



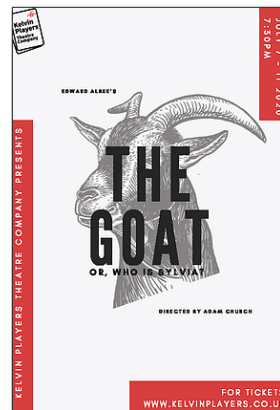
The Jester



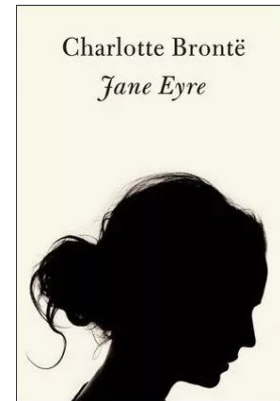
May 2020



2020



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Our Future Productions

As you all know, at this sad and difficult time, along with all theatres, the Kelvin studio is closed until further notice. So whilst the lockdown lasts, we will publish a monthly issue of *The Jester* if there is sufficient demand or information to make it worthwhile. At the very least, *The Jester* will continue to be published every 2 months as normal. Each month, if we get enough material, *The Jester* will be published on or around the 1st of every month, **with the final deadline for each issue being the last day of every month.**

So beginning with this issue, whilst the lockdown continues, I envisage moving to a more and wider theatre magazine style approach to *The Jester*. I will of course include stuff about and related to Kelvin and its members (which of course I will prioritise). This could include stuff about upcoming Kelvin shows as usual, but also stuff about past shows (with accompanying photos if submitted!), your reminiscences, general things about Kelvin, the studio, the personal things that members are doing during the lockdown (not necessarily theatre related, and photos if you wish!), info and photos about family and friends etc. The aim is to make it a sort of Kelvin members forum for us all to get to know something more about each others' lives (for those who wish to share it).

But in this magazine context I will also include articles, reviews, poems, playscripts, short stories (not more than 2 pages), comedy sketches, comic pieces, comments etc written by any Kelvin members (or their families!), and in a wider context I will also welcome any comments, reviews, thoughts, or news about theatre (and film) in general, unrelated to Kelvin, whether local or national – so if you want to write a review about any stage play you like or have seen anywhere in the past, or perhaps a film or TV drama, whether amateur or professional, London shows, National Theatre, The Globe, etc please do so. We might for example, have a 'Shakespeare Corner'.....

Or maybe you want to tell us about a play which you would like to see (anywhere) when we are finally able to go out to the theatre again..... We could even include bits about other performing arts as well, such as opera, ballet, music etc.

How this new *The Jester* looks is of course up to everyone, so I hope we get plenty of submissions from you! Anything goes really in these strange times, so it's up to you! So get submitting this week.....!

Please try not to preformat or cut and paste your submissions if possible, as this makes it more difficult for me to manipulate them for publication. Thanks.

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, Facebook etc Best wishes and keep safe,

Geoff Collard (editor)

The deadline for the next *Jester* will be Sunday May 31st 2020

Letter from the Chair... (with no apologies for repeating this from last issue! - ed.)



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.

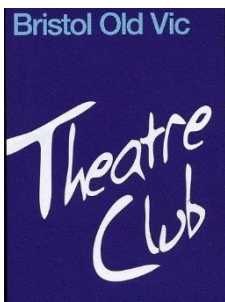
However, the club will ride this out and I just want to say to the Director and cast of 'Hamlet' and 'The Goat' how sorry I am that this has impacted on your productions along with all the hard work that has been done so far in preparation, also Simon and Jacqs who would also have been thinking about 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.

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.



Bristol Old Vic Theatre Club

We're an independent group, founded in 1946, of over 200 theatre goers who support and celebrate Bristol Old Vic, Bristol Old Vic Theatre School and theatre throughout the city and beyond.

We (usually!) have a packed schedule of events throughout the year, all listed in our monthly members' newsletter. We host *In Conversations*, the latest one with Charlotte Geeves (Executive Director, BOV) which attracted over 65 members, and we have interviewed actors, directors, costume designers, technical and stage production, to name but a few. Most '*In Conversations*' are recorded and added to our podcast library on our website.

We also run BOV In House days, where we have a meal together, watch a show and then have an In Conversation with the cast. We also organise trips to theatres further afield and we are hopeful that our trip to see *The Dresser* in Cheltenham, including a backstage tour, will go ahead in September.



Our links with the Bristol Old Vic give us privileged access to the creatives and in return we fundraise to support the theatre and the staff. We are avid supporters of the Bristol Old Vic Theatre School and do all we can to welcome and support the students during their courses, award prizes and receive exclusive invitations to their Directors' and Designers' previews.

On the purely social side, our regular luncheon club and Christmas meals are always very popular.

Membership fees are very reasonable at just £25 per year for a single adult, £40 for 2 adults at the same address and £8 for students and under 18s. For the next 3 months (until end of July) we are offering 50% off the first year's membership to new members in light of the reduced activity.



Should you wish to join or find out more about what we do please visit our website at:

<http://www.bristololdvictheatreclub.org.uk>

Or send an email to mail@bovtc.org.uk or ask:

Andrea Harrington (BOVTC Committee member), Sue Stobbs, Bob Havard, Ralf Togneri, Richard Jones or Bronwen Grover!

Best wishes

Guy Keith-Miller & Gary Hall

BOVTC Co-Chairs

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 adamchurch@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

Adamchurch@gmail.com

Message from the editor:

It's amazing the input people have had so far into Adam's initiative - a different Podcast every day! I congratulate you Adam, and everyone who has contributed so far. Keep it up everyone!

I have to say that my favourite is coloured by my experience of what I have long regarded as one of Kelvin's best pieces: ***The Shape of Things*** - which knocked me out when I saw it back in (I think) 2010. Lovely to see that someone else also obviously likes this play....

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

The Goat, Or Who Is Sylvia - by Edward Albee

Directed by Adam Church

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**

Of course, due to the lockdown, we have no idea as yet when we will be able to stage this play, (- or *Hamlet*)

* For more info on this production, see last issue of *The Jester*

A plea from the editor!

I'd like to produce *The Jester* as a monthly Kelvin magazine whilst we are in lockdown — but I can only do so if you all send me stuff.....!

At this time, anything goes!

New Members

Dear fellow members we have now suspended membership for the rest of the season. I will still take details and send out membership packs, notifying people when applications for membership are being taken again.

Here are the final bunch of new members who will be straining at the leash to get involved once the studio is open again.

Robyn Purchase

Robyn has really missed performing in local theatre. She was with a student group but had to leave at 18. She wanted to work in an exciting company that does multiple shows a year, alongside loads of other passionate people who also love what they do and believes Kelvin will offer that.

She says that she wants to explore new areas of theatre and is not afraid to throw herself into the unexplored, just wanting to learn more and more.

Acting from the age of six, she was a member of stage-coach and did her first professional show at nine. She has a Level Three Extended Diploma from SGS College in Musical Theatre and a Foundation degree in Acting from The Liverpool Institute of Performing Arts. Recently she's been involved in management with Majestic International for modelling and acting.

She also has experience with hair and makeup for shows, which is something she would love to explore further whilst at Kelvin.

Helen Knott

Helen wants to act in a good quality non-professional theatre company, that is welcoming, imaginative and inclusive with a variety of ways to get involved.

She has 20 years experience, likes a challenge, is sociable and a team player.

She studied theatre and performance and has a BA in performance from Northumbria University and an MA in Classical Acting from The Central School of Speech and Drama.

She recently co-wrote, produced and performed in a comedy sketch show called *The Lost Matriarch 2* which was performed at Edinburgh Fringe 2018. A feminist comedy, set in an imaginary world where gender roles are reversed, it highlights the often overlooked and amusing differences. It received a 4 Star review from Festival Magazine.

She moved to Bristol a year ago and has done some stand-up comedy as a creative outlet. But she has been missing the world of theatre and all it offers. She is also a practising Registered General Nurse.

[take care Helen at this time—and as all NHS frontline staff, we salute you... Ed.—a former nurse myself]

Vicki Vowles

Recommended to us by an ex member, Vicki wants to improve her acting ability. She is currently a member of a Bristol community theatre group (ACTA) and has done four productions with them. She has Front of House experience in bar and catering and describes herself as very enthusiastic about theatre.

Andy Swain

Andy would love to put his creative skills to practical use, and learn more about the creation of theatre sets and props from concept to build.

His main area of interest is fabrication. He enjoys making all sorts of things and in his spare time he makes replica quality film props, (not professionally, just for fun). As well as purely aesthetic items, he has built several projects with basic mechanical and electrical functions. Wherever possible, he tries to use reclaimed/foraged/repurposed materials for his projects, ideally working to a budget of £0, or as close to it as possible. As well as the actual construction (and functionality), he is very particular about realistic surface texture and detail.

He is a competent carpenter and builder, with no professional background in either, but self-taught through years of house renovations and handyman jobs for friends. He is a hard grafter.

Lara Bell

Lara informs me she is a dramatic person who will bring a warm throaty cackle to Kelvin. Looking for a theatrical outlet, she came to us on the recommendation of a friend.

She has an A level in Drama studies and performed in productions at University.

She is keen to learn all techniques and styles of acting and would be interested in devising games for warm-ups.

Kathryn Dillon

Kathryn is an enthusiastic person who approaches everything with positivity! She loves the theatre and getting involved in whatever way she can. Primarily an actor in the past she'd like to try her hand at other roles too.

She has a degree in Education with English and Drama. She worked with CADS last year on their Shakespeare summer performance. She currently works in marketing at the Bristol Old Vic Theatre School so selling shows is very familiar to her.

Jasmine Olivia Morton

Jasmine can't wait to get started with our company.

She used to do acting workshops and shows in London, now she's moved to Bristol and is settled, she would like to start again.

She is very lively and bubbly and full of ideas, sometimes too many, she says. She has a genuine passion for being on stage and would argue she is more at home when in character than when herself. Hopefully, that will translate through doing production with our teams.

Her on stage experience is from doing small shows with the *Lyric Theatre*, Hammersmith.

Ella Wiltshire

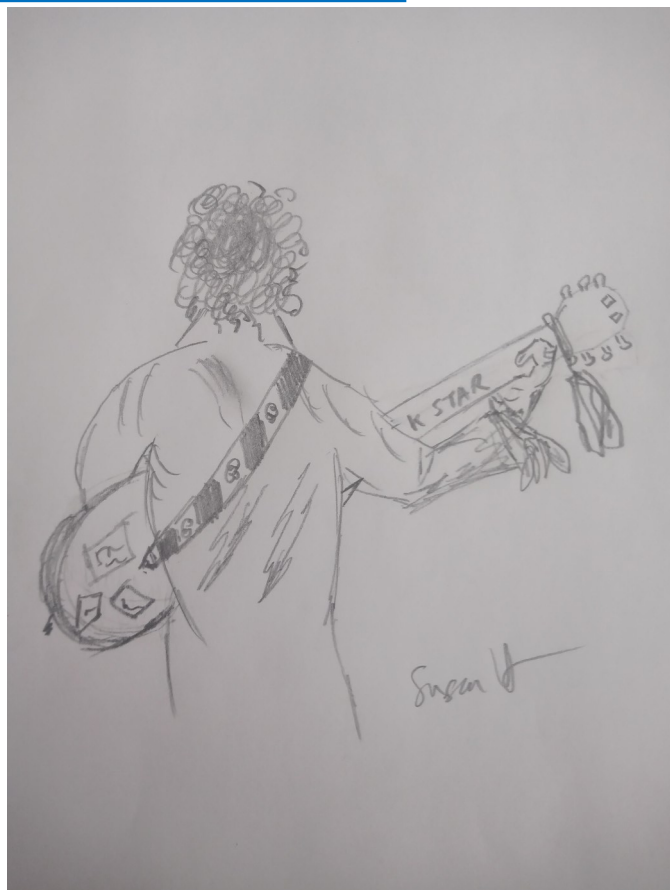
Ella is a student who is looking to get involved in theatre outside the college environment. She has all round experience including acting, singing and dancing, directing, design and construction, and make up. She is currently doing a play writing course.

She is eager to learn about more aspects of theatre.



SUSAN'S BOY BAND!

A selection of drawings of her boy band
by long time member **Susan Howe**



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.

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