoreel-Mordijk

**Costume Coordinator**

Valerie Scott

**Corsets**

Rose Plahe

**Shoes**

Bernadette Alexander, Bláthnaid O'hAnnracháin

**Make-up**

Carrie Milne, Annaick Brun, Elizabeth Venner

**Hair**

Sune Larsen, Patrick Bock, Julie Fraser

**Rehearsal Pianist**

Laurel Mintz

**Programme**

Steve Preston

**Reservations**

Pamela Carlisle

**Front of House**

Pamela Carlisle, Hilary Guerra, Lindsey Mason,  
Fiona Turner, Chris Wilson, Linda Woodhall

**Poster Design**

Maxwell George, Joey Guilfoyle

## Orchestra

**Bass**

Ria Favoreel-Mordijk

**Cello**

Jos Dekker, Maggy Kemmer

**Clarinet**

Louise Brooksbank, Bert Kwant, Henry Wickens

**Drums**

Luc Gilbertz

**Flute**

Marlene Petterson

**Guitar**

Phil Evans

**Horn**

Alan Carlisle

**Piano**

Laurel Mintz

**Trombone**

Gilles Heritier, Patrick Wilhelm

**Trumpet**

Angus Lord, Heather Ni, Patrick Tacchini

**Viola**

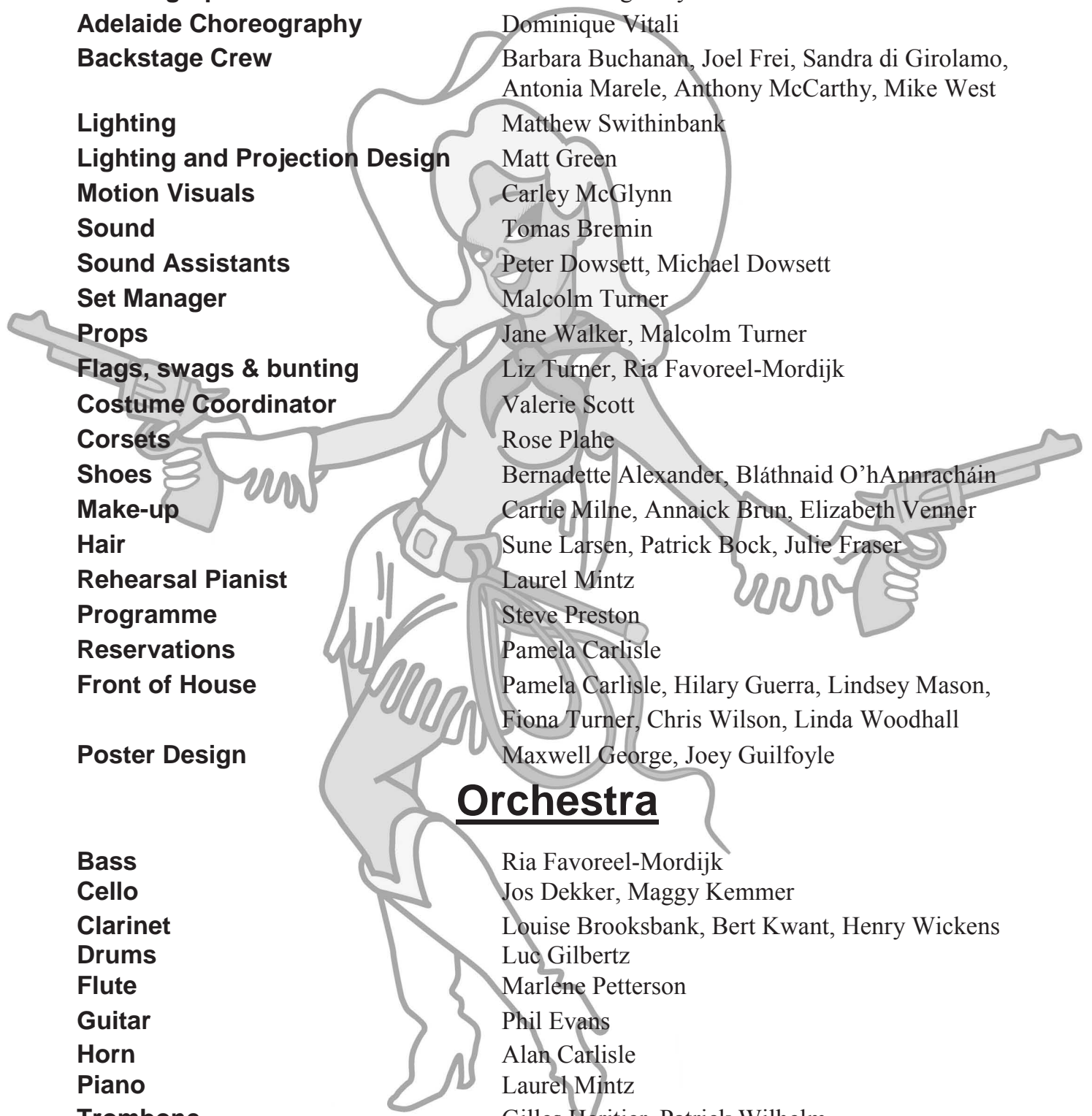
Alban Birch, Jenny Quentin

**Violin (Orchestra Leader)**

Chris Birch

**Violin**

Wendy Hall, Antonio Quarta, Betty Steinmetz  
Danielle Wagner-Deriaz, Willy Wintgens





# Chapter 1

The English Language Bookshop

*"Just Blew in from the Windy City"  
on the "Deadwood Stage" ?*

Have a "Secret (or even not so secret) Love" of books ?

*"It's Magic"- just mosey on down to Chapter 1 and  
you'll find all you could possibly want (and more !!)*

*"I May Be Wrong", but I've heard it say it's  
"Too Marvellous for Words" !!!*



42 Rue Astrid, L-1143 Belair  
Tel: 44 07 09 Fax: 44 06 92  
books@chapter1.lu - www.chapter1.lu

**Opening Hours**  
Monday to Friday: 10.00 am - 6.00 pm  
Saturday: 10.00 am - 5.00 pm  
Sunday: 9.30 am - 1.00 pm



# DRAGON FLY

motion  
illustration

www.dragonfly.lu

info@dragonfly.lu

*Inspiring students...  
in a caring, international environment*



**Don't miss ISL's 5th Annual  
Faculty Charity Concert!**

Thursday - 02 December - 19:00  
at the International School

Faculty Rock Band  
ISL Celtic Ensemble  
Bollywood Dancers

*All this and more for a very good cause.... Proceeds go  
to ISL's charity projects in Tanzania, Ethiopia, Thailand,  
Zimbabwe & Burundi. Tickets available at the door:  
Adults €10; students €5.*



# *PIRATES MEMBERSHIP FORM*



First Name\* \_\_\_\_\_

Last Name\* \_\_\_\_\_

Address\* \_\_\_\_\_

Post Code\* \_\_\_\_\_

Town / City\* \_\_\_\_\_

Nationality\* \_\_\_\_\_

Phone\* Home \_\_\_\_\_ Work \_\_\_\_\_ GSM \_\_\_\_\_

Email Address \_\_\_\_\_

Type of Membership\* Individual / Family / Junior/Student Membership  
(delete as necessary)

I agree that Pirate Productions may send me emails about forthcoming events

☐

\* Required fields (please supply at least one phone number)

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 Pirates' personal accident insurance and  
will therefore not be able to be involved in shows.

Please email your completed form to [membership@pirates.lu](mailto:membership@pirates.lu).



# ***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.





## Removal - full service



Regardless of where you're moving to and what you're taking with you, we cover the whole spectrum, world-wide.

So we won't simply give you an off-the-peg option, but rather a range of tailor-made packages that are designed to meet your personal needs.

## Archive logistics - high quality



We can devise the ideal archive storage solution for you, tailored to your needs, which maximizes security by using a range of facilities, e.g. pallets, steel storage containers and / or mobile archive-shelving.

With your input, we can optimize all practical storage arrangements for the entire period in which your data media are to be archived.

## Storage - optimal protection

For whatever reasons, you might need secure and user-friendly furniture storage. You will find our storage services to be most attractive.



We can store your goods in a range of container sizes, from 2.5 m<sup>3</sup> to 85 m<sup>3</sup>.

Furniture storage contracts are always based on your real requirements.

We therefore charge you only for the storage volume and period you really need.

## Data media destruction - secure solutions



After the statutory storage period for your documents and data media, you are required by law to destroy the data, in full, in order to prevent any third-party access. Streff will ensure complete destruction.

We are ISO 9001, ISO 14001 and OHSAS 18001 certified. For further details, please do not hesitate to contact us. Our in-house specialists will be pleased to talk to you in order to devise a solution tailored to your needs.



Please contact our Archiving and Data Destruction Center  
Z.I Windhof - 9, rue de l'Industrie L-8399 WINDHOF  
Tel. : +352 26 30 59 29 - Fax : +352 26 30 59 19 - email : [archive@streff.lu](mailto:archive@streff.lu)

Please contact our Moving and Storage Services  
138, route d'Arlon - L-8008 Strassen  
Tel. : +352 31 09 21 - Fax : +352 31 84 12 - email : [service@streff.lu](mailto:service@streff.lu)

Find us also on video on [www.videoshopping.lu](http://www.videoshopping.lu)



D|O recruitment advisors



For us, each recruitment  
is as unique as you are.