



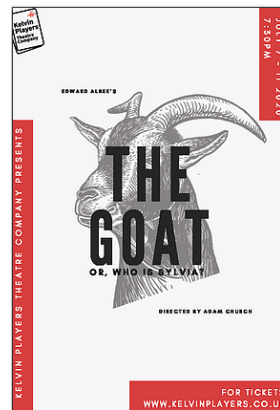
The Jester



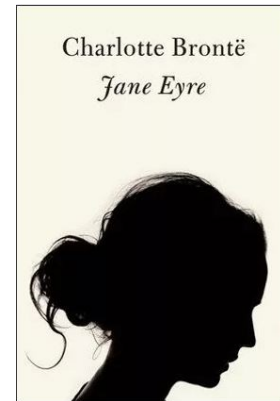
April 2020



2020



2020



2020

Our Upcoming Productions

Hello Kelvin members,

As you all know, at this sad and difficult time, along with all theatres, the Kelvin studio is closed until further notice. Obviously we do not know when the studio will be able to reopen, and of course all shows currently in production and all rehearsals are suspended. Hence the dates of the shows above merely say '2020'. Any dates in articles submitted to this issue have been removed for the time being for obvious reasons, so apologies for that. I hope that you and your families are all coping well enough and remain well and safe. As I'm sure you are doing, think of others too, and look out for each other and those who are more vulnerable in your street and community.

Despite Kelvin's temporary closure, *The Jester* will continue to be published and sent out, but naturally with different (and hopefully innovative!) content. **During this time we will endeavour to publish *The Jester* at the beginning of every month, if there is the demand and sufficient stuff is sent to us.** In this issue there are reports about the shows which would have been published anyway, but in order to keep people in contact we will try to make *The Jester* more Kelvin community oriented. So in this regard we invite all members and their friends and families to submit articles on any subject to do with Kelvin or theatre in general. We also want to encourage people to submit some of their own writings — poetry, short stories, short or edited playscripts, comedy sketches, musings, letters and drawings etc. We will run a quiz on theatre (no prizes! You can do it for your own amusement, or answers can be sent to *The Jester* and we will publish the winner in the next issue! Questions to incorporate in the quiz are welcome! Photos of your family and friends, of what you are doing, and pieces describing how you're coping with the coronavirus are all welcome too. So if you have anything at all to send me 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 Do check out our website: www.kelvinplayers.co.uk and follow us on Twitter and Facebook. Stay safe! **Geoff Collard**

The deadline for the next *Jester* will be Tuesday April 28th 2020

Letter from the Chair.....



Hello fellow Kelvin members; this letter is tinged with sadness at the thought of our beloved studios being closed and the usual hive of activity on rehearsal and construction nights not taking place. Where we thought that spring was breaking through and leaving the long winter nights behind us, it has also brought with it a virus that is leaving the country in turmoil. Kelvin are not alone in having to change their normal daily routine business, in closing the studios we have had to cancel the activities of all the other organisations who use it, and which inevitably will have an impact on the income that the club receives that generally covers the running cost of the studios.

However, the club will ride this out and I just want to say to the Director and cast of 'Hamlet' and 'The Goat' how sorry I am that this has impacted on your productions along with all the hard work that has been done so far in preparation, also Simon and Jacqs who would also have been thinking about their plans. Rest assured we will get back on track and we will get to see these productions, not quite when planned but at some point in the future when the country is restored back to normality. For now, concentrate on staying well, help your friends and neighbours where you can and remember there are a lot of members who are really struggling now with other issues that have impacted them by the COVID-19 strain, so be there for them if only as a good listening shoulder.

A big thank you to Adam (of the Digest) and Geoff (our Jester Editor) for continuing with communications for the club which is really important. As I finish this article for 'The Jester', I notice in my email there is a POD broadcast from Simon Shorrock and also an invitation to join an online reading group this evening. What excellent ideas coming out from everyone, please keep up the good work!

Recently I had coffee with the Chairman of the BOV Theatre Club (<http://www.bristololdvictheatreclub.org.uk/>) which like Kelvin is a very old and established club. He talked to me about the activities they had to offer and how they would like to see a new influx of members who would find what they had to offer compliment their membership of Kelvin. I know that there are already quite a few members of Kelvin that are already members but perhaps there are some of our younger and newer members who might also be interested. Here is what they have to say about themselves:

"We are a lively group of enthusiasts who are interested in all aspects of theatre. Based at our home in the Bristol Old Vic, we seek to promote theatre and share our passion for high quality performance.

We are particularly keen to promote theatre for and by young people. We organise events of interest to everyone who loves theatre.

We are convinced that, as members of the audience, we gain a great deal from learning about the creative process - from writing to production to performance."

Having attended as a guest with Mary McCallum to one of their Saturday morning talkback sessions (on that occasion it was Charlotte Geeves who was appointed as the CEO for the BOV). Charlotte spent some time telling us about her background and how she ended up working for her dream job which she had coveted for a number of years and was just waiting for the right opportunity presented to her. Charlotte is an experience CEO and has a deep knowledge of producing theatre and a passion for the cultural strength of Bristol. It was an interesting talkback session and is one of the many opportunities offered by being a member of the Bristol Old Vic Theatre Club.



Finally in a round up to my message this month, I just want to say a big thank you to Jacqs Graham and her group of volunteers who recently gave the Morris room a fantastic clean up. I can't tell you what a difference it has made. The place positively gleams when you walk in, so thank you to everyone! You have put a big smile on my face and shown what hardworking, dedicated and enthusiastic members you all are!

Kind Regards

Sue

Letters

from **Alina Foster Flaherty:**

Hiya,

I've just read the Jester for this month and in the bit about Kelvin's New Members it says that I'm the daughter of Jonny Wilkinson - this is not true!

Yes, Jonny is my stepdad but Jenny Foster is my actual mother and this miswritten fact has led her to feel very invisible as she is a very active member of the Kelvin community! If there's any way this can be corrected/raised in the next issue then that would be fantastic.

Thanks,

Alina

The Editor replies:

Dear Alina,

We are extremely sorry for this inaccuracy in last month's edition of The Jester, and we apologise unreservedly to you and to Jenny, who is indeed a very valued member of Kelvin, and amongst other things for Kelvin, Jenny has recently taken over managing the Kelvin bar. Thanks Jenny!



THE MORRIS ROOM

REHEARSAL SPACE

Huge thanks to the jolly team of Kelvin folk who gave up their Sunday morning on 16th February to come to the get-out for The Children and the Morris Room clear out.

We worked really hard, had some fun, ate some yummy breakfast and transformed the space from Steptoe's Yard (reference for the more mature members!) to a clean, bright and tidy rehearsal space.

You know what I'm going to say (read 'nag') – it's up to all of us who use the Morris Room to please 'Keep Kelvin Tidy'. It means that after every rehearsal, meeting, training event, etc the lead person needs to ensure that the washing up is done, the dishwasher is emptied (if needed), the worksurfaces are wiped, the beverages are put away, the sink is clean, food is disposed of, the bin is not overflowing, you get the general idea.

Please do your bit to keep Kelvin a pleasant place so we can all enjoy our passionate hobby – making theatre for the people of Bristol and beyond – in a professional-looking environment

Thank you ... from just a few of the cleaning party

THE KELVIN PLAYERS PODCAST

Is it a play? Is it a movie? Is it a box-set? No.. it's the new, bright, shiny Kelvin Players Podcast; a theatrical beam of creative light in an otherwise gloomy 'coronavirus' landscape.

Podcast; *A podcast is an [episodic](#) series of spoken word [digital audio files](#) that a user can [download](#) to a personal device for easy listening.*

The KP Podcast has been set up as a way for us to stay in touch, create something using our theatrical passions and just generally maintain our cheery club positivity during lockdown.

Members are invited to send me recordings of their favourite monologues, short stories and poems. Every day, (for as long as I have content), I will create a new episode for all in the club to listen to.

If you're interested in recording something for an episode please follow these simple steps:

Find a quiet room

Record your piece on your phone via the medium of your gorgeous voice

Send your recording to me at adamjchurch@gmail.com along with a brief synopsis of the piece and why you've chosen it

That's it! Easy, right? There's no time limit on recordings, so what're you waiting for?

Many of you have already sent me your recordings and it really is awesome to have this level of involvement from all you lovely club members.

Links to the episodes will be posted to the Kelvin Players Members Facebook page and via email.

Get in touch if you have any questions and please keep your recordings coming.

Adam Church

Adamjchurch@gmail.com

William Shakespeare's HAMLET

Directed by Kris Hallett

In these unprecedented times we're keeping our #Hamfam connected and the impetus going, so we'll be ready to pick up where we left off when Kelvin reopens.

We had made great strides – all scenes blocked and last few transitions being finalised – when shutdown was confirmed. As Kris said in last week's Digest:

"The energy was bubbling along nicely and it had all the makings, I'm sure those working on it would agree, to be a special piece. But this is a pause, not a stop. Hamlet will come back richer and stronger for this challenge and when it does, I know we as a club will fire on all cylinders to ensure it showcases us at our finest."

Alongside phonecalls, email and WhatsApp to stay in touch, we've set up Zoom for line bashes. Our first meeting last Sunday went well with everyone very happy to 'see' each other at last.



Behind the scenes, the incredible Chrissy Fryers is still focused on making amazing costumes. Sound and lighting ideas continue to be developed - by Sam Grayston (with help from Peter Spence as needed) and Hester Penny respectively. Also our DSM, Hester is in the process of creating a most comprehensive cue sheet which will be invaluable in days to come.

The set design by Lucy Ross was being well translated into reality by construction manager Dean Bently Hawkins and his building team – Peter Conway Hughes, Mike Jessup, Mike Lockett, Niall Miller, Andy Payne and Andy Swain. While SM Eszter Vass and Paul Hearn as ASM have been busy sorting props and stage management details.

We'll keep you updated as things evolve and if you have any questions, just get in touch with Kris: kristopher.hallett@gmail.com or me: terimoni@gmail.com. Take care now everyone.

Teri Mohiuddin,
Production Manager

William Shakespeare's *HAMLET*

2020

Directed by Kris Hallett

Cast		Production team	
Claudius	- David Alexander	Costume design	- Chrissy Fryers
Gertrude	- Marion Brazier	Sound design	- Sam Grayston
Guildenstern	- Josh Cooper	Director	- Kris Hallett
Ophelia	- Alina F Flaherty	Set construction	- Dean Bentley Hawkins
Polonius	- Carol Fuller		- Peter Conway Hughes
Horatio	- Alex Heath	ASM and props	- Paul Kearns
Rosencrantz	- Jenny Hills	Costume support	- Angela Markham
Hamlet	- Fran Lewis	Production manager	- Teri Mohiuddin
Gravedigger	- Elizabeth Madgwick	Lighting design & DSM	- Hester Penny
First player	- Rick Procter-Lane	Set design	- Lucy Ross
Laertes	- Hannah Rousell	Sound consultant	- Peter Spence
The Ghost	- Tim Whitten	Stage manager & props	- Eszter Vazz

Obituaries

Jacqui Marsden (nee Bellinger)

A Tribute by Lis Miller (Hon Life Member)

I write with great sadness to pay tribute to **Jacqui Marsden** (Bellinger) who died on 21st December aged only 63. I heard from her younger sister Vickie Lennard on 10th January, the day of Jacquie's funeral at St Mary's, Stoke Bishop, after Canford Crematorium.

The name Bellinger will mean nothing to newer members of Kelvin but to those of us putting on plays in the 1970s and 1980s the whole family - Ron and Ann and their two daughters - was indispensable. Ron transferred designs on graph paper into beautiful scenes on the stage, Ann conjured and created props from nowhere and everywhere and I - as Kelvin's Company Stage Manager and later a Director - couldn't have done the job without Jacqui on the crew. Vickie was the only actor of the family.

Jacqui was a vibrant, glowing personality. Lovely looking with long blonde hair and always a good tan (she was a serious sun-worshipper), a wide smile and a ready laugh. Organised and efficient, she carried trouble lightly and the whole company relaxed with confidence when she was backstage.

My final production for Kelvin was Alec Coppel's "the Gazebo" in 1982. I asked Jacqui to be Stage Manager, the first time she'd taken that responsibility. (It was actually the first play I had stage managed twenty years before when I started in amateur theatre in Sidmouth but I did not tell her until after the last night). The gazebo itself had to be set upstage in the first interval and rigged so that, on cue, it would tilt. It worked every night and Jacqui was so proud. The play also called for a model of the gazebo as a prop, which her father made and I still have. The production involved the whole family as Vickie opened the play with a piercing scream after a gunshot! We were all thrilled to

So - a lovely lady who has left us too soon. All those whose lives she touched are the poorer for her passing but were the richer for knowing her.

Richard Jones writes:

Jacqui Marsden was part of the Bellinger family that were so active in Kelvin. Ron the patriarch who was a director of Strachan & Henshaw the big Bristol based civil engineering company who helped build Kelvin sets and in doing jobs with David Langford and team when Kelvin moved into the current premises in the late 1980s. His wife Ann was a valued member of the backstage team and served as social secretary for a while; Vicky the younger daughter played various roles in Kelvin productions and was active in promoting the social side of Kelvin activities and Jacqui, who was involved backstage also and in carrying out improvement works to the studio.

Her untimely death in her early sixties deprived her family of her presence and lively personality. My abiding memory of Jacqui was when the two of us were perched atop the rather rickety old steel scaffolding tower fixing the curtain track to the Gloucester Road studio when a rather breathy voice close to my ear said 'do you need a screw'! I almost fell off !!

Lewis Webber

The other loss to Kelvin and Bristol non-professional theatre was news that **Lewis Webber** had passed following a long period of deteriorating health. He was married to Joan also a Kelvin patron member and sister to former front of house manager Pam Welch. Lewis played a number of parts for Kelvin from Ayckbourn's ***Table Manners*** in 1997 to ***To Kill a Mocking Bird*** in 1998 just to mention two. His 'old school' personality never failed to make working with him both a pleasure and an experience never to be forgotten!!

A particular memory was his telling of his experience during a John Cousins production of *The Sound of Music* when as Max Detweiler the concert impresario, the Von Trapp children had to blindfold him and spin him round in a game of 'blind mans bluff'. Spin him round they did, with a little too much enthusiasm as Lewis went spinning round, falling into the orchestra pit. As not a young man everyone held their breath until a slightly ruffled Lewis emerged saying "it's all right everyone, I know how to fall, I was in the parachute regiment during the war!!"

Kelvin is enriched by having both of you amongst us and poorer that you are no longer around to go forward with us.

Best wishes

Richard

THE GOAT, OR WHO IS SYLVIA? By Edward Albee

Directed by Adam Church

Thank you to everybody who turned out for the launch night of The Goat a couple of weeks ago. Eszter and I were thrilled to see so many of you taking an interest in the play and we had a great time telling you a little bit about our plans for the production.

Lots of you joined in with a hugely enjoyable readthrough and we were all kept 'hydrated' by Rick PL and his bartending skills! Thank you Rick.

The launch was followed very quickly by two fantastic audition evenings, (attended by over twenty of you), and it was only after a very intense call-back session that I was able to pick a final cast.

Thank you to all auditionees who demonstrated once again the incredible talent that we have at Kelvin.

So, without further ado. Here's your awesome Goat cast:

STEVIE - Fiona McClure

MARTIN - Jolyon Wilden

ROSS - Al Hedderman

BILLY - Ross Stanley

Of course we won't be getting fully stuck into this play until we know what's happening with the Studio opening but fret not. We're waiting in the wings and raring to GO, so watch this space!

Adam Church

adamjchurch@gmail.com

In Edward Albee's most daring, provocative play since *Who's Afraid of Virginia Woolf?*, Martin is at the pinnacle of life: he has a loving wife and son, a hugely successful career as an architect and the commission of a lifetime. But when he embarks upon an improbable and impossible love affair from which there is no return, he must face the dizzying, explosive consequences —events that will destroy his family and leave his life in tatters.

"Every civilisation sets limits to its tolerances. It is my hope that people will think afresh about whether the values they hold are valid." Edward Albee

They were simply walking along a path in the woods when it happened. It was a lovely crisp November afternoon, with those delightful little fluffy white clouds that look like cotton wool buds scudding slowly across the cornflower blue sky. The sunshine occasionally pierced through the tree branches above creating spheres of light on the ground. Their elderly dog, Biscuit, was oblivious to what was going on around him as he'd found something very interesting under a pile of leaves. For him it was the reason for his existence, the reason he got out of his basket that morning. His curly black, slightly greying fur ruffled in the wind and his tail wagged feverishly as his nose delved further and further into the pile of dark red leaves. Those leaves had, not long before, been clinging tightly to the branches of the great trees that surrounded him. His paws frantically dug at the hard ground in the vain hope of finding the treasure that was tantalising his senses.

Jimmy and Delia watched Biscuit enjoying himself and laughed as they recalled seeing him running through the woods as a puppy all those years ago, bouncing carelessly around and tripping over the exposed tree roots.

In between the snorting noises Biscuit made, Delia thought she heard something unusual.

"Shh," she said, "Listen. There it is again. Did you hear that?"

"What? I didn't hear anything," Jimmy replied.

"Wait, listen."

"No, still nothing," he said after a pause.

"Biscuit, stop snorting," Delia instructed. But, as usual, the dog ignored her. He was concentrating on the task in hand; to find out what that fascinating smell was beneath the leaves.

"So obedient," Jimmy commented sarcastically then added, "Wait, I heard it then. A sort of clicking noise, well creaking really. It somehow sounds familiar."

"Exactly, every few seconds, it's very odd. I think it's coming from that direction," Delia said as she strode off to investigate. "It is a sort of creaking, yes," she shouted back over her shoulder.

Jimmy followed, encouraging Biscuit to tag along, but it took a dog treat being held temptingly close before Biscuit was drawn away by the familiar scent, at the end of which he hoped he would be rewarded.

Jimmy and Biscuit followed Delia and stopped every time she did while they all listened intently to hear the noise again. As Jimmy was looking around the woods, his eyes fell on Delia's face as she strained to hear the distant sound. He remembered the first time he'd gazed into her hazel eyes and admired her lovely short and wavy, ash blonde hair. He recalled how he'd held her hands gently as they'd stood face to face the day they got married; the day he realised he never wanted to be without her. Today, the chilly air had made her wear the bobble-hat her sister had knitted, very badly, for her. Jimmy had always teased her about it, but she loved it, especially on cold days.

"That way," she suddenly shouted and ran off towards a giant oak tree which towered over all the others. The area around the tree was full of unusually long roots that had pushed their way up through the soil; they were tangled and matted, each twisting around the other. She stopped at the base of the oak and stretched her arms out to hug the beautiful trunk. It was very oddly shaped with lots of huge knots and stumps of old branches sticking out at strange angles. Someone had crudely carved their initials into it. The letters were enclosed in the shape of a heart, but they were faded and could hardly be read.

At that moment, the clouds parted again and the sun shone through the bare branches above and the different shades of green, red and brown contained in the bark glinted like a string of fairy lights.

Jimmy ran to catch her up and watched as Biscuit, arriving first, jumped up against Delia and barked loudly. Suddenly Jimmy felt very hot, so much so that he removed his leather jacket and flat cap, letting his long dreadlocks fall freely down his back; the beads Delia had threaded lovingly into the ends of his hair sounded like a tiny rattle being shaken to ease a baby's temper. His coat and hat fell heavily to the ground as he adjusted his feet to try and hear the noise more clearly. Then, not caring, he stepped forward and stood on the sleeve of his treasured brown jacket. He would have been very upset if he'd realised, but his mind was focused on something else, something intriguing, something that would change him forever.

Delia rested her right cheek against the bark and as she did so, Biscuit suddenly became silent, sat on his haunches, faced the tree and stared up through its outstretched branches. Jimmy felt as if he was being pulled toward the roots and, with each step closer, he felt forced to lower his body by first kneeling down then lying prone on his front with his arms and legs outstretched.

The three of them stayed in those positions, not talking or making a noise, for a few minutes before a voice broke the silence.

"That's a welcome sight. I think we have your attention now," it boomed.

As the words were spoken, a man dressed in bright green shoes and a long brown coat buttoned up to the neck appeared from the other side of the tree. His shoulder length brown matted hair curled and weaved around his face. His piercing green eyes shone through his thick locks.

Biscuit was the first to move. He focused on the man for a second, then yelped loudly as if bitten and ran off into the depth of the woods. The man tutted and turned to Delia who was still hugging the tree and then to Jimmy who was still lying face down among the protruding roots.

As the man spoke, he raised his hands skyward and closed his eyes. He began rocking from side to side and, as he did, twigs began to grow around Delia's fingers and her hair blew gently in the air as it slowly mingled with the loose bark of the mighty oak. Her body appeared to deflate as she began to shrink slowly into the tree's trunk. The man's words became rhythmic and, if anyone had been watching, they might have thought they saw the words actually emerge from his lips, swirl in the breeze and twist around Delia's receding form.

He then looked at Jimmy who seemed to be stretching in all directions at once and sinking gracefully into the earth as his limbs embraced the roots and then, in a soft mist, Jimmy disappeared amongst the leaves and dead branches that lay on the forest floor. As the man's last few words blew away on the breeze which was sweeping carefully through the air alongside the falling leaves, the creaking sound began again and the man retreated into the distance.

As the pulsing sound grew louder and more frequent, a young dog could be heard barking nearby. It had black, curly fur that was shining in the sunlight. Following him inquisitively came a young couple, hand in hand, the ash blonde hair of the woman covered by a knitted bobble-hat and the long dreadlocks of the man hanging loosely from under his flat cap. The engagement ring on the woman's left hand sparkled in the fading afternoon light.

"What's that noise?" the woman enquired.

UPDATE ABOUT SUBMISSIONS FOR THE 2021 SEASON

Hello dearest Kelvinfolk

I hope you are all staying well during these strange and troubling times. As I'm sure most of you are aware now, our brilliant club is taking a break for the time being – our next production, *Hamlet*, and very likely the following show, *The Goat*, will be postponed until we are able to safely open the Studio Theatre once more.

This of course will have a knock-on effect for the rest of this year's scheduling, and the 2021 season as well, especially as it looks like at least one of the 2020 shows will be moved to the following year. At this stage I cannot say for sure what our plan is. We simply don't know when Kelvin will be up and running again. However, the show must go on *etc.*, so I would just like to confirm that **the APC are still accepting submissions for the 2021 season.**

If you are considering directing a main house/Black Box production for Kelvin, please submit your proposal/s to me by 1st May 2020. As far as I'm aware, we still have our May 2021 slot pencilled in for the Tobacco Factory Theatre, so if you would like to submit for that as well, please do so.

Apologies for the vagueness, I wish I could be a lot clearer – all I can say for now is that yes, we are still expecting proposals for the 2021 season, and yes, there will be a 2021 season, in one way or another!

The deadline for 2021 submissions is 1st May 2020.

There is more information about the submissions process on the members' website, or if you have any questions, you can get in touch with me via artisticdirector@kelvinplayers.co.uk or with any member of the APC (Artistic Programming Committee).

We will bring you more information about the scheduling for the remainder of this year as soon as we are able to.

Thank you for your patience and support,

Fran Lewis

Artistic Director artisticdirector@kelvinplayers.co.uk

The APC is: Simon Shorrock, Angela Markham, Chrissy Fryers, Alice Chadwick, Al Hedderman, and Rick Procter-Lane.

What plays would YOU like to see performed at Kelvin?

The APC are looking to update their Recommended List of plays!

Are we producing the sort of theatre that you like?

Are there any plays that you've seen recently that you think we could do?

What play do you like best in all the world that Kelvin hasn't done yet?

If you have answers to the above questions, then let us know! We want to add some titles to the Recommended List of plays that the APC curates, so that directors in search of inspiration can peruse at their leisure. Plus, we just really like hearing about plays that might tickle our fancies.

Please get in touch by emailing APC member Simon Shorrock on simonshorrock@hotmail.com

Thank you in anticipation of your invaluable input!

Fran Lewis

BIG SHINY DIRECTING OPPORTUNITY!

Hey directors! Fancy directing a BIG SHINY SHOW at one of the best theatres in Bristol/the South West/the entire known universe??

I don't mean our own Studio Theatre, though of course you may propose big, shiny plays for that, too, if you wish (more on that later) – no, I'm talking about the **Tobacco Factory Theatres**, one of the premier professional theatrical venues outside of London!

After the huge successes of our previous TFT shows *Tartuffe* and *Anne Boleyn*, they have invited us back to perform in the **May 2021** slot (exact dates tbc) – so, the APC (Artistic Programming Committee) are simply sitting back and awaiting the noble and insightful submissions from our esteemed gang of experienced directors, in order to select the very best to represent our awesome club in this exciting venture.

Please note, we are not suggesting a theme or specific scripts; we are very keen to hear which plays YOU think would suit that venue, and our club.

You will need to bear in mind things like:

- The TFT space – e.g. low ceilings, in the round

- Their programming schedule – what sort of plays do they produce?

- Our club membership – ideally cast size would be 10 plus, with equal m/f split

- Technical aspects – consider carefully what tech requirements you'll need, and whether they are in our capabilities

I would be very happy to discuss any initial ideas you may have, and if you have any questions about the venue itself, please have a chat with the inestimable Ralf Togneri (*Tartuffe*) or the effervescent Jacqs Graham (*Anne Boleyn*), or the magnificent Teri Mohiuddin (who was Production Manager for both), who I'm sure will be able to assuage your concerns.

The closing date for submissions is **1st May 2020**, with shortlisting and pitching a bit earlier than usual as the TFT have print deadlines.

If all this is a bit too shiny and in-yer-face, then never fear, as we are obviously still accepting proposals for the rest of Kelvin's 2021 season, to be held at our very own epic Studio Theatre. There will be some more news on that very soon (ooh... mysterious) but for now, please keep in the back of your minds (not too near the back – maybe more the middle) that the APC are open to submissions and are looking forward to seeing what comes our way.

We are looking for top-quality submissions from visionary directors. Kelvin has a reputation for staging fresh, dynamic and creative theatre and we would like to uphold that reputation!

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.

Many thanks

Fran Lewis

artisticdirector@kelvinplayers.co.uk

Jane Eyre

by Polly Teale
Directed by Simon Shorrock

Committee Liaison: Anna Barry
Production Manager: Anna Freire Camacho

[As yet, we do not of course know when *Jane Eyre* will be in production — ed.]

This version of *Jane Eyre* from Polly Teale presents a Jane who is wrestling with the confinements of a Victorian society. She is a strong willed girl of only 18 years of age when she leaves for Thornfield to work as a governess in the home of Rochester. Most of the play centres around the developing relationship between Jane and Rochester who is 20+ years her senior. Rochester hides his first wife Bertha in his attic and when Jane discovers of her existence she flees from Thornfield. She ends up at the house of St John Rivers, a missionary who takes Jane into his home with the aid of his two sisters. When St John decides he wants to marry Jane, Jane is uninterested in a passionless marriage as the wife of a missionary and hurries back to Thornfield to discover a dishevelled Rochester, blinded and damaged by a fire started by Bertha. She vows to marry Rochester following Bertha's death in the fire.

The play presents an interesting twist in Jane's relationship with Bertha, Rochester's first wife, who is locked in his attic, hidden away from Jane. Right from the start Jane and Bertha are intertwined, physically at points. Bertha, despite her apparent madness, represents everything that Jane wants to be. She has a freedom of expression ill afforded to a girl of her age in Victorian England. There is a kind of yin/yang relationship between them throughout the play where we see Bertha physically responding to Jane's trials and tribulations. Bertha will be visible on stage at all times in the 'attic'. As a result of this I will be looking to hold a workshop looking at the physical characteristics of Bertha as well as auditions for some of the main roles. The script as it is calls for an amount of multi-role playing and is designed for 8 actors. I will be looking for a troupe of around 12. I am looking at being age fluid (as opposed to gender fluid!) by possibly using an actor slightly older than Jane's given age but with a suitable gap between her and Rochester. Auditions will follow after *Hamlet*, but if you have any questions about the show, please feel free to get in touch.

simonshorrock@hotmail.com
anna_fc@hotmail.co.uk