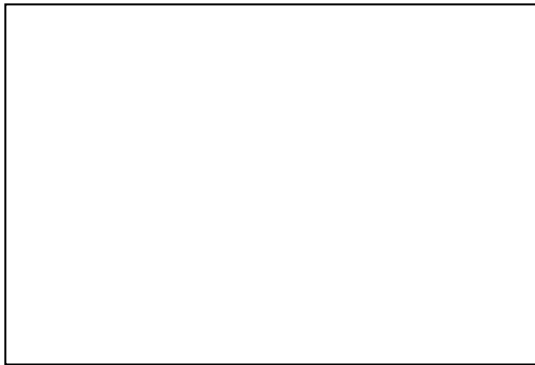


NEWSLETTER

June - September 2006

Editors: Lisa Cockette and Dave Meur



Cynthia and Katarina Trodden showed us different sides of the elusive Inspector, while Nina Riikonen read a more sober Eric in the finale.

After the reading we discussed the play, and while everyone was impressed with the quality of the script, it was interesting to see that everyone had a different favourite character.

Thanks to everyone for their input, including Dick Smits (who disappeared moments before Holland kicked off in the Soccer World Cup!) and Kate Kabala who also attended.

Autumn Production - An Inspector Calls

Over the last few months, great strides have been made towards our Autumn production, An Inspector Calls which will be performed at The Playhouse Teater, Nov 18, 19, 24, 25, 26.

Play reading

We began exploring the show with a play reading back in July, on a sweltering hot Sunday afternoon. Despite the heat, the talented group showed plenty of enthusiasm.

Tom Howlands's exasperated Mr Birling contrasted well with the level headed approach of Mats Nilsson to upper class fiancé, Gerald. Young Eric was read by Garry Wevill, whose deadpan delivery made everyone see the humour in the script. Camilla Janzon and then Cynthia Morrisette both chilled us with icy Mrs Birling. Louise Ulveland charmed us with a sweet Shiela in the opening act before Robin Bernstein showed her hysterical reaction to the Inspector's news.

Cast and Crew

There was an overwhelming turn-out for the 'Inspector' auditions and to quote the show's director "I could have cast this show twice, with two very strong casts." Thanks to all that participated and congrats to the cast.

Mr Birling	David Hynes
Mrs Birling	Camilla Janzon
Sheila	Esther Edlundh-Rose
Eric	Chris Latham
Gerald Croft	Neil Martin-Banks
Inspector	Kristian Nilsson
Edna	Claire Anne Eriksen

Crew

Director	Dave Meur
Producer	Garry Wevill
Asst. Director	Nina Riikonen
Designer	Kirsten Carey
Stage manager	Dick Smits
Lighting	Louise Ulveland
Backstage	Linn Leary
Marketing	Lisa Cockette/Tom Howland

Director's workshop

(written by Dave Meur)

Early in the morning on Saturday 20th May, a group of six budding directors made their way to Dieselverkstaden to meet with Directing Guru, Nigel Harvey.

Nigel broke up the day into 2 sections. The focus before lunch was on the visualisation of a script - how to break the play up into blocks, how to storyboard the play and how to structure rehearsals. We learnt about using 5 sections to tell the story: Introduction, Development, Climax, Reaction and Resolution.

We then used this format to tell the classic story of Little Red Riding Hood, although, there was some discussion afterwards as to the ending of the story with one group showing the grisly demise of both Grandma and Red!

Each participant was then given a script to consider over lunch and come up with ideas about how they would direct the first scene. This session allowed each of us to direct a scene with our fellow directors as the actors, and with Nigel guiding the process.

The scripts were varied -we saw John Jenkins directing the tense first scene of "Dead Funny," Cynthia Morissette punctuating the 20 or so no's at the start of "Here," Kate Kabala looking at the twisted dynamic of Dario Fo's "The Open Couple," Katarina Trodden getting to grips with the strange and aggressive "The Wall," and I was delighted to have the chance to look at the opening scene from "An Inspector Calls"

All in all it was an excellent day, which was very informative and certainly left this first time director filled with optimism.

Calendar of Stockholm Players Events

An Inspector Calls

November 18, 19, 24, 25, 26
Playhouse Teater, Sibyllegaten 29, östermalm
Enquiries to Garry Wevill
Or phone 08 758 0578 for tickets

Congrats Dr Esther Edlundh-Rose

After years of sweat, tears and unattractive lab coats, we were proud to hear that one of our most active members, Esther Edlundh-Rose gained her doctorate during the Summer. We will be looking forward to seeing how this molecular biologist moulds into 'Sheila' in An Inspector Calls. Congratulations Dr!



Dr Esther relaxing at the Stockholm Players summer barbeque

Stockholm Players 2nd Annual Barbeque

A sunny Sunday in the middle of June saw the return of the Stockholm Players Summer Barbeque. Dierdre Ross kindly volunteered her lovely house - a fantastic venue.

The weather was perfect and this encouraged a great turn out. Each family was asked to bring either bread or salad, and perhaps thinking of our figures for the summer, we all opted for salad!! With Nachos aplenty and a jumbo sized pack of Chorizo sausages up for grabs no-one went hungry.

Inevitably, despite it being a beautiful sunny day, the karaoke machine was unveiled. Hits from Grease seemed a popular choice, with David Locke's Greased Lightning going down a treat.

Huge thanks go to Dierdre and Paul for a 'fun in the sun' afternoon.

London - The Musical plays to full houses

Many of us had the pleasure of watching London - The Musical at Dieselverkstaden in May. With fantastic staging and wonderful musical arrangements, our own SP members David Hynes, Nigel Harvey and Dick Smits should be very proud of their production. Rumour has it that Juan Libbosart also played his part with the filming.

We look forward to your next collaboration!

More Congratulations - to Garry and Jenny

Look at this beautiful couple! Yes, in August Garry Wevill and Jenny married in Stockholm before heading off for a romantic honeymoon in Tuscany, Italy.

Garry gives much of his free time to the Stockholm Players – he’s a member of the committee, our web site manager and the producer of our next production. All of us on the committee were delighted to hear his wonderful news. All the best to you both!



Fancy directing our Spring production?

In May next year, the Stockholm Players would like to stage two one-act plays, in a double-bill evening. The intention is that one of these plays will then go on tour to FEATS in Hamburg.

A one-act play is a gentler way to cut your teeth in directing than a full length play, so if you have long wanted to give directing a go, this is your ideal opportunity.

Interested? Please contact any of our committee members (listed on the back page) for more information.

FEATS 2006

And talking of FEATS, though we didn’t enter the competition this year, a small group of SP members attended the festival in Luxemburg in June. Go to www.feats.eu to find out about the winners.

Singing on a Saturday morning

(written by Tom Howland)

It was a great gathering for our second singing workshop on Saturday May 6th at the teatersalen at ABF-Hus. You’ve heard it said often about an event that “a great time was had by all”, but this was truly the case. 9am is a bit rough for anyone on a Saturday morning, but we had a good turn out.

We started out with group warm-ups as well as stretching and lying on the floor so that we would relax. We then sang a few short choral numbers with simple harmonies. After that people sang individually. Fourteen people showed up and everyone who wanted to was given the opportunity to sing privately.

Relaxation was key. As Anette Stridh explained repeatedly, one cannot sing when tense. This produced four hours of some very interesting images. David Locke sang while standing on one foot, Jorge Borrás sang to his little daughter, Astrid, Robin Bernstein was told to imagine the feeling of vomiting in order to get more projection, and a few people sang while lying on the mat. On average, each person was given 15 minutes of individual coaching while everyone else listened and learned.

The workshop proved once again that we have plenty of musical talent within the Stockholm Players. And musically, there’re quite a variety of sounds. Just to name a few, there’s Dave Meur’s rock style voice in “House of the Rising Sun”, Ulrika Glaser-Mercer’s sultry sounds during “Summertime”, John Willis’s soft baritone rendition of “Beauty and the Beast”, and Jeanette Clayton’s comic routine of “Sing A Song of Sixpence (with apologies to Händel)”. I thought I was going to be bold by singing in Swedish, but Katherine Stuart and Esther Edlund-Rose both dared to do so before I had the chance to.

We were very fortunate to have the expertise of Anette Stridh, formerly of the, Drottningholmsfestivalen, Kungliga Opera and the Folk Opera. We were also honoured to have Sue Tennander, formerly the music teacher at the English School in Stockholm, as our accompanist. She proved very flexible when transposing music to make it easier for the singers.

Everyone was a little exhausted from the workout, but we all felt we’d learned something and we were amazed at how Anette was able to find different ways for each of us to improve our singing. Thank you Anette and Sue, and thanks to Katarina Trodden for arranging the workshop.

**A somewhat belated, but much appreciated review of:
Dick Turpin and the lost heroes**

By Christopher Webster

I went to the Players' panto determined to enjoy it by any means, fair or foul, and came away with the pleasing and faintly surprising feeling that it hadn't been hard to do so, and that the enjoyment had been for largely the right reasons.

The bold decision to use a home-rolled script rather than a bought-in one paid off handsomely. David Locke and Garry Wevill brought us all the traditional ingredients mixed in sometimes new and imaginative ways and the great innovation of a length which almost left us wanting more.

The sense of liberation seems to have been infectious, and the production had an air of having escaped from the strait-jacket of a textbook "How to do Comedy" approach into areas that had actually tickled somebody's funny-bone.

All the principals turned in creditable performances. Lisa Cockette brought energy and conviction (but, disappointingly, no fishnet tights) to the role of Dick Turpin, and was matched with much charm from Kate Kabala as the heroine Joan of Arc. Little John was played stalwartly by Joshua Arsenio, and Dave Meur attacked the dame role of Mrs Turpinée, Dick's high-falutin' mother, with gusto. There was room to regret that this role seemed to be rather reduced from its traditional proportions.

But it was the semi-principals that threatened to steal the show. Tom Howland, bedecked with a magnificent Elvis wig and tap-dancing shoes, brought the house down as the Abominable Showman. Olle Lindholm carried off the part of Hannibal the vegetarian non-cannibal with nicely sustained camp menace, and Cynthia Morissette was similarly consistent as the brawns-not-brains baddie Arniestein. In doing so, the pair of them slightly eclipsed Helen Burgess, who came across as a rather nice Wicked Witch of the West.

Special mention must also be made of Joanna Willis, the Hare, who stole the hearts of many while sharing the front-of-curtain narration and parallel story-line with John Willis as the Tortoise, and who broke into the main story at the end with a world-saving intervention worthy of James Bond.

All of these characters were helpfully supported by Louise Ulvelund ("Town Man" and "Rose Lee"), Nina Riikonen ("Conductor" and "Saint") and Isabella Willis ("Phileas Frog").

Dick Turpin's mount, Black Bess, was a missed opportunity. The script called for a pantomime cow, which could have been gloriously silly, but the production settled weakly for a cardboard cut-out.

The musical aspect was strong: Peter Lindroth was clearly enjoying himself behind the piano, and the song and dance scenes all worked well.

The audience, too, knew their place in the scheme of things. In addition to shouts of "oh no you won't," "behind you," and "broomstick!" in all the right places and many wilfully wrong ones, the level of invention extended to greeting the written instruction "clap!" with the friendly advice to "see your doctor about that, old boy".

All in all, producer Katarina Trodden and director John Willis can be well pleased with the production and with all the unsung heroes of lighting, costumes, set-recycling, who contributed to its success.



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Contributions

We would very much like to receive tips for events, reviews, short articles, you name it; or perhaps you even have a play dying to see the light of day. Please forward contributions or any ideas or comments to the Editor. Note that the publication of submitted material is not guaranteed.

Are you a budding director, or would you like to be one? Contact any of our committee members and let us know.