

Newsletter

In Players In Players

April 2005

Dates for your diary:

Tuesday 12th

Wednesday 20th

Workshop (Polly)

Play-reading

Would You Like To Join The In Players Publicity Team?

We are looking for help with the publicity and promotion of
The Merry Wives of Windsor.

Do you have any ideas? Would you like to help? Here's how!

1. Join our regular meetings in which we develop and delegate ideas
2. Join our 'hotel run' during the weekend of May 14th / 15th in which we distribute flyers and posters around the city's hotels and café's.

If you would like to contribute in either of these ways, or indeed in any way, please get in touch with a member of the committee whose names and contact details are at the end of this newsletter.

As you will no doubt know, there has been a cut in investment in the arts which has the knock on effect for us of only being able to play for short periods at any one theatre. It is therefore imperative that we sell out our shows otherwise we will begin to lose money very quickly!



He Died Last Month - Dave Allen

At the height of his career, Dave Allen, who has died aged 68, was Britain's most controversial comedian, regularly provoking outrage and indignation in a society that got upset more often - and more easily - than it does today. In the late 1960s and early 1970s, he introduced a laid-back, satirical, personal, storytelling style, first in Australia, and later on British television shows. Behind the calm facade, as he paused to sip his whiskey, or flick cigarette ash off his immaculate suit, he was quietly, humorously furious about political hypocrisy, the church domination of Ireland, and, in fact, all forms of authoritarianism. His stance, at its best wholly uncompromising, made him a godfather of comedy, and won him the admiration of a later generation of stand-ups.

April Play Reading

The best British playwright you'll never see

Why is Sarah Kane's work so popular in Europe - and so neglected in the UK?
Michael Billington reports

Wednesday March 23, 2005
[The Guardian](#)

In Britain, Sarah Kane has become a strangely marginal figure. The playwright, who committed suicide in 1999, shocked us rigid with *Blasted* and bequeathed us a posthumous poem in *4.48 Psychosis*, but has not entered the theatrical mainstream. Performances of her work outside the university circuit are startlingly rare. In the rest of Europe, however, Kane is widely regarded as the most significant dramatist to have emerged from any source in the past decade. Why this staggering disparity of perception?



Rhapsodic tenderness...
Sarah Kane's plays have gained remarkable popularity in Europe. Photo: Jane Bown

In Germany, Berlin's leading theatre, the Schaubühne, has just launched an explosive new production of *Blasted* (*Zerbombt*). Astonishingly, this means that Kane's five surviving plays are now all in the Schaubühne repertoire.

A clue to the different perceptions of Kane's work lies in the list of British dramatists currently featuring alongside her in the Schaubühne repertory: Caryl Churchill, Martin Crimp, Mark Ravenhill. If one adds David Harrower - another favourite of the Schaubühne's director, Thomas Ostermeier - to that list, it becomes clear that European theatres are drawn to the non-naturalistic, poetic strand in British drama. But the specific European worship of Kane is the result of a belief that she possessed, more than any of her contemporaries, a prophetic awareness of our modern, terror-haunted world.

Ostermeier's production of *Crave* (*Gier*) also reminds us how much Kane had progressed as a writer. When I first saw it, I took the play to be a poetically allusive meditation on the obsessive nature of love. But Ostermeier, who has the four actors speaking urgently into microphones, reminds us that behind the interwoven monologues lies a perfectly coherent story about abuse and betrayal. Like Beckett's *Play*, it is a distillation of a concrete human experience.

If we still find it hard to grasp her in Britain, it is because of her ruthlessly uncompromising vision and total rejection of our naturalistic inheritance. The whirligig of time, however, brings in its revenges - and I suspect, judging by her campus popularity, that the next generation of theatre-makers will intuitively understand her black humour and romantic agony.

April Playreading - *Crave* by Sarah Kane
Café Carels II
7.30pm, Wednesday April 20th
Saenredamstraat 32, Amsterdam Oud Zuid.

(Situated between Hobbemakade and Ferdinand Bolstraat. Trams 16, 24 and 26 pass nearby. Look carefully on the map, as there is another café with the same name in Amsterdam.)

In Players Workshops



Thanks to Marnie and Polly for hosting two wonderful workshops. Polly presented an evening of duologues which included a mixture of original writing as well some of the more esteemed British writers of recent years. Thanks to everyone who came along and making it such a jolly affair.

Marnie has a professional background in yoga and so it was nice of her to provide this one for free for In Player members and she will be doing the same again on May 10th. However, for those of you who would like to get involved before then, Marnie will be staging a Yoga Course on Mondays beginning in April - full details further on but first of all here are the remaining In Player workshops:

In Players Workshops April - May 2005

(Both workshops are staged at The Speilerij at 7.30pm. Please arrive promptly.)

April 12th

Duologues Part 2

Polly Perkins

In Part 1, Polly worked with 'already written' duologues - this 2nd workshop offers you the chance to improvise, write and perform your own!

May 10th

Yoga and Performance

Marnie Neve MA, RYT

In Yoga and Performance you will learn ancient yoga principles to facilitate spontaneity, ease of movement and optimum creativity in your craft as a performer. The second of Marnie's workshops aimed at integrating breathwork for voice control and awareness, developing warm up / relaxation techniques, and developing concentration and creativity. Marnie holds a degree in Drama and is a member of The International Society of Yoga Therapists.

BOTH WORKSHOPS FREE FOR IN PLAYERS MEMBERS; 5 EUROS FOR NON-MEMBERS.

Performance Unlimited - Marnie's Yoga Course for Performers

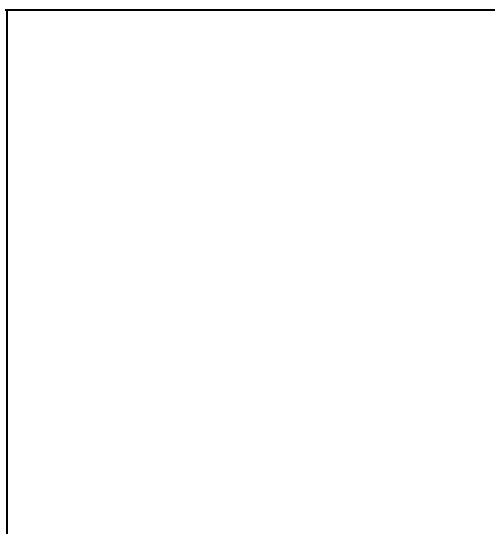
Following her yoga workshop with the In Players, Marnie has now organised a yoga course, specifically tailored to aid creativity, discipline and performance. During the course you will learn ancient yoga principles that will facilitate spontaneity, ease of movement and optimum creativity.

Explore....

- the neutral state of the body / mind instrument
- trust, surrender and intuitive response

Learn to.....

- identify and transform self perceived blocks
- develop warm up / relaxation routines

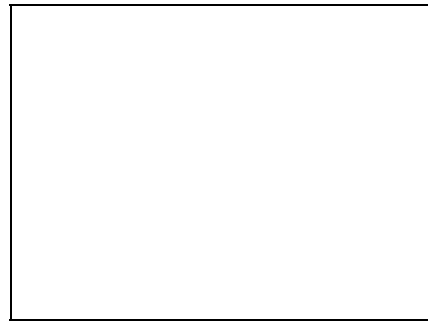


Mondays: 8-9.30pm, starting Monday 4th April
Aurora Gezondheidscentrum, Herengracht 607, Amsterdam
Prices: 10 euros per lesson or 80 euros for ten lessons
Contact: (020) 617 5563

In Players Membership

In January accept giros were sent out all our members. However, it is with some dismay that we note that many of you have not yet returned your giro and paid your fees. As non-payment this year has reached unprecedented levels, we have decided to take the following measures:

1. 'Non-paying' members will be barred from entering certain public areas around the city. Discussions with the police have taken place and they have offered their full support.
2. We strongly recommend that you carry proof of your membership with you at all times. Failure to produce such evidence will be considered a serious matter and will be duly dealt with by the police and local authorities, irrespective of your In Player 'staus'.
3. Certain camps have been set up in the Castricum area. Members unwilling to co-operate with these measures or those wishing to cause trouble, will be escorted to these camps and kept there until further notice.



The Open Stanza - the chance to see English poetry in the Leidseplein!

Interesting news from Wordsinhere. They have found a new venue for their Open Stanza poetry performance evenings. It's at The Sugar Factory in the Leidseplein, beginning on April 17th. Previously their evenings were held at Volta in the Westerpark. As a way of saying thanks to Volta they are holding a farewell evening there on April 21st. For those of you who don't know, The Open Stanza generally consists of 4 invited poets and a musician and is NOT an open mike! Also, they have announced details of three poetry workshops (details below)

Performance Dates: 1st Performance at The Sugar Factory. Lijbansgracht 238: 17th April, 20:00hs; Final Performance at Volta, Houtmankade 336: 21st April, 20:00hs

Submissions to openstanza@wordsinhere.com or contact Jeremy Keighley (020-770 4984)

From the people who bring you The Open Stanza and Versal, wordsinhere's PS is a unique (and cheap!) chance to explore poetry from the first line to the stage performance. Join other writers and poetry lovers for a day (or two, or three) of exercises, discussions, and writing. The Series is open to anyone interested in writing, poetry, honing your metaphors, and performing on stage. Don't miss out!

WORKSHOP ONE: Sunday, April 10

Assembling a Poem - The Beginning, Middle, and Middle of Poetry

This workshop will examine the building blocks of poetry; the words, lines, stanzas, poetic forms, titles and revisions which make poetry happen.

WORKSHOP TWO: Saturday, May 27

Finding a Voice - a part of the Amsterdam Literary Festival

What does voice mean in poetry? How do we recognise it? How do we find our own poetic voice? Do we have one at all? Does it matter? How can we make it stronger? We shall be trying to find our own individual poetic voices through a number of methods.

WORKSHOP THREE: Sunday, June 18

Understanding Performance - The Theatrical in Poetry and the Poetic in Theatre

We'll examine the performance of poetry in theatrical terms. What can poets learn from the theatre, how can we put ourselves across? What is the poetic voice or persona for each individual poem? We'll start with discussions and then move into practicing performance techniques.

All classes are led by practicing poets and wordsinhere Curators. Language: English. Hone your skills and learn new ones! Class sizes are small so sign up today!

For details and registration, visit: <http://www.wordsinhere.com/poetryseries.html>

wordsinhere: for the international(ly minded) writer

Open Mike Night

The ABC Treehouse on Voetboogstraat has a regular open mike night for singers, poets, musicians etc - if you would like to perform or attend please contact curatorsclub@abc.nl or 020 - 5352573.

Apparently anyone can perform but you do need to arrange with them beforehand. They are scheduled for the last Friday of every month, the next date being **Friday 29th April**. The price is 4.50 euros incl one drink. More info <http://www.treehouse.abc.nl/> Everybody welcome regardless of previous experience.



What I Hate About The Dutch



The feature *What I Hate About The Dutch* and this month's article *Dutch Voices* are postponed until further notice.

English Casting seeks Native English Speaking Actors/ Performers

Tel: (020) 4270301 / (023) 5577989

Send CV and Photo to info@englishcasting.com



CONCENTRATE ON THE FOUR DOTS IN THE MIDDLE
OF THE PICTURE FOR ABOUT 30 SECONDS.

THEN, CLOSE YOUR EYES, AND TILT YOUR HEAD BACK.

KEEP THEM CLOSED... YOU WILL SEE A CIRCLE OF LIGHT...

CONTINUE LOOKING AT THE CIRCLE...

WHAT DO YOU SEE?

Playing in April.....

AATG (Anglo American Theatre Company) presents Educating Rita



Julie Walters isn't in the AATG production but she hasn't said she doesn't like it

If you fancy seeing some English theatre why not take a trip to The Hague where the AATG are presenting *Educating Rita* by Willy Russell.

Details Thursday 7 April 2005 at 20:15; Friday 8 April 2005 at 20:15; Saturday 9 April 2005 at 14:30 and at 20:15

Tickets € 13 / 10

Bookings [Cultureel Centrum Warenar](#), Kerkstraat 75, Wassenaar

Bookings by email aatg@aa-service.nl or phone 070 330 6205

Further Information: <http://www.aatg.nl/comingup.html>

Zwart Bloed - A Musical Thriller directed by Daniel Cohen



Daniel's play is continuing into April.

For those of you who missed the last newsletter, *Zwart Bloed* is an original piece which plays homage to 1930 psycho-thrillers such as *Whatever Happened to Baby Jane* (above).

ZWART BLOED is te zien van 2 maart tot en met 21 april, iedere woensdag en donderdag om 20.30 in Het Perron, Egelantiersstraat 130 in Amsterdam.

Kaarten à € 12,50 zijn te reserveren via telefoonnummer 020 330 70 35 of via info@hetperron.nl

Would you like to write something for the next newsletter?

We are looking for people who would like to contribute to the newsletter - this could be either on a regular or occasional basis and could be anything you like such as:

- Film / theatre reviews - *seen anything good lately?*
 - Articles - *got something on your mind?*
 - Stories - *got any good stories?*
 - Observations - *have you noticed anything?*
 - Jokes - *can you tell us a joke?*
 - Obituaries - *do you know anyone who's died?*
 - Cartoons - *let's have some lovely illustrations*

If you would to contribute something please send your piece to Mike Williams at mwilliams@xs4all.nl

Or: Westerdoksdijk 41a,
1013 AD Amsterdam

I would be particularly interested in hearing about anything that has taken you longer than you thought it would.

Corrections and Clarifications

In March's Newsletter we incorrectly stated that it was for Carnival Productions that Daniel Cohen had directed *Who's Afraid of Virginia Woolf*. It was in fact Festival Productions.

In Players Committee

Lud Peters - 06-42515917 *Chairperson, Treasurer*

Ken Kitchen - 030-2947654 *Secretary*

Nathalie Koch natalie.koch@planet.nl 0299 65 69 25 *Membership, Database*

Mike Williams, mwilliams@xs4all.nl 020 - 6230665 *Co-treasurer, Playreadings, Newsletter*

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