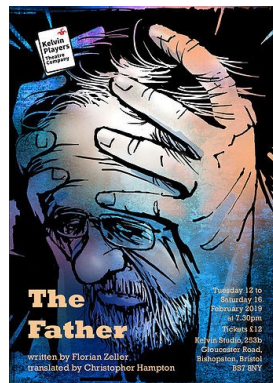
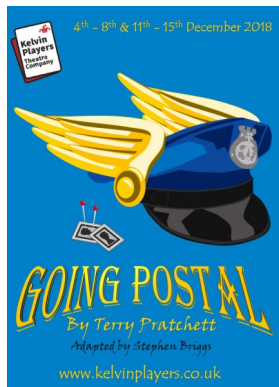


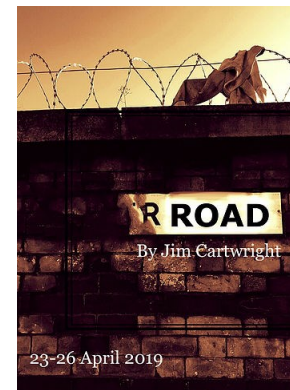


The Jester

December — January 2019



12th – 16th February 2019



Our Upcoming Productions

Hi all Kelvin members!

As this Jester drops onto your doormat (well, figuratively anyway!) our next fantastic production **Going Postal** by *Terry Pratchett and Stephen Briggs* is about to go 'live' in the studio. Our hall has been transformed, with the whole space becoming the set, and Bronwen the set designer and her helpers have worked tirelessly so that you won't recognise your own hall! I won't say any more to describe it so that I won't spoil the anticipation for you! You need to see it for yourself - so get those tickets now, you've still time - remember it's a two week run.... !

Don't be shy of getting involved in any or all of our productions, even if you're a new member. Approach a show's director or production manager to get involved, whatever you fancy doing.

Inside this issue, please note Jonny's article about Kelvin's new Equality and Diversity policy. After requests, I've reinstated the at-a-glance Diary Dates page, which you can find at the very end of **The Jester**.

The Jester is our bi-monthly Kelvin Players members' newsletter. We aim to produce a newsletter about the 1st of December, February, April, June, August, October, and so on, i.e. 6 issues a year.

The deadline for the next **Jester** will be **Monday 28th January 2019** (it will be in the **Digest** just before).

If you have something of interest to members to submit for inclusion in the next issue of **The Jester**, you can do so at any time by emailing it to me at: jester@kelvinplayers.co.uk Please try to avoid emailing it to me personally, otherwise your article may get lost in my own inbox!

A Very Merry Christmas and a Happy New Year to you all! Geoff Collard



FROM THE GREEN KEYBOARD OF THE CHAIR'S DESK

Hello and welcome everyone! In the words of Alan Ayckbourn, *Season's Greetings!*

HUGE congratulations to **Jacqs Graham** and her cast, and crew for *Anne Boleyn* which won the prestigious Best Dramatic Production Rose Bowl at the gala awards ceremony on 16th October. Well done to all involved. Commiserations must go to **Chrissy Fryers** for Costume in *Anne Boleyn*; **Phil Joyner** for Norman Thayer Jr in *On Golden Pond*; **Steve Dale** for James I in *Anne Boleyn*; **Rosie Closs** for Anne Boleyn in *Anne Boleyn*; **Elizabeth Madgwick** as The Queen of a Great Place in *Knowledge and a Girl* who sadly lost out. It's all down to politics. We can't win everything. If we did, no one else would bother entering

Congratulations too, to **Mat Rees** and his team for an amazing production of *The Effect*. A very positive (and long) Rose Bowl Crit was given which can be read via the Effect production page on the members' website. Another great production and another great set from **Bronwen Grover** – much admired with many promises to plagiarise the design!

Thanks to **Anna Freire Camacho** and her team for a great Quiz Night raising money for our many ongoing projects.

COMING UP

If you haven't yet got your tickets for *Going Postal* by Terry Pratchett and Stephen Briggs directed by **Tim Whitten**, you're cutting it fine and risk missing a landmark production. Tickets have been selling fast. This could be your last chance. Some nights have already **SOLD OUT**. The production runs **4th to 8th** and **11th to 15th** December inclusive.

Tessa Garrett is also now into rehearsals for her February production of *The Father* by Florian Zeller. It's about an elderly man with dementia being cared for by his daughter, who also struggles trying to balance the demands of her own life and relationship with her partner. It is 'an astonishingly unguarded play about the cruelties of love and the limits of patience'. Get involved!

MEMBERSHIP SUBSCRIPTIONS

It's a bit late for me to put this up. All those who didn't pay their subs by 16th October won't be receiving this *Jester*. If any (former) member mentions that they haven't had *Jester* or *Digest* recently – please refer them to me or to Phil Joyner (membership@kelvinplayers.co.uk).

STANDING DOWN

After probably 12 years of an ever-increasing Kelvin workload, I've decided that from September AGM, I'll stand down from my current role as Chair, and from my regular activities as Production Construction Manager and all the other things I find on my plate (except managing the websites – unless someone is desperate to revamp and manage them – in which case please draft a new website design and send me a link). After my production of *Cyrano de Bergerac* in October, I'm going to take an absolute cold-turkey break (other than seeing everything) for at least six months. Give some thought to whether you might want to Chair this fabulous company. I'm telling you now to give you the chance to think about it.



SECURITY & PRIVACY – VERY IMPORTANT – New Equality and Diversity Policy

You should have read in the last *Jester* that we introduced a **CAST & CREW ONLY** rule to 'backstage' areas i.e. dressing room and tech balcony. Please read my retraction and update inside. We're introducing an Equality and Diversity Policy which is now published on the 'Members' Stuff' page on the members' website. I urge you all to read it as there are potential consequences for failing to comply with it. Don't forget that there's loads of stuff coming up all the time on the Members' website* www.kelvin-members.co.uk and on facebook members' group, and twitter @kelvinplayers, (and maybe Instagram, but we'll see).

Sir

I wish you all a great Christmas and New Year.

Jonny Wilkinson's

Chair!

chair@kelvinplayers.co.uk (* password required (contact web@kelvinplayers.co.uk)

KELVIN NEW EQUALITY & DIVERSITY POLICY - PLEASE READ

APOLOGIES

You may have seen in the last *Jester* an item about Privacy & Security in which I declared that henceforth, unless you are involved in a production as cast or crew, you were banned from entering the Morris Room during production week.

The decision was taken after a matter of concern arose and the action taken was a knee-jerk reaction to get something in place. On reflection, whilst that matter was dealt with, the banning decision was too hasty and should have had further detailed consideration before jumping in head first and I apologise if anyone was affected by the heavy-handed way it was introduced.

I apologise to those too, who raised concerns and felt we had dealt with them by bringing this rule in, who may now feel concerned about me wishing to retract it.

NEW POLICY

After much consideration and consultation on the matter, and with full agreement from the committee, I have created and am introducing an Equality & Diversity Policy which applies to EVERYONE and which I urge you all to read. The Policy can be found on the members' website at [Members' Stuff](#).

Over many years I have been proud to be part of the 'Kelvin Family', and that's a great description of how many of us feel. We are Family! As with any family, people annoy us, we have disagreements but hopefully, for the most part, we love being with (or at least get along with) each other. We show each other consideration and respect and that's how it should be within Kelvin.

This is a sensitive subject. It deals with our relationships with each other in our wider Kelvin involvement but more specifically in the way we operate during our productions.

Going forward we will be installing a curtain to separate off the dressing area leaving the space by the kitchen as a 'Green Room' social area.

Members of the company who are involved with a production including bar and Front of House will be entitled to enter the Morris Room for leaving valuables, grabbing coffee etc. However, because the Morris Room is also a dressing room, please show some respect by knocking and being invited in before entering, in case anyone is undressing or there is other private preparation for performance where people may not want to be disturbed.

EXAMPLES

Let's deal with a few random examples:

- If you're attending a production as a paying member of the audience, please do not *just pop upstairs to say, 'good luck'*. It's not usual practice in professional theatre and it shouldn't be at Kelvin. If you want to see the cast/crew, please wait until after the performance to see them in the bar.
- A new member is in a play and getting changed alongside other cast members but they feel a little uncomfortable 'baring all' in front of very new friends. In the Dressing Room area there will be an additional private changing area (which we always have in place anyway when we have minors in a production). Just pop in there to change in private.
- As a new member, they're not familiar with all the older members of the company and there appears to be a constant stream of unfamiliar faces walking in and out of the dressing room with no apparent good reason. Nobody should be just wandering in and out unless they're involved in the production. If members need to go into the Morris Room, knock first and wait to be invited in. If there are new members about, make introductions so everyone knows who is who. Don't hang around. If you want to socialise, see them after the show.
- Members are chatting and, in "good humour", Member A jokingly makes an inappropriate comment to Member B about their costume being revealing or showing more flesh than normal. This may easily make Member B feel uncomfortable in that they are being subjected to unwelcome judgment about their appearance. However, it may be embarrassing or awkward to raise it with Member A. Member B could speak to another cast member who they trust or to the Committee Liaison Officer, or a member of the Committee. That person should CALL IT OUT, speak to the person concerned and tell them their conduct has made Member B feel uncomfortable.

Now, most of you will be thinking that I'm talking about a woman getting changed or being body-conscious or embarrassed, but that's not the case. ANY member can be embarrassed at getting changed in front of others, concerned about people hanging around or making inappropriate comments. ANY member may find themselves inadvertently or wilfully upsetting another member of the same or the opposite sex. We ALL need to think about the way we interact with others in a respectful and considerate way. This doesn't just apply to sexual harassment, but any form of harassment or being made to feel uncomfortable, e.g. sexuality, race etc.

CALL IT OUT

Please bear with us on this. This is a time of change. We're not experts and we may get it wrong but we're trying to get it right. We need you to help by being considerate and respectful of others. Please think about your own actions, comments and behaviour and if you find someone being disrespectful or behaving in a manner which may cause offence or makes you or someone else feel uncomfortable, challenge it! **CALL IT OUT!**

We now live in a time which is quite different to attitudes from the 20th century and even the early part of this century. Things need to change. Being upset or embarrassed, or made to feel uncomfortable because of another person's actions, is not something we can deny. It's a subjective thing. One person cannot decide how another person feels or is made to feel.

ZERO TOLERANCE

I don't expect everyone to suddenly get it right but unless it's pointed out, you may not even be aware that your behaviour is inappropriate or unacceptable. I fully expect to be having conversations with members over the coming months about the policy. It's a learning opportunity and we welcome healthy debate and discussion.

If you have any concerns, please do talk to any member of the Committee or to me personally. We're taking this seriously - so should you.

We are Family

Jonny

Chair

07905 461013

Our President, Milton Johns' First Appearance with Kelvin

Jonny says: *I noticed that 26th November was the 60th Anniversary of the first appearance with Kelvin of our President, Milton Johns, in Waters of the Moon by N.C. Hunter, which was 'Produced' by Anne Rudge and opened at the YMCA Theatre, Trenchard Street, Bristol. I dropped him a congratulatory email to which he kindly responded with one of his usual anecdotes:*

I have kept a diary from my teenage years and every evening, before I go to sleep, I look up what I was doing ten, twenty, thirty, forty, fifty, sixty and seventy years ago.

I still have the photos, copies of which you were good enough to send me. I have fond memories of that first appearance, and the quality of all the performances. Eight months later, at the advanced age of twenty-one, I went to the Bristol Old Vic Theatre School.

It was usual for the second year students to Walk On, or play small parts at the theatre, mainly in large cast productions. That was the prerogative of second year students, but as they were heavily involved with their own productions the Head of the School asked me if I would like to play a tiny part in the Vic's production of "She Stoops to Conquer". It did not take me long to say "yes please"!



Len Rossiter was the Leading Man and was giving his "Tony Lumpkin". I had one line in the Pub Scene, which Heaven be Praised got a good laugh.

On the first Saturday evening Len was playing with the House and put in a bit of "Business" before my line which got a big laugh. Thankfully I had done a good deal of Amateur Work so I waited until the laugh was just tailing off and came in with my line, my one and only line. This, to my satisfaction, got an even better laugh and after it I retired to my Dressing Room, the farthest away from the Stage, with the other "odds and sods".

At the Interval came a knock on the door and in came Len, the Leading Man. He quickly saw where I was sitting and came across to me. The room went very silent.

He said: " I must apologise for putting in that extra bit of business, you coped very well, but I should not have done it." That was for me a great example of Professional Conduct.

Several years later, when I was trying to establish myself in London - we used to call it " Going to Town" - he was responsible for getting me work at the Belgrade Coventry where a young Director was starting his first job. The fellow's name was Trevor Nunn, whom you may have heard of.

But that is another story.

Thanks once again for your email,

Milton.

HAPPY NEW YEAR, HAPPY NEW SEASON

From our APC Director Fran Lewis

As we hurtle maniacally towards the last show of 2018, it is my duty and my honour to bring timely word of our NEW season – that is, the five smash hits that will comprise Kelvin's 2019 celebratory year! Hold on to your Christmas hats, it's all happening at a Studio near you – coming soon...

THE FATHER by Florian Zeller, directed by Tessa Garrett

12th - 16th February 2019

An elderly man with dementia is being cared for by his daughter... but all is not as it seems in this finely crafted and devastating play. *The Father* has already been cast, but there are numerous opportunities to get involved backstage – please contact Tessa or the Production Manager, Mat Rees, for more information.

ROAD by Jim Cartwright, directed by Simon Shorrock

23rd - 27th April 2019

First produced by Kelvin in 1999, this epic tale of the inhabitants of a northern road has everything – humour, tragedy, plus an unnerving synchronicity with current times. There will be various events to complement our 90th birthday production, so Simon and his PM Anna Freire Camacho are looking for a keen, dedicated and large cast/crew to help make this show special: **PRODUCTION LAUNCH NIGHT SUNDAY 6 JANUARY 7PM!**

PARLOUR SONG by Jez Butterworth, directed by Adam Church

9th - 13th July 2019

Dark times in suburbia for a husband, his wife, and their neighbour – what *really* goes on behind those net curtains? Find out in Adam's debut show for Kelvin! This will be a Black Box production (a stripped-down version of a main-house show) and Adam is after a lovely Production Manager to see him through – plus more details about the launch night coming soon.

CYRANO DE BERGERAC by Edmund Rostand, directed by Jonny Wilkinson

15th - 19th October 2019

Love, swordplay, nuns, and a very significant nose! The well-loved tale of sharp-witted Cyrano will be our autumn show. Jonny will need a capable and hardy crew to manage this historical romp, and a large, talented cast to bring it to life. Keep an eye out for more details, coming next year.

THE FLINT STREET NATIVITY by Tim Firth, directed by Sue Stobbs

4th -7th & 11th -14th December 2019

The last show of the season will be this lively presentation of a nativity – though not quite what you might expect... the grown-ups play the children, and the carols have got different lyrics, and there's a lot to enjoy for potential cast and crew during this two-week run. Get in the festive spirit and be involved in Kelvin's final 2019 production!

Producing five marvellous shows a year is no easy feat, and we only manage it because of the time and energy our wonderful members willingly contribute. Whether you like being onstage or backstage, or pressing buttons on the balcony, or sourcing obscure props and costume, or even making tea for everyone during the get-in – there are numerous ways you can get involved and help make Kelvin the best non-professional theatre company in Bristol and beyond. If the upcoming shows don't quite tickle your fancy, there are rehearsed readings and social evenings too – keep up to date by joining the Facebook members' group, following us on Twitter, or check out our website.

The very least you can do is support our shows – tickets for our fantastical winter extravaganza, Terry Pratchett's *Going Postal* are selling well, so make sure you don't miss out!

And another thing.....! -

WANTED!

The APC are ready for submissions for the 2020 season.

If you are thinking about proposing a play for 2020, stop thinking about it and just do it!

There are no themes or gimmicks this time – we are merely looking for top-quality submissions from all you visionary directors! Kelvin has a reputation for staging fresh, dynamic and creative theatre and we would like to uphold that reputation.

You have until 1st May 2019 to submit your plays. Please fill in the proposal form as fully as possible, and send it to me along with a copy of the play (preferably online though a hard copy is acceptable). If you have any questions about your eligibility to direct, or about the submissions process, please check out the members' website or get in touch.

I look forward to reading your submissions!

Peace, love and mince pies

Fran Lewis
Artistic Director

Artistic Programme Committee

artisticdirector@kelvinplayers.co.uk



Moist von Lipwig was a con artist, a fraud and a man faced with a life choice: be hanged, or put Ankh-Morpork's ailing postal service back on its feet. It was a tough decision. With the help of a golem who has been at the bottom of a hole in the ground for over two hundred years, a pin fanatic and Junior Postman Groat, he's got to see that the mail gets through. In taking on the evil chairman of the Grand Trunk Semaphore Company, and a midnight killer, he's also got to stay alive. Getting a date with Adora Bell Dearheart would be nice, too. In the mad world of the mail, can a criminal succeed where honest men have failed and died? Perhaps there's a shot at redemption for a man who's prepared to push the envelope...

CAST

GOING POSTAL

**by Terry Pratchett
& Stephen Briggs**



**5-8 & 12-15 December 2018
Kelvin Studio**

Moist von Lipwig:	Alex Heath
Adora Belle Dearheart:	Natalie Ling
Lord Vetinari:	Richard Hill
Stanley:	Nico Smith
Groat:	Mike Lockett
Reacher Gilt :	Mike Jessup
Golems:	Jonny Wilkinson

Ensemble:

Emily Butler, Elizabeth Cleverdon, Adam Healey, Jenny Hills, Alex Needham, Pat Needham, Gemma Rogan,
Michael Shah, Joe de Silva.

Tim Whitten, Director: timwhitten2@gmail.com 07857166192

Going Postal Crew

Production Manager and DSM	Anna Freire Camacho
Set Design and Painting	Bronwen Grover
Set Construction	Dominick Fanning
Wardrobe Design	Chrissy Fryers
Wardrobe Assistance	Jacqs Graham, Frances Cox
Hair and Make-up	Vince Gardner
Props Management Lead	Kate Buchan
Props Management Assistant	Sian Singleton
Stage Manager	<i>TBA</i>
Lighting Design Lead	Richard Newman
Lighting Design Assistant	Barney Picton
Sound and Music Design	Mat Rees
Sound Operator	<i>TBA</i>
Committee Liaison Officer	Rosie Closs
Director	Tim Whitten





The Father

by **Florian Zeller**

Directed by **Tessa Garrett**

Tues. 12th – Sat. 16th February - our first production of 2019

In February we will peek inside a Parisian apartment, in ***The Father*** by Florian Zeller – but all is not as it seems. Tessa Garrett will direct this play about an elderly man with dementia being cared for by his daughter, who also struggles trying to balance the demands of her own life and relationship with her partner. In Lyn Gardner's five-star review for the Guardian, she writes that it is 'an astonishingly unguarded play about the cruelties of love and the limits of patience'. With roles for three women and three men, this play will confound expectations and make you question the nature of reality.

'A wonderfully peculiar, quietly stunning depiction of dementia... A controlled, unforgettable portrait of losing your memory.' The Times

The Father, in this English translation by Christopher Hampton, was commissioned by the Ustinov Studio, Theatre Royal, Bath and premiered in October 2014. Florian Zeller's *The Father* was awarded the Moliere Award for Best Play 2014.

You may have already seen this award-winning play in Bath or London where it received universal acclaim! You may even have attended our rehearsed reading earlier this year.

First performed in 2012 in Paris, winning Best Play there 2 years later, it came here in 2014 & took the theatre-world by storm.

Although at times it is almost a black comedy, I suspect there will be more than a few tears shed during each performance. '... a modern play with 'echoes of King Lear ... in the impending madness & the father-daughter relationships' (The Guardian)

'the shadow of King Lear is never far away'

'constantly confounds expectations with a sinister Pinteresque edge'

'reality as relative and unfixed as it might be in a vintage Theater of the Absurd production'

'a super-smart, finally heart-breaking play'

.....just a few of the recurrent themes in the reviews.

Many thanks to everyone who attended the Launch Night & auditions – particularly all the potential Andres (the 'father'). The play almost cast itself! **Here is our wonderful cast:**

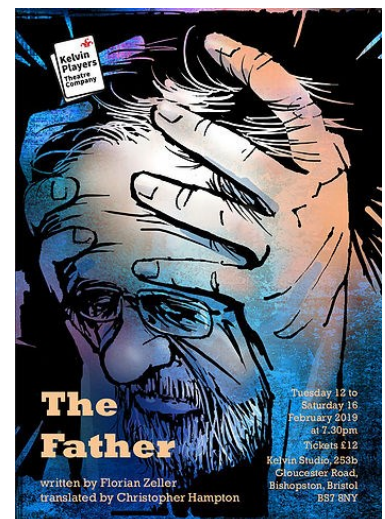
Andre - David Alexander
Anne - Fiona McClure
Woman - Liz Smith
Man - Josh Cooper
Laura - Jenny Hills
Pierre - Jon Bard

We still have some opportunities in the backstage team so, if you are interested, please get in touch with:

Mat Rees (Production Manager) mat_rees@hotmail.com

Or me: Tessa Garrett (Director) tessagarrett@gmail.com

There will be a fairly short production period, just a couple of get-togethers before Christmas, then seriously getting down to work for a few weeks in the new year. Thanks, Tessa.



Road by Jim Cartwright

Directed by Simon Shorrock

Studio: **23rd - 27th April 2019**

When the Artistic Programme Committee (APC) first announced that they wanted to put on an anniversary production I felt inspired to look through the archives at the many productions Kelvin has done. There were several that took my interest but I was drawn to 'Road' for many reasons. Firstly, it's about the place I come from, Lancashire and is set in my formative years, the 1980s, during which the closing down of industries in the north by Margaret Thatcher had a devastating effect on communities. Secondly, in the last year, I have had cause to visit Lancashire on several occasions as sadly, both of my parents passed away in the summer.

When I first read 'Road' in about 1990, as a naive 19 year old, I didn't fully recognise the characters portrayed but, reconnecting with my hometown at this time of my life has made my love for 'Road' and my desire to put it on all the stronger. I became acutely aware of my surroundings and also of the people, who very much resembled the people of 'Road'. These characters are very much alive and well, perhaps even more so, and I feel a strong desire to represent them in this production of 'Road'.



This is a piece, in my opinion, that was well ahead of its time. Although this play was very much made in the 1980s, something I wish to keep as part of this production, 'Road' is perhaps more relevant today than ever, particularly as the show will go out soon after the Brexit button is pushed.

There are going to be opportunities for everyone with this play. There are potentially over thirty roles and though some double casting may happen, I intend to cast everyone who auditions. The full list of cast roles is on the Kelvin website.

The play is an episodic tale walking down 'Road' one evening. Scullery acts as a narrator guiding us from house to house and meeting the vast range of characters who live there. There is a huge age range between 20 and 70+, but many of the roles are 20s-30s. There are several monologue only characters, some characters have only one scene and some make a few appearances, but there is not one overall major character. The play has some serious moments and messages but also some really humorous moments and never rams the politics down your throat. For those of you who have seen it, 'This is England' paints a very similar picture to 'Road'.

If you are thinking of auditioning, do bear in mind that you won't be required at every rehearsal. One thing you should consider is that show week starts with a get in on Easter Sunday and a Tech on Easter Monday and your availability in the final 2 weeks (School Easter holidays) is vital.

Please do not hesitate to contact me if you want to know anymore about the play, characters or anything else to do with 'Road', The launch, read through and audition dates are below. The cast, script and audition pieces are on the Kelvin website.

Launch and Read Through: Sunday January 6th at 7pm in the Hall

Auditions: Tuesday January 8th and Thursday 10th at 7pm

Call Backs: Tuesday January 15th at 7pm



Rehearsals will run Tuesdays, Thursdays and Sundays from 7pm starting Tuesday 12th Feb.

Show dates are Tuesday 23rd to Saturday 27th April 2019. Simon Shorrock. simonshorrock@hotmail.com

Rehearsed Readings ("RRs") - Dates for 2019

Dearest Kelvinians,

Well folks, here I am once again to remind y'all of EVERY single RR date of 2019 - so hopefully you've got your nice fresh diaries for next year ready and waiting for these sumptuous events to be added, as listed below. None of them are cast yet of course, or even have any directors assigned quite yet - but the process has begun, and by the New Year I aim to have everything pretty much in place for the Launch Night on Saturday 2nd February.

On that note, if you're up for directing an RR in 2019, hopefully you will already have had an email from me asking for all the details - but if you haven't, please get in touch because it's certainly not too late yet! Even if you just want to have an informal chat about it, before actually deciding if you're up for it, naturally you'd be very welcome to contact me about that too. If you've ever even remotely considered directing a RR, please get in touch with me on the contact details below and we'll talk it over, with a view to you directing in 2019. It really is a tremendously fun but also quite low-stakes thing to do, which builds your confidence and experience and potentially leads to an increasingly glittering directorial career within Kelvin....!

That's about all I've got for you just now folks, but come 2019 you'll have all of these dates to look forward to - so see y'all there, and in the meantime I'll see you at Going Postal (I'll be your bartender on both Wednesdays and both Fridays of the run). If our paths don't cross at Going Postal, well then I guess I'd better say it - Merry Christmas, and a Happy New Year!

Rick Procter-Lane
RR Organiser
07941 878 460
rick.procter@icloud.com



2nd February – Spring Season - Launch Evening #1

2nd March - RR #1

30th March - RR #2

4th May - RR #3

8th June - RR #4

29th June – Autumn Season - Launch Evening #2

7th September - RR #5

5th October - RR #6

2nd November - RR #7

23rd November - RR #8

New Members

We have a wealth of talent who have recently joined our club as we continue to go from strength to strength. This month:

Sharon Dudbridge

Sharon is relatively new to drama but feels that it is a passion that is waiting to be unleashed. She has enthusiasm, good team work and management skills. She feels that her experience as a Special Constable will benefit her acting ability and is keen to learn the skills involved in acting and performance.

Esther Kopp

Esther feels that joining the Kelvin Players will give her the opportunity to try acting as well as the chance to get stuck in and find out what is involved in producing a play. She doesn't have any experience in performance but feels Kelvin will give her the opportunity to find out if it's right for her.

Last year she converted her van into a basic camper and in the past built two sea kayaks, so she has good practical skills for set construction!

She is an active member of a choir and her first language is German that may be of use.

She is still settling in Bristol and feels it will be a great opportunity to meet new people and make friends.

**WELCOME and
Merry Christmas**



**and a Happy Kelvin
New Year!**

Some Extraterrestrial Stuff!

.....from our other-worldly Susan Howe.....!!

Some of you may know that I work with a few other non-professional theatre companies in Bristol (traitor I hear you say! - Jonny please note!). One of them is Ship & Castle and they recently did a play called The Screen Test (no crits please if you saw it) and on the 3rd night, one of the 3 (yes 3) laptops died 45 minutes before curtain up. These 3 laptops (yes 3) were being used for live feed from a camera on stage and projecting 2 different images to 3 (yes 3) different screens. Guess which one of these laptops had the only version of the presentation on? Yes, of course, the one that died. So with 45 minutes to go I had to recreate the entire slide pack (together with 5 short film clips, which unfortunately the laptop we had to use was not powerful enough to deal with) consisting of 96 slides in time for the start of the play.

You may ask, why bother? Well, since you asked - the slides and films were totally integral to the play and helped make sense of the dialogue and some of the action (although some of those who saw it might disagree, but that's another matter). Luckily I managed to sort everything out and we went up only 5 minutes late. Embarrassingly for me the director firstly apologised to the audience for the delay and then announced that the play was being performed that night courtesy of Susan Howe. Mind you, these things have their compensations. So as well as making sure the play continued as planned (well nearly), I was awarded with a prize at the get out.



*Les Mountford is the director of Ship & Castle and gives an award called "Bob the Nod" (don't ask) to the person who has worked the hardest or saved the day or indeed simply put in 200% to the week's run. There is also another prize for the biggest f**k up - no, I have never won that. So for The Screen Test, I was awarded with Bob the Nod (see picture). Some of you know me well enough to know that I like the motto "If you don't blow your own trumpet, no-one will." (If there wasn't a motto before, there is now). Go me!*

Susan Howe.

DIARY DATES

December 2018 — January 2019

December 2018

4th - 8th and **11th -14th** (two week run):

Going Postal performances (Studio 7.30pm)

The Father two pre-Christmas meetings for cast and crew
(contact the director, Tessa Garrett, for details)

January 2019

The Father Rehearsals and construction begin.

6th (Sunday) ***Road Launch Night 7pm*** (hall)

8th (Tuesday) ***Road Auditions 7pm***

10th (Thursday) ***Road Auditions 7pm***

15th (Tuesday) ***Road*** call backs

February 2019

2nd (Saturday) Rehearsed Readings Spring Season Launch Night

12th - 16th (Tuesday - Saturday):

The Father performances (Studio 7.30pm)

March 2019

2nd Rehearsed Reading (first of 2019)