



## ECCO: September 2018



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**If you have any contributions for ECCO, please send them to**

[ecco@ecc.theatreinbrussels.com](mailto:ecco@ecc.theatreinbrussels.com)

The next Ecco will come out in November 2018

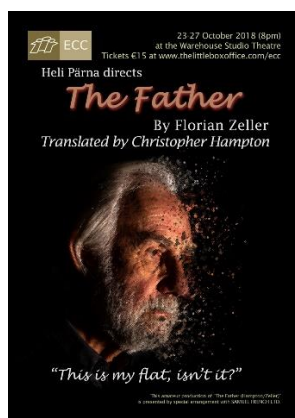
## Message from the Chair

I hope you all had a great summer, wherever you spent it. We are all looking forward to the next Season and we have some great shows to offer you, starting with 'The Father' by Florian Zeller, directed by first-time Director, Heli Pärna, which will be performed in the Studio from 23-27 October at 8pm. Also in October, we have the ECC Annual General Meeting where the new Committee will be elected, you can hear a review of the year and we will outline what is coming up over the next year. This is a great chance for you to let us know your thoughts and ideas and we hope to see many of you there.

**Kerry Lydon, ECC Chair**

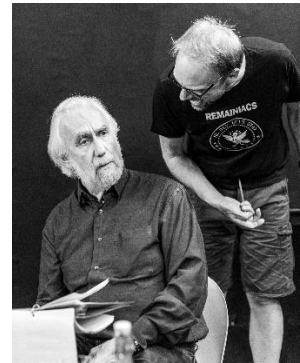
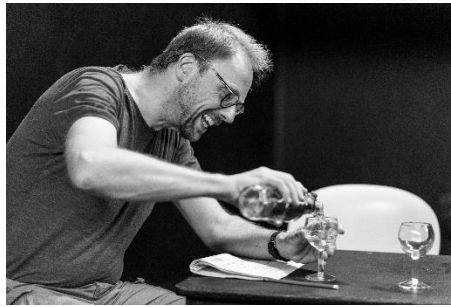
[chair@ecc.theatreinbrussels.com](mailto:chair@ecc.theatreinbrussels.com)

## In rehearsal: "The Father"



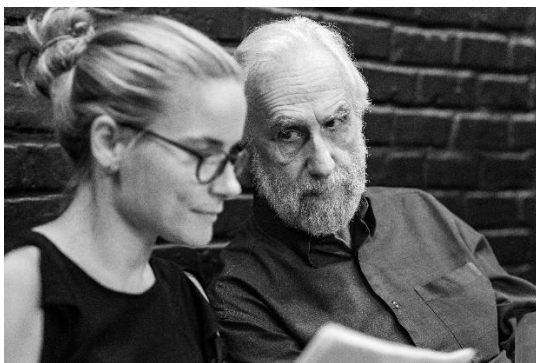
Our next ECC production is *The Father*, written by Florian Zeller, translated by Christopher Hampton, and directed by Heli Pärna, at the **Warehouse Studio Theatre** from **October 23 to 27, 2018**.

What is actually going on in this flat? And who are these people coming in and out of it? And is it even his flat or is he in someone else's home? And if so, how did he get here?



According to the author, *The Father* is a puzzle with a missing piece “and no one ever knows which piece it is”. The protagonist, André, who lives with his adult daughter Anne, is looking for people to tell him the truth in an ever changing world while trying to make sense of his environment despite the reigning chaos around him. This play is a glimpse into the world of someone with dementia – an illness that leads quite a silent existence, perhaps because many people think, and even more so, hope, that it will never affect them.

Heli writes "A month into the rehearsals for ECC's upcoming play, *"The Father"* and despite the hot summer months, it is coming together really nicely and the cast is working hard on their lines. It is a small cast of six people, both well-known names as well as two newcomers and I am already very excited to see the final result."



A €2 donation will be made to Alzheimer Europe Foundation from each ticket sold. You can visit their website to learn more about the work and research that they do [www.alzheimer-europe.org](http://www.alzheimer-europe.org)  
Tickets are €15 and are available from [www.thelittleboxoffice.com/ecc](http://www.thelittleboxoffice.com/ecc).

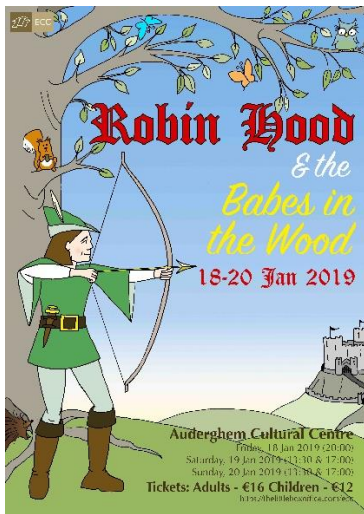
The play will last approximately 1h40 and there is no interval.

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## **Coming soon: The Panto!** **“Robin Hood and the Babes in the Wood”.**

This hilarious never-EVER-before-seen version of these two traditional tales promises to be one of the most spectacular family pantomimes performed on the Brussels stage to date. The evil Sheriff of

Nottingham (boo, hiss!!) hatches a wicked plan to marry Maid Marian for her money. But first he has to get rid of the Babes – Maid Marian’s Belgian cousins. It’s down to our most famous outlaw Robin Hood to save the day, with a little help from his Merry Men, his trusty steed and the lovely Maid Marian. Enjoy plenty of songs, dances, stunning scenery, special effects and superb costumes...topped off by all-round slapstick and silliness.



“Robin Hood and the Babes in the Wood” will be performed in Auderghem Cultural Centre from **18-20 January 2019**.

**Early Bird Booking!! - €14 for adults and €10 for children**

Book before **1 October** for the best seats at the lowest prices.

[Click here or on the poster to go to the Box Office.](#)

After 1 October tickets will be on sale at the normal price of €16 for adults and €12 for children.

## Save the date: **ECC AGM 15 October**

Our AGM is on Monday 15 October 2018, when we will be electing a new Committee. Some people are standing down so we are looking for fresh faces to join us! And even if you are not ready to volunteer, please come along to vote to make sure we have a Committee to keep running the ECC! We'll have the chairman's report of the last season and will be looking to the future. A bottle of wine or two may be opened... Further news of the AGM will follow in an ECCO Newsflash.

## The Butties – Results



This year's BUTTIES (awards voted on by those involved in shows) took place in July at the home and garden of Charles Bouchard in Ixelles. We had a great turn out on a beautiful sunny Saturday afternoon and everyone brought



lots of food and drink to ensure a great party. The awards were presented by our own ECC Chair Kerry Lydon (complete in England football shirt, preparing for the match later that day!) and the voting procedure had been managed and all the votes had been counted by Steve O'Byrne. This party is always a good opportunity to catch up with old friends and to make new ones, including a chance to earmark people for backstage roles in upcoming shows! Marianne Farrar-Hockley captured the event in photographs and a list of the winners is below. Congratulations to all the winners and a special thanks to Charles and Steve.



Best set



Best show



Best lighting

Best Show: *A Midsummer Night's Dream* (BSS)

Best Director: Stephen Challens *Amadeus* (ECC)

Best Producer: Joanna Jack *A Midsummer Night's Dream* (BSS)

Best Actor: Geoffrey Mamdani

Troilus - *Troilus and Cressida* (BSS); Theseus - *A Midsummer Night's Dream* (BSS); Antonio Salieri - *Amadeus* (ECC)

Best Actress: Noreen Doyle, Woman – *Woman and Scarecrow* (ITG)

Best Stage Management: Joanna Jack *A Midsummer Night's Dream* (BSS)

Best Set Design and Construction: Richard Hampton and Team *Steel Magnolias* (ATC)

Best Lighting: Andrew Williams *A Midsummer Night's Dream* (BSS)

Best Sound: Sarah Janss *Troilus and Cressida* (BSS)

Best Costumes: Mary Mary Wiklander Williams, Maralee Hull, Sheila Hewitt, Nicole Vangijssel  
*A Midsummer Night's Dream* (BSS)

Best Hair and Make-up: Davina Craps, Bryony Ulyett, Kathy Lemerle, Mary Wiklander-Mary Wiklander Williams, Tracie Ryan, Agnes Andrews; *Steel Magnolias* (ATC)

Best Props: Erica Faller, Živa Černec; *Steel Magnolias* (ATC)

Best Publicity and Design: Graham Andrews, Ariadne Kypriadi, Neale McDonald; *A Midsummer Night's Dream* (BSS)

Best Newcomer: Djavan van de Fliert

Golden Butt for Outstanding Achievement: Robyn Colwell / Steve O'Byrne

Alan Kenway Memorial Award for Lifetime Achievement: Tim Myers



Best producer



Best stage management



Best director

**Congratulations** to all of the winners and many thanks to everyone (including the 1027 people actually credited in programmes) who helped make the 2017-2018 Theatre in English season - both in Brussels and beyond - such a roaring success.

## ECC Theatre Summer Camp

After having been a point for discussion on more than a few ECC Committee Meeting agendas over the last few years, **Steve O'Byrne** (committee member, sound and lighting technician, set designer & builder), took the lead in organising a week-long Theatre Summer Camp for children aged between 6 and 16 years old, on behalf of the club.

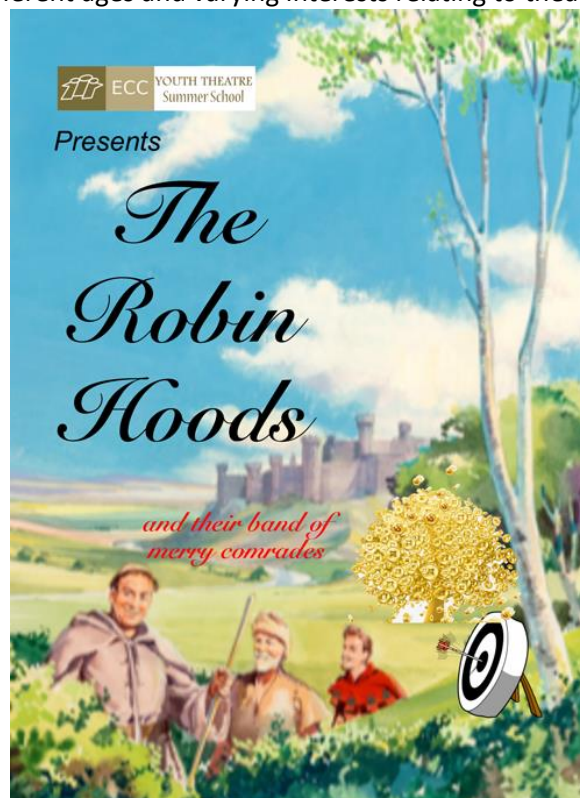
Being more of a behind-the-scenes person, Steve got in touch with **Stephen Challens**, (BIG BRU drama and LAMDA teacher, playwright, director, actor and former chair of the club) to help develop a week-long programme that would appeal to children of different ages and varying interests relating to theatre.

Early interest by 10 children was enough to get the project off the ground. However, as the word got around and numbers started to climb towards 30, Steve reached out to other people he knew to expand the teaching crew, eventually enlisting the help of **Andrew Glover** (opera singer, voice and drama coach), **Patrick Maher** (screenwriter, playwright, director, drama teacher, props and set designer), **James Hogan** (sound designer, actor, drama teacher, camp leader), **Jennifer Cleal** (make-up artist, actor, workshop leader), **Lyn Wainwright** (actor, director, lighting technician, teacher and workshop leader), **Rosarinho Baylina** (choreographer, actor, workshop leader), and **Ewan Clarke** (theatre technician student, assisting with sound & lights).

Ultimately, the team managed to amuse and instruct 34 children at the Warehouse Studio Theatre complex, between 9 and 13 July, as they prepared a show for their parents on the Friday afternoon (*The Robin Hoods*). The children worked

In small groups to learn about the different aspects of theatre craft, including designing and operating the lighting, recording sounds made by various common-or-garden materials to create sound effects - and then playing them back during the show, singing and playing musical instruments, making props and accessories, choosing costumes, making a poster and a programme, and learning how to do professional theatre make-up.

Steve and the entire teaching crew thanks the ECC committee for its generous financial support and encouragement in bringing this project to fruition. Based on the positive feedback of parents and children alike, it is definitely something that the club should look into doing again next year. The success of this pilot project has also piqued the interest of grown-up members who would like to see a few more workshops organised by the club, in future.



## Summer School for Adults – LEATSS

For adults who are too old to take part in the fabulous ECC Theatre Summer Camp (see article by Steve O'Byrne) there is an alternative – the Luxembourg European Annual Theatre Summer School, or [LEATSS](#). I went for the first time this summer, following the warm recommendation of previous 'students' from Brussels.

It is an eight-day residential course, based at the Centre d'Accueil Clairefontaine on the Luxembourg–Belgium border, aimed at amateur enthusiasts who want to learn more about acting, singing, directing or writing. The tutors are all professional theatre practitioners who also teach at university-accredited drama schools.



When I arrived on the Saturday I was warmly welcomed, but found it slightly overwhelming to begin with. It was a bit like first day at boarding school. Many of the 'students' were returning for the umpteenth time – which speaks well for the course – and were greeting each other like long lost family members. For many it seemed to be the highlight of their year.

There is an introduction session where everything is clearly explained, so you don't feel lost for long. After that I decided the best thing to do was just to muck in, and on the first afternoon I found people out in the garden sorting a bunch of poles. It turned out it was a huge gazebo, which we built between us. Ahh, an outdoor stage, I thought. How lovely. How wrong. It was actually the bar, which explains the great enthusiasm of some of the regulars in getting it built. The bar turned out to be a very important feature of the day – well, night actually – at LEATSS. It was mostly there for drinking and chatting of course, but it also became a performance space on the second night when everyone is encouraged to recite a piece of poetry, and the last two nights when there seems to be a tradition of students stepping up sing, recite, do stand-up etc.



Anyway, back to the course. There are eight on offer divided into two themes – Dreams and Diaries this year – and students choose one from each. I opted for an acting course run by Freddie Machin and a directing course by Simone Coxall. Both tutors were truly excellent – very relaxed, friendly and well



prepared. I really learnt a heck of a lot in a very short time. The acting course showed us many ways to build up a scene or a character. The directing course frankly showed me how much I have to learn, and was a bit of a long shot, but would be brilliant for those who already have some experience in directing. I did pick up many useful tips from it – including for acting.

During the week there are also opportunities to see what fellow students have been getting up to on the other courses, the 10 minute “share” sessions. What I liked even better was that you have the chance to sample two of the other courses, for 90 minutes each, in the “swap” sessions. I chose singing and writing, and actually felt like I had achieved something in both by the end of the lesson.

It is the spirit of the place that I mostly want to convey, however. It is very much a team spirit, a collaborative effort, and everyone is there to learn. There is no end-of-course show, no star, everyone is equal. The day begins at 9 am – after breakfast - with a warm up, led in turn by each of the tutors, usually with a lot of humour. It is compulsory – you are part of the team. This is followed by the classes, which continue until 9.15 pm, (after a break for dinner) so it is a long day, although there are breaks of course. The bar opens at 9.30 pm, so it’s a long night too. The bar is run by the students, with a team of four volunteering each day. It’s a good way to get to know people, and again it is all part of mucking in together.

Just as you are getting a little tired from the long, intensive days, there is a mid-week picnic in the forest, a well-timed and very enjoyable break. We were blessed with good weather, but it could be very different if there was a downpour. That said, the scenery would still be great, and the ample quantities of bubbly wine provided would taste just a good. There is also the option of a night out in Luxembourg city – which I did, and enjoyed, particularly thanks to the fact that I went with people who knew it well.

On a practical level, Clairefontaine is actually a religious (Catholic) school, which is evident from the crosses and pictures in every classroom. The LEATSS people hire out the premises for the week. The centre is in a beautiful setting, and we all went outside at every opportunity to enjoy the grounds, the fountains, the stream and the grotto. The accommodation is simple but clean and perfectly adequate. There are one, two and three-bed rooms plus a few dormitories, and ample showers just along the corridor in shared bathrooms. As I said, it’s a bit like boarding school. I was too late to book a single room so I shared, but that worked out well and it was nice to have company.

By the end of the week I was exhausted and ready to go home. I had also learnt a lot – it felt like much more than a week – had a fantastic time, and met some very nice people. I am pretty sure I’d go back again, possibly not next year, but soon.

I would definitely recommend it. At 800 euros it is really good value, given that this includes tuition, accommodation and food. And you must be prepared for a bit of mucking in and possibly a few hugs. For more information see: <https://www.leadss.lu/main.php>

## Next Play Reading – 5 September 2018

### Ink

by James Graham\*

Chez Janet & Tim

Rue des Atrebatés 27, 1040 Brussels

7.45pm for an 8pm start

It is 1969 and in Fleet Street 'The Sun' rises. *Ink* deals with the birth of the UK's "most influential" (not the ECC's words...) newspaper. A young and rebellious Rupert Murdoch asked the impossible and launched, against all the odds, a red-top newspaper to "give the people what they want". This, it would seem, is scandal, topless models on page 3 and being told how to vote.

Based on modern history and real people who are still alive today, this is a very recent play, first performed in London in 2017, which next year will receive it's Broadway debut.

## Characters

**Larry Lamb** *new editor of The Sun*

**Rupert Muroch** *owner of The Sun*

**Hugh Cudlipp** *editor of The Mirror*

**Stephanie Rahn** a London model

**And many, many others.**

\***James Graham** (1982-present) is a contemporary playwright whose plays often focus on modern Britain. His 2017 play 'Labour of Love' starring Martin Freeman and Tamsin Greig played to critical acclaim at the Noel Coward theatre in London.

If you wish to participate please add your name to the [DOODLE](#)  
or email [playreadings@ecc.theatreinbrussels.com](mailto:playreadings@ecc.theatreinbrussels.com)

## The ECC's 2018/2019 Programme

23-27 October 2018 "**The Father**" by Florian Zeller, The Warehouse Studio Theatre. [BOX OFFICE OPEN](#)

18-20 January 2019 "**Robin Hood & the Babes in the Wood**", Auderghem Cultural Centre. [BOX OFFICE OPEN](#)

30 April – 5 May 2019 "**The 39 Steps**" adapted by Patrick Barlow from the novel by John Buchan. The Warehouse Studio Theatre.

## ECC Privacy Policy

Further to the introduction of the General Data Protection Regulation the ECC has adopted a **Privacy Policy** to give you a clear understanding of what information we collect about you, how we collect it (from you directly and from third parties), how we use it, and how we keep it secure.

[Full details of the ECC Privacy Policy are on our web site:](#)  
[http://ecc.theatreinbrussels.com/?page\\_id=1954](http://ecc.theatreinbrussels.com/?page_id=1954)



You can contact us at any time to access the information we hold about you on [privacy@ecc.theatreinbrussels.com](mailto:privacy@ecc.theatreinbrussels.com)



## Forthcoming productions

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<a href="#"><u>ITG</u></a>	<b><i>Airheads</i> by Lisa O'Laoire/Faster and Slower by Vincent Eaton</b> <b>9-13 October, The Warehouse</b>
<a href="#"><u>ECC</u></a>	<b><i>The Father</i> by Forian Zeller</b> <b>23-27 October, The Warehouse</b>
<a href="#"><u>ATC</u></a>	<b><i>God of Carnage</i> by Yasmina Reza</b> <b>5-18 November, The Warehouse</b>
<a href="#"><u>BLOC</u></a>	<b><i>Oklahoma</i> by Rodgers and Hammerstein</b> <b>22-25 November, Auderghem Cultural Centre</b>
<a href="#"><u>BSS</u></a>	<b><i>Hamlet</i> by William Shakespeare</b> <b>28 November – 1 December, Centre Culturel Jacques Franck</b>

Click on the name of the theatre group above to go directly to their website.  
For more information and auditions see also [www.theatreinbrussels.com](http://www.theatreinbrussels.com)