



# FEATS2011

Festival of European Anglophone Theatrical Societies • Geneva

Friday - Monday  
10-13 June 2011  
Forum Theatre Meyrin  
Switzerland



Hosted by the Geneva English Drama Society

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# FEATS 2011 Programme

- Performances start at 19:30 with an interval of 25 minutes between performances.
- At the end of each evening the adjudicator will share his professional critique with the audience.
- There is no entry to the auditorium after a performance has started.
- Please ensure your mobile phones and other electronic devices are turned off.
- Food and beverages are not permitted in the auditorium.
- Smoking is not permitted in the Forum Meyrin complex or the restaurant.
- No photography of any kind is permitted during performances.
- Access backstage is strictly limited to authorised badge holders.

## With thanks to our FEATS 2011 sponsors:

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In recognition of American playwrights Alan Arkin and David Ives represented in the Festival
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FRIDAY 10 JUNE			
New World Theatre Club (NWTC)	Luxembourg	6	<i>The Devil His Due</i> by Seamus Fail
The Village Players	Lausanne	7	<i>Alternative Accommodation</i> by Pam Valentine
Anglophone Collaborative Theatre of Stuttgart (ACTS)	Stuttgart	8	<i>Quaerenda Est Veritus</i> by Stuart Marlow (Original Script)
SATURDAY 11 JUNE			
Tagora,	Strasbourg	10	<i>The Bear</i> by Brian Friel (after Anton Chekhov)
BATS	Antwerp	11	<i>Cards</i> by Stephen Low
ESOC Theatre Group	Darmstadt	12	<i>Revenge (Die Rache)</i> by Curt Goetz
SUNDAY 12 JUNE			
Het Homerotheater	The Hague	14	<i>The Importance of Being Earnest</i> by Oscar Wilde (excerpt)
The Hamburg Players e.V.	Hamburg	15	<i>Babel's In Arms</i> by David Ives
Frankfurt English Speaking Theatre (FEST)	Frankfurt	16	<i>A Time for Farewells</i> by Damian Trasler
MONDAY 13 JUNE			
The Stockholm Players	Stockholm	18	<i>A Confession</i> by Algernon Blackwood
The Bonn Players	Bonn	19	<i>Virtual Reality</i> by Alan Arkin
Semi-Circle	Basel	20	<i>Death of a Clown</i> by Paul Beard



Dear Theatre Goers,

It is with great pleasure that I welcome you to FEATS 2011 in Geneva.

The Geneva English Drama Society is very pleased to be able to host the festival in the Forum Theatre in Meyrin, the same theatre complex we used in 1999 when GEDS last hosted FEATS. In addition to the main festival performances, the 2011 Fringe programme on Saturday, Sunday and Monday afternoons will take place in the Salle du Levant within the Forum complex.

The NH hotel, the focus of our accommodation, is 10 minutes walk from the theatre complex and has easy access to the newly commissioned tram system that provides links to the Geneva city centre and lake area.

Sponsorship is an essential part of being able to host the festival and we are extremely grateful to all our sponsors for their contributions, but in particular, we would like to pay special thanks to the Fondation Meyrinoise pour la promotion culturelle, sportive et sociale for their generous support.

We would like to extend a very warm welcome to our adjudicator, Mr. Tony Rushforth who is accompanied by his wife Mary.

FEATS as most of you know, is not only about competing but also about meeting up with old friends as well as making new ones, and this year we are very happy to welcome a number of new groups to the FEATS fringe scene.

At the end of the festival on Monday 13th June the FEATS baton will be handed over to the BATS FEATS 2012 team from Antwerp.

On behalf of GEDS, I wish you an exciting four days of theatre and an enjoyable stay in Geneva over the Whitsun holiday.

Jane Easton  
Chairman  
FEATS 2011



## TONY RUSHFORTH

### Adjudicator

Tony Rushforth studied at the Central School of Speech and Drama in London and acted with the Harrogate Repertory Company and also directed productions at the Bradford Playhouse, the Ashcroft Theatre in Croydon, Georgian Theatre, Richmond and at the Edinburgh Festival.

For twenty years he was Head of the Drama Department at St. Mary's University College in Strawberry Hill. He spent six months as Visiting Fellow in Performing Arts at Melbourne University and adjudicated the Sydney Theatre Festival before returning to act in the film *The Opium Wars*.

For six years Tony was the Artistic Director of The Questors International Theatre Festival in London which enabled him to travel and see the work of many European companies.

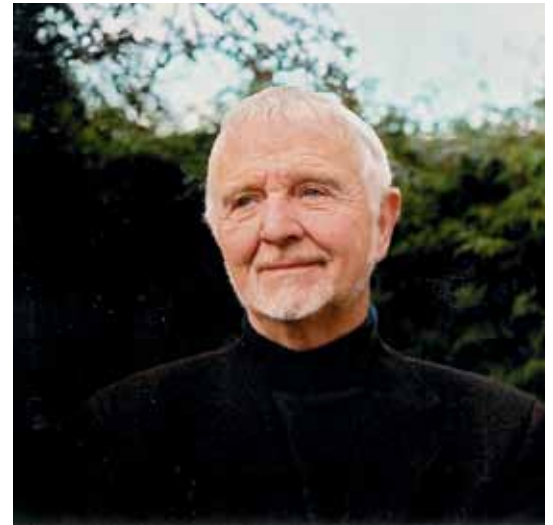
More recently he has been busy directing and also teaching Theatre Workshops in the U.K. and in Europe and for the Drama League of Ireland where his travels have taken him to Dublin, Cork, Galway and two Summer Schools at Maynooth University.

Tony writes for the theatre and his published plays include *The Kerry Dance* and *Seascape*. In November his two new plays : *Voyager* and *Lovers* will be premiered at The Questors Theatre. For six years he was a judge for the National Drama Festivals' New Play Award.

He is a Licentiate of the Royal Academy of Music, a member of : The Writers' Guild, The Society for Theatre Research and The Guild of Drama Adjudicators and has an M.A. in Modern Drama.

Tony has adjudicated the Irish, Scottish, English and Welsh One Act Finals and he returns to the British All Winners in Guernsey in July. In 2004 and 2007 he adjudicated the All Ireland Open Finals in Athlone and Wexford.

In 2009 Tony adjudicated the prestigious FEATS in Brussels and is delighted to be returning and paying his first visit to Geneva.



# The Fringe

## Entrance free - food and refreshments available

**SATURDAY 11 JUNE**

10:30-12:30 **Improvisation Workshop** led by Lea Dunbar, Frankfurt English Speaking Theatre (FEST) Frankfurt, Germany

14:15-15:05 **Mea Culpa**, a devised piece by Stuart Marlow Anglophone Collaborative Theatre (ACTS) Stuttgart, Germany

Conspiracies or crimes of passion?

Whereas the one-act murder mystery, *Quaerenda est Veritas* (presented on Friday, 10th June, at FEATS in Geneva), is always performed as a final script, *Mea Culpa* is based on audiences' responses and questionnaires, and changes according to who thinks who committed what crime in *Quaerenda* and why?

Well what will you think? This version of *Mea Culpa* is based on a majority audience view, work-shopped by the actors over three months after the first performance of *Quaerenda*. But is the majority always right?

Both plays are woven around real incidents, current events, and real-life eccentrics. To elaborate any further on this would be risky, as you never know who may be lurking around the theatre, do you?

15:30-16:15 **Trial By Jury** by Gilbert & Sullivan Geneva Amateur Operatic Society (GAOS), Switzerland

Geneva Amateur Operatic Society was founded in 1971 by a small group of musical theatre enthusiasts and now has over 450 members. Productions are mostly in English, although membership hails from many countries. GAOS puts on three major stage productions each year at theatres in or near Geneva and also holds two or three Musical Evenings each year at which song and instrumental performances are followed by a specially arranged presentation, often taking an operetta or other musical show as its central theme. The GAOS Choral Group also gives two concerts a year, in addition to organizing musical workshops from time to time and the annual GAOS Carol Concert.

*Trial by Jury* opened at the Royalty Theatre on 25th March 1875, as a companion piece to Offenbach's *La Périchole*. The witty and tuneful comic opera was an immediate hit with Londoners, quickly becoming popular in its own right and paving the way for the series of collaborations now known collectively as *The Savoy Operas*. Only forty minutes in length, *Trial* is the shortest of Gilbert and Sullivan's works, and the only one to contain no spoken dialogue.

Set in a courtroom, the plot centres around the trial of Edwin, the defendant, who is being sued by the Plaintiff, Angelina, for breach of promise of marriage. As the proceedings play out, we wonder what the verdict will be? The cast for today's performance comprises 27 chorus members and principals, a Musical Director and a pianist.

**SUNDAY 12 JUNE**

10:30-12:30 **Improvisation Workshop**, led by Lea Dunbar, Frankfurt English Speaking Theatre (FEST) Frankfurt, Germany

13:00-13:45 **Ruby of Elsinore** by Bruce Kane, Turin Theatre Company (TTC), Italy

Where else would people speak freely about what is on their mind than at their trusty hairdresser? In medieval Denmark it was not much different. So it comes about that the best informed person about the intrigues at the court of Elsinore is Ruby – a hairdresser with lots of hair and lots of attitude.

In theory, "what's said at Ruby's, stays at Ruby's". But information slips through here and there and shows some of our well known protagonists of the court of Elsinore in a new light ...

14:00-14:20 **The Stronger** by August Strindberg, Village Players (VP) Lausanne, Switzerland

In this duel between two actresses, Strindberg creates a powerful, dramatic episode – a snapshot of life. It is Strindberg's universe in a nutshell. Although the play takes little more than 15 minutes to perform, you might easily spend hours thinking about it afterwards.

14:35-15:35 **The Comedy Masterclass** led by Tom De Beckker, BATS, Antwerp, Belgium

Why did Michelangelo paint so many disciples in his *Last Supper*? How do you get rid of your phobias? Why did the headmaster give Mr. Perkins' son a fatal beating? How does an actor prepare for Shakespeare? Who on earth is this Bernard Huppup wearing tights and using plenty of props? And is that parrot really dead or just asleep?

If you want to find out, come and watch us at the Fringe. We solemnly promise you'll have fun.

15:50-16:45 **Jane Austen Invites** by Susan Leather and Lesley Sherwood, Theatre Someone, Divonne-les-Bains, France

An imaginary episode in the life of Jane Austen in her later years, as she's writing 'Persuasion'. The two-woman play draws on Austen's works and the collected recipes of Martha Lloyd, as well as conjuring up family, friends and neighbours in the village of Chawton.

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**MONDAY 13 JUNE**

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13:30-13:45 **Deckchairs: Early Blight** by Jean McConnell,  
Maidenhead Drama Guild (MDG), UK

MDG Presents Deckchairs; two in a series of short plays, linked solely by their location – a seaside promenade.

(Morning) The mundane existence of a mother and daughter living by the sea is disrupted by an unexpected event.

14:00-14:20 **Eurydice** by Mahonri Stewart,  
Geneva English Drama Society (GEDS)

Eurydice finds herself in a dark place, upon a boat with a strange man, whose evasive answers to her questions create even more questions. Where is she? Who is this man? Why are there no stars above them? What is in the water below them? And why is Eurydice so sad? This gentle, poignant play by award winning playwright Mahonri Stewart dives into a world of fear, loss and wonder, where Eurydice confronts her fate, and must either accept or reject the possibility extended to her.

14:30-14:45 **Deckchairs: Dancers** by Jean McConnell,  
MDG, UK

(Afternoon) A witty look at the tea-dancing world of two skittish women.

15:00-15:15 **A Musical Interlude of Songs**  
Hamburg Players, Hamburg, Germany

15:30-16:30 **No Holds Bard**™ - **The Ties that Bind**, by  
William Shakespeare and Carey Van Driest,  
GEDS, Geneva, Switzerland

“One of the reasons I’ve always loved Shakespeare is his understanding of human nature. He wrote what we still experience today – the relationships that are familiar, the problems, the doubts, everything.” Carey Van Driest, director, No Holds Bard™

No Holds Bard™ was created to bring the words of Shakespeare back to their original home – among the people. Placing scenes from several of the Bard’s plays in a non-traditional space, and using only the text and the actors, we are able to create an experience of recognizable characters and relationships, proving that “All The World’s A Stage.”

This performance will bring you scenes from seven different plays, with 14 different actors, all performing at times so close you can touch them, sharing the human experience Shakespeare wrote so well. You, the audience, are an integral part of the show, as we are all part of each other’s lives in one way or another – tying us all together.

The theme for the performance is *The Ties That Bind*. Whether as husband to wife, brother to sister, friend to friend or servant to master – we are all connected somehow.

***The Devil His Due*****by Seamus Fail****directed by Angela Milne**

The action of the play takes place one evening in the surgery of an incompetent doctor (Old Frowsty) in a remote part of western Ireland in the 1950s. A mysterious stranger arrives and it soon becomes apparent that the doctor, unwittingly, had made a pact with the devil 24 years previously. With the “help” of his long-suffering dispenser, some prying villagers, an off-duty policeman, two priests and a white witch, Old Frowsty battles, against the clock, to save himself from what appears to be a predetermined fate, eternal damnation!

Mrs O'Reilly	Neasa Conroy
White Witch	Ruth Gillen
Dispenser	Mairead Ladyman
Policeman	Labhrás Ó Finneadha
Stranger	Marco Spiteri
Mrs Rorke	Angela Milne
Father de Vecha	Peter Milne
Old Frosty	Pat Weldon
Father Higgins	Steve Wilkie

Stage managementt	Rod McCall
Stage management	Pauline Lloyd
Make-up	Carolyn Milne
Co-producer / Sound	Jacqueline Milne
Set Design	Nico Schintgen
Lighting	Matthew Swithinbank
Costumes	Kathy Liput
	France Usher
Props	Jane Walker

The New World Theatre Club (NWTC) in Luxembourg has been successfully staging plays in English for 40 years. One of the founding members of FEATS, the NWTC proudly hosted the 30th anniversary of FEATS in 2006. The NWTC also hosts “Munsbach”- the European Theatre Summer School - a project-based, residential drama-training course where theatre professionals and students interact in a supportive environment.


[www.nwtc.lu](http://www.nwtc.lu)



***Alternative Accommodation*****by Pam Valentine****directed by Carole Hetzel**

Anna, the central figure in “Alternative Accommodation”, is now a widow after devoting her life to an unexpectedly difficult husband and raising a family. Three months after she is widowed, her son and two daughters find time in their busy lives to visit her and discuss the future. Anna has also been working out how to cope with the new situation and her plans reveal a side of their mother the children have never seen. The tone of the play is essentially light-hearted, but the fast-paced dialogue between know-it-all Peter, brisk businesswoman Joy, immature, kindly Gemma, and their mother who is full of surprises, also contains some telling moments that pinpoint a more serious underlying theme.

<b>Anna</b>	<b>Barbara Balbo</b>
<b>Gemma</b>	<b>Dorothy Brooks</b>
<b>Joy</b>	<b>Mai Pedersen</b>
<b>Peter</b>	<b>Chris Hemmens</b>

<b>Stage manager and set design</b>	<b>Kees Langerak</b>
<b>Lights</b>	<b>Heather Gavin</b>
<b>Sound</b>	<b>Blake Erickson</b>
<b>Backstage crew</b>	<b>Derek Betson</b>
	<b>Gwen Czajkowska</b>
	<b>Colin Gamage</b>
	<b>Jenni Plumb</b>

The Village Players was founded on 11 November 1981 and staged its first full-length production, “The Matchmaker” by Thornton Wilder, in May 1982. The group presents productions in various theatres and halls in and around Lausanne and it has a clubhouse north of the town, which is the venue for most of its rehearsals and other activities. The club puts on at least one full-length play per year, usually two, and sometimes also productions involving music. It organizes monthly events, connected with some aspect of the theatre, such as play readings or workshops, and a few purely social events.

***Quaerenda Est Veritas*****by Stuart Marlow****directed by Lennart Peters**

A prominent writer is found murdered on the eve of a writer's congress. It looks like a clear case of drugs-related mugging. However as more facts emerge, the young detective assigned to the case begins to have doubts. Then suddenly, the local Commissar decides the evidence for the drugs-related mugging is overwhelming, and closes the case. So that's that. Or is it? In this interactive play, the audience may be asked to solve the mystery, by completing a multiple choice questionnaire, to identify the culprit. Was it a fanatic monk seeking to punish his victim for his flamboyant, womanizing ways? Or an envious rival novelist with dark intentions? Or perhaps a jealous ex-lover, seeking vengeance for her broken heart?

**Detective Sergeant**  
**Vivek Hansen**

**Marianne Brecht**  
**Brother Liam Bishop**

**Sabina Cariello**

**Evelyn Kirkham**

**Lucie Jiang**

**Solomon Rudge**

**Robi Banerjee**

**Elisa Rakkolainen**

**John Doyle**

**Isabel Nagel**

**Sarah Ziener**

**Xinni Tian**

**Ahmad Kahn**

**Lighting**

**Stage management**

**Video production**

**Armin Moritz**

**Craig Morrison**

**Jonathan Chong**

**Benjamin Tan**

**Dejan Simonovic**

ACTS was founded in 2001 to give international students of drama and film the chance to develop their acting and technical skills working on original scripts related to current affairs. This year's cast and crew includes young people from Bangladesh, Finland, Germany, Ireland and Singapore.



[www.acts.hdm-stuttgart.de](http://www.acts.hdm-stuttgart.de)

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# *The Bear*

by Brian Friel, after Chekhov

directed by Jodie Clifford

Since the death of her husband, Elena Popova has lived a secluded life. But she's been in mourning a whole year now, and her aged but loyal servant, Luka, is beginning to get concerned. Isn't it about time that his mistress started enjoying life again? Entertaining, participating in social occasions, even – not to put too fine a point on it – thinking about remarriage?

Elena flatly refuses. But Fate is about to intervene, in the form of an uninvited and importunate guest who is to change their lives. And, in Luka's view, not necessarily for the better.

<b>Elena</b>	<b>Julia Lafranke</b>
<b>Luka</b>	<b>David Adamson</b>
<b>Smirnov</b>	<b>David Crowe</b>

<b>Set design</b>	<b>Lucie Broisin</b>
<b>Set construction</b>	<b>Jodie Clifford</b>
	<b>Martin Symons</b>
<b>Costumes</b>	<b>Marie-Claude Leroux</b>
<b>Lights</b>	<b>Dave Parrott</b>
<b>Stage manager</b>	<b>Pelin Iscan</b>
<b>Crew</b>	<b>Richard Thayer</b>
	<b>Hannamari Kivelä</b>

Tagora, based in Strasbourg, France, is attached to the Council of Europe's staff association, or "Amicale". In addition to being the sole representative from France in the FEATS line-up, we are probably the only theatre company to be named after a model of car: that of the group's founder, a Dutchman. (Motoring enthusiasts are thus able to trace Tagora's origins to the 1980s.)

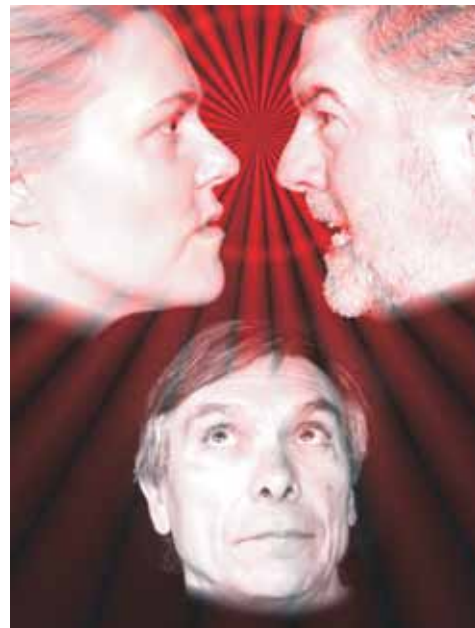
As well as regular participation in two festivals, we generally stage one major production a year.

Tagora's cosmopolitan membership extends beyond the Council of Europe to welcome people from a wide range of backgrounds, whether they are in Strasbourg for work, studies or just passing through. So feel free to get in touch if you're in town!



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info@theagency.co.uk

[www.tagorainfo.eu](http://www.tagorainfo.eu)



**CARDS**  
by Stephen Lowe  
directed by Vivi Roche

An east coast seaside resort: Mum & Dad appear on the beach front on a breezy day in April for their umpteenth annual session of posing for the year's postcards. Other postcard characters are also waiting for their turn including daughter Vera and her husband Charlie. The genre of the saucy seaside postcard has been the same year in, year out but Charlie has ideas to make a better life for himself and Vera.

<b>Mum</b>	<b>Erik Tytgadt</b>
<b>Dad</b>	<b>Tom De Beckker</b>
<b>Charlie</b>	<b>Ricardo Silva</b>
<b>Vera</b>	<b>Lorraine Thompson</b>
<b>Vicar</b>	<b>Laurent Dziubas</b>

<b>Producers</b>	<b>Anna Vankerckhoven</b>
	<b>Annelies Lightband</b>
<b>Stage Manager</b>	<b>Graham Duthie</b>
<b>Lighting</b>	<b>Luc Vervliet</b>
	<b>Peter Muller</b>
<b>Sound</b>	<b>Andy Lambrechts</b>
<b>Wardrobe</b>	<b>Eirine Tsakiris</b>
	<b>Liz Van Dessel</b>
<b>Décor</b>	<b>Frank Mahieu</b>
	<b>Trix Van den Havere</b>
<b>Props</b>	<b>Pat Arn</b>
<b>Crew</b>	<b>Fernard Arn</b>
	<b>Jill Franks</b>
	<b>Saskia Vanuffelen</b>
	<b>Dries Verbeke</b>
	<b>Dermot O'Reilly</b>

BATS has been staging amateur productions in Antwerp for over 50 years. Our usual season's programme consists of four main stage productions including the panto, in which up to a hundred BATS, young and old, are involved. It has become an essential part of the Antwerp Christmas scene.

We also encourage members and invited guests to stage additional short plays or sketches on the Belfry's own small stage. Being a founder member of FEATS (Festival of European Anglophone Theatrical Societies) we try to enter a play every year to this ever growing and popular competition.

About half our members are native English speakers, the other half being Belgians and other nationalities. Many join for fun and end up being devoted theatre addicts.



[www.batsantwerp.be](http://www.batsantwerp.be)





# ***Revenge (Die Rache)***

**by Curt Goetz**

**directed by Melanie Zander**

Curt Goetz (1888 –1960) was a German-Swiss playwright, actor and director who was regarded as one of the most brilliant comedy writers and actors of his time in the German-speaking world before and after World War II. He was a distant relative of the Irish writer George Bernard Shaw, with whose sensitive comedies his own were often compared. The gentleness of Goetz's comedies and his charming portrayal of the different views on morals are beautifully portrayed in "Revenge", one of his last plays, written in the late 1950s and presented in the English translation by the ESOC Theatre Group.

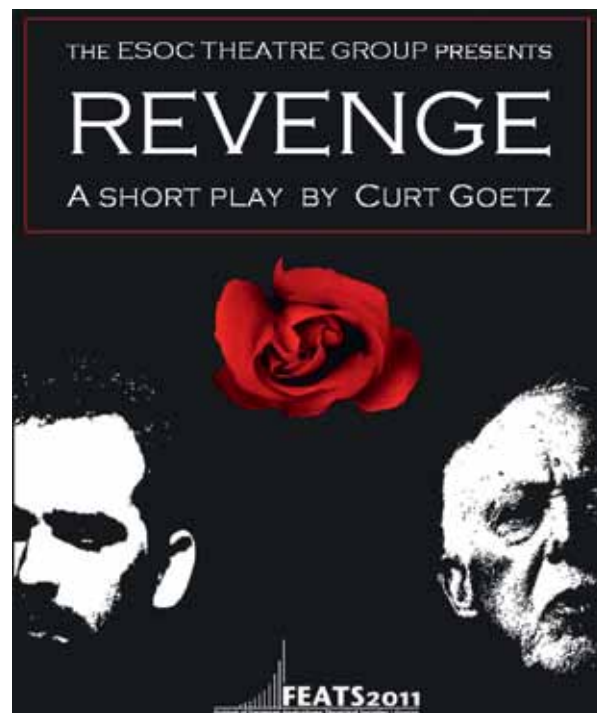
**Dr. von Alten**      **Eric Beveridge**  
**Mrs. Krause**      **Emma Wright**  
**The Visitor**      **Bruno Sousa**

**Stage manager**      **Dick Waite**  
**Backstage**      **Henry Walls**  
**Lights & sound**      **Mark Grundy**  
**Costumes & props**      **Moira Grundy**  
**Make-up**      **Ruth Armstrong**

The ESOC Theatre Group is a non-profit social organisation part of the European Space Operations Centre (ESOC) of the European Space Agency (ESA), located in Darmstadt, Germany. Our mission is to provide the background for our members to practice theatre arts as a hobby and to make theatre in English language available to an international community of enthusiasts in and around Darmstadt. Our main activities are the production of public amateur theatre plays, play reading sessions, workshops, theatre trips and other theatre related activities. We currently have over 50 members of many nationalities and have staged more than 30 productions in over 20 years.



[www.esoetheatre.org](http://www.esoetheatre.org)



Dear Audience

Hopefully you are all enjoying a wonderful festival here in Geneva. Whether you're on stage, backstage, or anywhere else at the theatre, the FEATS spirit is all around. Yet again, a hard working team put on a festival to remember - thank you GEDS! Throughout the years many ideas, cooperations and perseverance have made this festival what it is today: an Annual meeting of fellow thespians, who bring Amazing theatre to the stage and above all, who have managed to create a community that is unique in Europe.



# FEATS 2012

Festival of European Anglophone Theatrical Societies - Antwerp

We from BATS Antwerp are therefore proud and honoured to be your host for 2012 (25-28 May). Visit us at [www.feats2012.be](http://www.feats2012.be) for information and the latest updates. We hope to welcome many of you next year in our charming city for another enchanting four days. Keep the spirit Alive!

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# ***The Importance of Being Earnest***

**by Oscar Wilde** (excerpt)

**directed by Arne Sybren Postma**

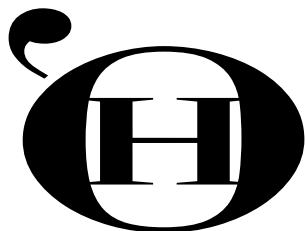
In *The Importance of Being Earnest*, a trivial comedy for serious people, Jack and Algernon, two young pillars of society, are both avoiding the duties and responsibilities of Victorian social life. By inventing friends and brothers they try to escape from boredom and tedious obligations. Will they succeed in their pursuit of love or will they find defeat in social respectability?

The play mocks Victorian society, but does not attack it. To Wilde social conventions were a farce, but a necessary farce: too important to be taken seriously.

<b>Aigernon Moncrieff</b>	<b>Herman Duchenne</b>
<b>Jack Worthing</b>	<b>Peter Hubbard</b>
<b>Rev. Chasuble</b>	<b>Johannes Micah Westera</b>
<b>Lady Bracknell</b>	<b>Joan Prince</b>
<b>Miss Prism</b>	<b>Lara Stanisic</b>
<b>Cecily Cardew</b>	<b>Catherine van Zeeland</b>
<b>Gwendolen Fairfax</b>	<b>Julia Lintelo</b>

<b>Stage manager</b>	<b>Ben Stolk</b>
<b>Lights and sound</b>	<b>Arne Sybren Postma</b>

Het Homerostheater from The Hague is a group working with local Dutch and expat actors alike. Het Homerostheater performs stage classics in their original language. Previous productions include *Antigone* in ancient Greek, *Le misanthrope* (Molière) in French, *Mutter Courage* (Brecht) in German, *The Hothouse*, *One for the Road* (Pinter), *Waiting for Godot* (Beckett) and *The Pillowman* (McDonagh) in English. This is the third time that The Homerostheater participates in the main festival. Our previous performance *The Pillowman* won third prize and the Blackie Award for best Actor in FEATS 2009 in Brussels.



[www.homerostheater.nl](http://www.homerostheater.nl)



# *Babel's In Arms* by David Ives

directed by Carol Kammerer, assistant director Camilla Humphrey

Ba·bel /'beɪbəl, 'bæbəl/ noun

1. Bible, an ancient city in Shinar in which Noah's descendants tried to build a very high tower to reach heaven and were prevented by God from doing so by a confusion of tongues: Gen. 11:1-9
2. an impracticable scheme
3.
  - any confusion of voices or sounds; tumult
  - a place of such confusion

Ever wanted to meet God? Well, so do the workers Gorph and Cannapflit. However, it was not their idea to build a tower to reach him. They figure out how to meet God without getting sweaty. Want to know how? Then join them – for their path is the way.

<b>Gorph</b>	<b>Valerie Doyle</b>
<b>Cannapflit</b>	<b>Julie Spanswick</b>
<b>Business Woman</b>	<b>Jocasta Godlieb</b>
<b>Eunuch</b>	<b>Harald Djürken</b>
<b>High Priestess</b>	<b>Amy Lee</b>

<b>Stage Manager</b>	<b>Julia Siebrecht</b>
<b>Producers</b>	<b>Sonny Pathak</b>
	<b>Julia Siebrecht</b>
<b>Light</b>	<b>Thomas White</b>
<b>Sound</b>	<b>Mike Coles</b>
<b>Costumes</b>	<b>Lynda Matschke</b>
<b>Hair &amp; make up</b>	<b>Sonja Bahnsen</b>
<b>Props</b>	<b>Christine Tintelnot</b>

Founded in 1965, The Hamburg Players is Hamburg's oldest English language theatre group. We have an active membership of approximately 160 and our main focus is on staging three productions a year, each running for 9 performances at the Theater an der Marschnerstrasse. We also organise other activities such as weekly improvisation classes, monthly play readings, workshops and social activities in our clubhouse which is used for rehearsals and houses our props and costumes. The Hamburg Players have

been participating at FEATS since the 1980s and have won a variety of awards. We hosted FEATS in Hamburg in 2005 and are looking forward to hosting FEATS again in 2015, which is also our 50th anniversary year.



[www.hamburgplayers.de](http://www.hamburgplayers.de)





# *A Time for Farewells*

by **Damian Trasler**

directed by **Jeff Book**

As they dress for an event that will mark the end of their married life together, Sarah and Alex reflect on their relationship to find out what has brought them to this point. The play is an emotional, thought-provoking drama with flashbacks to scenes from their first meeting and the highs and lows of their relationship between then and today. In the end, a shocking revelation serves to tie the memories of the past and the painful realities of the present together for the dramatic farewell.

<b>Sarah</b>	<b>Lea Dunbar</b>
<b>Alex</b>	<b>Alex Kay</b>
<b>Steve</b>	<b>Michael Ennis</b>
<b>Mike</b>	<b>Patrick O'Sullivan</b>

<b>Stage Manager</b>	<b>Kerstin Buck</b>
<b>Asst. stage manager</b>	<b>Andreas Eschenbacher</b>
<b>Makeup</b>	<b>Helena Siegelová</b>
<b>Lights and sound</b>	<b>Manuel Pescher</b>
<b>Props</b>	<b>Katharina Book</b>

Frankfurt English Speaking Theatre e.V. is the oldest and largest English-language amateur theatre group in the Frankfurt /Rhein-Main region of Germany. Founded in 1977 by a group of British expats, we have staged productions of every kind – drama, comedy, mystery, musical and the British pantomime. Since 1991, FEST has been a permanent member of the FEATS steering committee and is the regular host of the festival when it rotates to Germany. In recent years we have received a number of FEATS awards, such as the Blackie Award for Best Actress (2009, *Death in Heels* and 2006, *Wasp*), the ECC Centennial Cup for Second Place (2008, *Eleemosynary*), the Mervyn Briscoe Award for Second Place (2006, *Wasp*) and the Marcel Huhn-Bruno Boeye Trophy for Stage Management (2004, *Anti! Anti!*).



Frankfurt English  
Speaking Theatre e.V. [www.festfrankfurt.org](http://www.festfrankfurt.org)







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# **A Confession** by Algernon Blackwood directed by Nigel Harvey

Adaptation of the short story by Lesley Treugut,  
Ingrid Andrén, Tom Howland & Sarah Hollister.  
Original Music by David Hynes

A 1st World War veteran suffering from shell-shock has been sent by his doctor to see a friend as part of his therapy. His fear of open spaces makes this task difficult and with some trepidation he finds himself on the streets of Central London. A thick fog complicates his journey even more and his fears and anxiety grow. Figures come and go in the dense mist: What is real and what is unreal? Then a chance meeting with a woman on the street unravels a horrific tale.

O'Reilly	Jack Michael
The Doctor	Tom Howland
The Woman	Ruby Michael
Narrators & Chorus	Georgia Kontesidou
	Ingrid Andrén
	Ruby Michael
	Mats Nilsson
	Michael Belfrage
	Tom Howland

Stage Manager	Nigel Harvey
AD	Isobelle Onley
Lighting Design	Joni Grazhdani
Sound	David Hynes
Costumes	Adriana & Maribel
	Monica Jimenez
Make-up	Jan Fergusson Karlsson
Choreography	Kai Eng
Visual Effects	Irene Cortes
Set Design	Tatiana Martschenko

With roots in the 1920s, The Stockholm Players is by far the oldest English-language theatre group in Sweden. In addition to staging two major productions a year, the Stockholm Players runs an ongoing programme of informal play readings, theatre visits, improvisational playtimes, cabarets, workshops and other theatre-related activities. The company has distinguished itself by consistently offering high-standard performances.

Since its debut in 1988 The Stockholm Players has won some of the most prestigious awards at the annual Festival of European Anglophone Theatrical Societies (FEATS).

Its members are drawn from various walks of life and nationalities. However, they all have one common denominator - their love of English language theatre.



[www.stockholmplayers.se/](http://www.stockholmplayers.se/)

directed by Kathleen Schroers

In Alan Arkin's *Virtual Reality* a pair of men, previously unknown to each other, meet in an abandoned warehouse to await the arrival of crates containing what they need for a project whose purpose is never stated. Vying for control, the two men perform a "virtual dry run" of unpacking the crate, the contents of which are equally unknown. What begins as purely hypothetical assumes an autonomous existence that transports the men to a remote frozen wilderness. They grow close; they grow apart; they become mortal enemies.

*"Imagine the testy, silly one-upmanship of Abbott and Costello crossed with the menacing ambiguity of Harold Pinter and you'll get the idea. . . a deeply funny, finely graded psychological portrait that also becomes a tribute to the conjuring powers of theater."* (New York Times)

**De Recha**    **Peter Ferrow**  
**Lefty**      **Scot Jacobs**

**Stage Manager**    **Gill Atkinson**  
**Lighting**          **Kathleen Schroers**  
**Sound**              **Julia Avar**  
**Sound Design**    **Peter Ferrow**  
**Crew**                **Margie Cross**  
**Makeup & Prompt**    **Katie Jordans**

This year the Bonn Players celebrate their 30th anniversary of producing English language theatre in Bonn. Aiming to stage two English language productions a year, we also hold regular rehearsed and unrehearsed play readings, musical evenings and other related events. The group has regularly participated in FEATS since 1987, winning several trophies along the way.





***Death of a Clown*****by Paul Beard****directed by Zuzana Cox**

As they wait for the death of their father - the ringmaster and head of the family circus – his two sons, the circus clown and his estranged brother, fight to gain control of the circus and its future. The balance of power moves backwards and forwards between the two in this writer's award-winning, highly dramatic black comedy.

**Clown** Steve Martin  
**Ringmaster** David Cox

**Crew** John Hyland  
 Helen Baldomero  
 Judy Martin  
 Susan Aeschbach

The Semi-Circle is Basel's English language amateur theatre group. Since 1985, we have been staging plays of various genres from musicals to comedies to tragedies to classics and from a wealth of different playwrights from Ayckbourn to Coward; Miller to Pinter; Shaw to Wilde, as well as contemporary pieces and original scripts by lesser known authors. Main productions take place in the spring and autumn of every year. Our next show will open later this week and will be the first Swiss-performance of *RENT* - the Tony-Award winning rock opera based on Giacomo Puccini's *La Bohème* - in the original English-language version. Why not come along and see it after FEATS?



[www.semi-circle.ch](http://www.semi-circle.ch)



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# Some rules of FEATS

FEATS 2011 is conducted in accordance with rules which have been established over the years by the FEATS Steering Committee. Some of the main points can be paraphrased as follows:

- The work offered must be: 1) a complete play; 2) an extract from a longer play, provided that this extract is intelligible to a member of the audience who has not seen the play from which it was taken; or, 3) some other form of theatrical performance.
- Performing rights, royalties, etc. must be arranged by each performing group.
- The entry must be at least 20 minutes in length and not longer than 50 minutes.
- GEDS provides the theatre and the basic equipment of a well-run professional theatre. These are specified in the detailed technical package provided in advance.
- Groups provide their own scenery, set it up, and remove it.
- Ten minutes is allowed for setting the opening scene and five minutes for striking the set at the conclusion of the performance. Penalty points are given for each minute above these limits. More than five extra minutes results in disqualification.
- In addition to the cast of the play, a maximum of five non-players (stage crew) is allowed backstage to set and strike the scenery. Support people who remain in the dressing rooms are not included in the stage crew, nor are lighting and sound people.
- Each group is allocated a two-hour rehearsal period on the day of performance.

## FEATS 2011 Awards

My predictions	Winners
.....	1st place: The Founders Cup.....
.....	2nd place: The ECC Centennial Cup .....
.....	3rd place: Taché Diamonds Award .....
.....	Best Actor: Blackie Award.....
.....	Best Actress: Blackie Award .....
.....	Best Stage Presentation: Grand Duchy Trophy .....
.....	Stage Management: Marcel Huhn - Bruno Boeye Trophy .....
.....	The DAW - Verulam Award for Best Original Script.....
.....	Don Luscomb Discretionary Award .....

## 2010 Bad Homburg, Germany

First place	New World Theatre Club
Second place	English Comedy Club
Third place	Geneva English Drama Society
Best presentation	Theater de WAANzin
Stage management	ESOC Theatre Group
Original script	British American Theatrical Society
Best actor	Timothy Lone (New World Theatre Club)
Best actress	Melanie Zander (ESOC Theatre Group)
Discretionary award	British American Theatrical Society Eric Tytgadt and Tom de Beckker in "Oh, My God!" by Daniel Sossi

## 2009 Brussels, Belgium

First place	New World Theatre Club
Second place	Stockholm Players
Third place	Het Homerostheater
Best presentation	American Theatre Company
Stage management	Hamburg Players
Original script	Not awarded
Best actor	Wander Bruijtel (Het Homerostheater)
Best actress	Antonia Kitzel (Frankfurt English Speaking Theatre)
Discretionary award	Anglophone Collaborative Theatre of Stuttgart Film sequence in "Shakespeare in Paris" by Stuart Marlow

## 2008 Stockholm, Sween

First place	Bonn Players
Second place	Frankfurt English Speaking Theatre
Third place	Hamburg Players
Best presentation	Entity Theatre
Stage management	Irish Theatre Group
Original script	Irish Theatre Group
Best actor	Caraigh MacGregor (Brussels Shakespeare Society)
Best actress	Greta Redmond (New English American Theater)
Discretionary award	Theatre in English/Theatre in Education for teamwork

## 2007 The Hague, Netherlands

First place	English Comedy Club
Second place	Irish Theatre Group
Third place	American Theatre Company
Best presentation	Village Players
Stage management	Bonn Players
Original script	Anglophone Collaborative Theatre of Stuttgart
Best actor	Caraigh McGregor (English Comedy Club)
Best actress	Margot Nisita (Bonn Players)
Discretionary award	Stockholm Players

## 2006 Ettelbruck, Luxembourg

First place	Brussels Shakespeare Society
Second place	Frankfurt English Speaking Theatre
Third place	American Theatre Company
Best presentation	Theater de WAANzin
Stage management	Anglophone Collaborative Theatre of Stuttgart
Original script	Brussels Shakespeare Society
Best actor	Caraigh McGregor (American Theatre Company)
Best actress	Antonia Kitzel (Frankfurt English Speaking Theatre)
Discretionary award	Theatre in English/Theatre in Education for lighting

## 2005 Hamburg, Germany

First place	English Comedy Club
Second place	New English American Theater
Third place	Theatre in English/Theatre in Education
Best presentation	Stockholm Players
Stage management	British American Theatrical Society
Original script	Geneva English Drama Society
Best actor	Colum Hatchell (English Comedy Club)
Best actress	Debbie Roche (CATS Rheindahlen)
Discretionary award	Theatre in English/Theatre in Education – for bravery

## 2004 Antwerp, Belgium

First place	New World Theatre Club
Second place	Entity Theatre
Third place	Irish Theatre Group
Best presentation	New World Theatre Club
Stage management	Frankfurt English Speaking Theatre
Original script	Theatre in English/Theatre in Education
Best actor	Michael Clarke (Semi-Circle)
Best actress	Jan Horsburgh (New World Theatre Club)
Discretionary award	Theatre in English/Theatre in Education

## 2003 Bad Homburg

First place	Theater de WAANzin
Second place	Geneva English Drama Society
Third place	American Theatre Company
Best presentation	CATS Rheindahlen
Stage management	Theater de WAANzin
Original script	Anglophone Collaborative Theatre of Stuttgart
Best actor	Martin Gatehouse (Geneva English Drama Society)
Best actress	Kate Kabala (Stockholm Players)
Discretionary award	Bonn Players



Winners of FEATS 2011 will be invited to participate in the British All Winners Drama Festival to be held 23-30 July on the island of Guernsey.

It is hosted by the Guernsey Amateur Dramatic & Operatic Club in association with the National Drama Festivals Association.

Fifteen winning plays will be competing for the title 'British All Winner' at the Beau Sejour Theatre and the Princess Royal Performing Arts Centre. The teams include three Youth Plays, three Full Length Plays and nine One Act Plays.



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by WILLIAM SHAKESPEARE

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# Behind the scenes

## FEATS Steering Committee

AATG, The Hague	Evonne Dunne
BATS, Antwerp	Pat Arn
ECC, Brussels	Andy Ing
FEST, Frankfurt	Wendy-Jane Jones
NWTC, Luxembourg	Deborah Fulton-Anderson
FEATS 2011, Geneva	Jane Easton, GEDS

## Officers

Newsletter editor	Sue Seth
Permanent secretary & webmaster	David Crowe

## FEATS Organizing Committee

Chairman	Jane Easton
Secretary	Valerie Antonietti
Treasurer	Ray Bach
Communications	Mark Clayton
Fringe	Annie Dawes
Chairman, Geneva	Tim Hancox
English Drama Society	
Member	Neil-Jon Morphy
Stage manager	John Newsome
Hospitality	Joy Waelchli
Sponsorship	Roger Williams

## FEATS Technical Team

Stage manager	John Newsome
Lighting	Steve Toynbee
	Martin Leu
Sound	Steve Pavis
Group liaison	Sue Seth
Backstage	John Belcher
	Howard Hornfeld
	George Krasker
	Bill Lloyd
	Michael Smith

## Bar Catering

	Gerald Antonietti
	Stevie Belcher
	Sally Easton
Front of House	Roger Williams
Party	Valerie Antonietti
	Joy Waelchli
Publicity and advertising	Janet Fremeaux
Posters, flyers, programme & web site	Mark Clayton
Tickets	Theatre in English

## The Fringe

Co-ordinator	Annie Dawes
Assistant co-ordinator	Carol Hennessy
Technical manager	Tim Hancox

Thanks to the many volunteers who are helping to make this Festival possible.



Thanks to the Forum Meyrin Staff: theatre manager Christian Michaud, stage manager Marc Borel, sound manager Gautier Janin, lighting manager Barthélemy Mac Cauley

from left to right:  
Mark Clayton, John Newsome, Annie Dawes, Joy Waelchli, Neil-Jon Morphy, Ray Bach, Jane Easton, Tim Hancox, Valerie Antonietti, and Roger Williams.





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