









February – March
2017 Edition

DINNER  14-17 FEB	THE BEAUX' STRATEGEM  25-29 APR	A DEIVED PLAY  11-15 JULY	A VIEW FROM THE BRIDGE  11-21 OCT	ON GOLDEN POND  12-16 DEC
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In this edition you'll find:

- Message from the Chairman
- The Rose Bowl Awards, What's it all about?
- New members!
- *A Christmas Carol* reflection
- Updates on *Dinner* and *The Beaux Stratagem*
- Rehearsed Readings line up
- How you can help the Kelvin Players





From the Keyboard of the Chair's Desk...

Good to have you still with us in 2017. If you're a new or returning member then you'll be introduced later in this Jester. I'd like to extend a warm welcome!

I'm pleased to say that things calmed down a bit after the critically acclaimed and I'm pleased to say, financially successful (despite all the paint) production of Charles Dickens' *A Christmas Carol*, directed by Robin Turner. Congratulations again to all involved in the production both on and off stage (of whom there were legion).

We must now look forward to this month's production of *Dinner* by Moira Buffini, directed by Tessa Garrett. Whilst it may not be a known play and potentially may sound uninspiring, I can assure you that this dark comedy contains treasures of cutting wit, platefuls of social discomfort and gallons of tasty insults. If it were on Trip Advisor it would get ★★★★★ and a glowing review. I heartily recommend this production to you not only because it's a great play but also because you are our members and Friends and you should be coming along to support your club and your colleagues. I look forward to seeing you there.

Martin Walsh has been battling to cast his production of *The Beaux' Stratagem* (April 2017). He is now in final call-backs and should be in touch shortly (if you auditioned) to confirm whether you have been successful. This too promises to be a great production, the first restoration comedy the club has undertaken since Sheridan's *School for Scandal* in 2001. Whilst that has been going on, Josh Cooper and his dramaturgs have been 'workshopping' in preparation for his devised play due for showing in July. More detail for all these productions will appear elsewhere in this *Jester*.

My plans for an environmental/sustainable regeneration of the Studio continue, slowly at the moment but always in a forward direction. Robin has had to stand down as leader of fund-raising for the new extension. Please get in touch with me as soon as possible if you're available to help steer the fund-raising for the building development plans and also if you're just interested in being involved with various green initiatives so we can be a beacon of sustainability.

Lots to look forward to, lots to keep us busy, lots of Rehearsed Readings coming up.

Get involved, get busy, get happy!



Jonny Wilkinson
Chairman

chair@kelvinplayers.co.uk

The Rose Bowl Awards

By Richard Jones



The question is sometimes asked – What is the Rose Bowl competition; how are the awards judged; and why is it current Kelvin Management Committee policy to enter each production in the competition

What is the Rose Bowl Competition?

In 1963, Walter Hawkins, Managing Director of the Bristol United Press (BUP), dreamt up a competition for amateur drama and musical clubs. Together with John Coe, the Evening Post's theatre critic, the competition commenced with John adjudicating all productions. They were expecting no more than a dozen entries that first season, however, this number was rapidly exceeded.

The growing popularity of the competition, which guaranteed entrant clubs a review in the Evening Post newspaper, led to a steadily growing number of entries from across the West Country, the newspaper's circulation area. It was not possible for John Coe to attend all productions so additional adjudicators, all with professional teaching or acting experience, were invited to join the panel.

The awards ceremony was a much more discrete affair then than now with an intimate dinner held in the board room of the Bristol United Press to which only the adjudicators and the winners were invited. In 1991 after sponsoring the Rose Bowl Awards for nearly thirty years and with Walter retired by then, the BUP decided to focus their support on just two awards; that is Best Musical and Best Publicity material. Sponsors stepped in, including Nat West Insurance Services, and it was during this time that a presentation evening open to all participating clubs was started. In 1993, thanks to Joan Hawkins, Walter's widow, a new era was born with the creation of the Rose Bowl Awards Trust financed by donations from the Hawkins and Coe families.

Nowadays the competition regularly attracts over one hundred entries annually with four hundred attending the annual awards ceremony. The six original awards have now risen to eighteen and the number of adjudicators currently stands at eight.

How are the Awards Judged?

Currently there are eighteen awards in the different categories. Nominations and the winners are arrived at by each of the adjudicators being required to submit any nominations with their written adjudication to the Rose Bowl Secretary. On the first Sunday in August, a meeting, independently chaired by Peter Stoppard, is held at which all the adjudicators attend. Beforehand, each adjudicator is invited to identify only one nomination in each category from the plays/musicals they have seen, and can speak on their choice at the meeting - which has become known as "the night of the long knives". The process is considered scrupulously fair by the Rose Bowl Committee with consideration being given to all elements contributing to the production. The Rose Bowl Competition Committee are currently considering ways, if any, in which this process might become more transparent.

Why is it current Kelvin Management Committee policy to enter all productions in the competition?

- **Publicity value** – Undoubtedly even featuring in the nomination categories keeps the Kelvin profile prominent amongst other theatre companies, also the public's consciousness and in attendant media coverage. It could also be of benefit when applying for funding or in promoting Kelvin as an award-winning club with a proven record of production consistency. (The first Kelvin Rose Bowl Award dates back to 1964/65)
- **Learning benefits** – A good Rose Bowl adjudication provides an independent critique of a show and a starting point that directors, cast and creatives can either agree or disagree with constructively.
- **Social benefits** – The written critique can be an excuse (reason) for cast and crew to get together for a final time after a production has been completed.
- **Members' personal development** – Those taking part in a production can learn either positively or negatively (their choice) from the independent comment given in the adjudication. If individuals or productions are nominated (and win?) confidence in their own abilities can be boosted immeasurably
- **Archive benefits** – Adjudications, reviews etc. form a valuable archive resource for Kelvin which enables productions to be viewed from an historical perspective.

Meet some new and friendly faces!

Lucy Elzik

Lucy has been acting since she was very young, she has experience of direction and stage management and enjoys working with others through the rehearsal process. She heard that Kelvin was an excellent professionally run group and is excited to become a part of it.

Alice Chadwick

Alice was a keen member of two am dram groups in Hampshire, she moved to Bristol a year ago and would like to get involved with Kelvin. She studied Drama and archaeology at University and worked as a costumed interpreter in a museum for 5 years! She is interested in acting, helping back stage, front of house, box office, bar and might even have a go at directing. She also plays the cello and flute.

Tim "Nipper" Lewis

Nipper played the ukulele for Brief Encounter. He is a professional musician who also sings and plays jazz guitar, he has performed at many festivals over the last 10 years and has engineered and produced several commercially released CDs. He was a primary school teacher and music coordinator for 16 years. He is keen to perform and be a sound technician, but is also interested in other back stage roles.

Anna Freire- Camacho

Anna is on a gap year, she has stage management experience from school and is a friend of Anna Marshall. As Anna M seems to enjoy Kelvin so she thought she might give it a go.

Phil Joyner

Membership Secretary

kelvinplayers_membership@hotmail.co.uk

'A Christmas Carol'

With a play, or a novel, the essence is surely the story telling. For the novelist, in this case Charles Dickens, there are only words to convey his story telling. These are words that worm their way in to the reader's head and brain to create a world of the author's imagining. With a play, in this case the novel skilfully adapted by Neil Bartlett, the Director is also confronted with having to recreate the imagined world; but this time physically, emotionally, visually, and audibly. This can be a daunting challenge when the book in question is something of a 'National Treasure'.

The good news for me was that I had absorbed the original through countless readings over many decades. The difficulties began when various cast members started telling me that Bob Cratchit was really a green frog, and his wife was a pink pig! The 'stamping out' of cast members breaking into songs from 'The Muppets' Christmas Carol' proved, on occasion, to be a real problem!

'A Christmas Carol' was a 'big ask' for everyone involved with the production. I can only offer my humble and grateful thanks to everyone for their commitment and hard work. Every single one went above and beyond anything I could have hoped for.

It was never going to be easy; how could it be with 8 actors playing 49 characters with 62 costume changes, (an average change every 1.5minutes). The production required 156 sound, light, and projection images (an average cue every 34 seconds).

I am genuinely in awe of how thirty disparate individuals came together and worked so flawlessly as a team in such a short space of time.



I could wax lyrical about the cast who were, in my view, an extra-ordinary ensemble of players. I hope they will forgive me if I mention just one of their number who provided the lynch pin for the entire production. Phil Joyner simply 'was' Ebenezer Scrooge.

The FOH team was phenomenal. As members dropped out at short notice, due the various bugs doing the rounds, the gaps were miraculously filled and normal services continued seamlessly. Well done everyone.

Bill and the bar team were their usual brilliant selves despite having to cope with a two week run, along with serving mince pies and mulled wine.

The Marketing Team did a great job on 'selling' the production with 800 seats over the course of the run. There were three sell outs with an overall 84% of tickets sold. The audiences were appreciative, with reactions ranging from laughter to genuine tears.

As a final cherry on the top, the collections made on behalf of The Julian Trust Night Shelter in Bristol raised an astonishing £1,130.00.

Thank you to Kelvin for giving me the opportunity to direct, and thank you to everyone who helped to turn my vision into a reality.

Robin Turner
Director





Anyone for Dinner?



We are only two weeks away from actually serving 'Dinner ' & this is the first piece I have been able to write for The Jester! I was still casting as the last deadline arrived & now, here we are with the first performance frighteningly close, on Valentine's Day, Tuesday 14th February, running through until Saturday 18th.

We had a great turnout of young, enthusiastic, members for the auditions back in November, but with the script indicating the main characters should be late 40's - 50+ I had a bit of a problem! However, with a quick mental shift I reduced the age-range a little, & immediately found that I could cast the female roles several times over & that, with the men, I had a few interesting options. It is ridiculous that this should be necessary with the range & depth of Kelvin's acting membership but, there you go I ended up with a fantastic cast!

You may already have seen the exciting cast list with Fran Lewis, Rosie Closs (Collins), & Ali Tyndale as the women, Alex Needham, Mat Rees & Rob Kershaw as the male diners, all served by the enigmatic Waiter, played by Alistair Hedderman, who has only recently returned to Bristol & Kelvin. You may not have seen Ali & Rob before since both are fairly new to Kelvin, but great additions to the club.

There was some preparatory work before Christmas but we didn't really get down to business until the new year so it has been a frantic few weeks. Advertised as 'the dinner party from hell' it is the props list - particularly the food & drinks - which is giving this play its unique problems: 80+ drinks (each with a fresh glass), seafood, (N.B. No lobsters will be hurt in the course of this production!), & titillating starters & desserts – although, somehow I don't think the cast will be eating much of what's on offer!

We are billing this as a black comedy &, indeed there are hilarious, almost farcical, moments, but the essence of the play lies in the fraught relationships between the characters, & 'the relationship between money & personal fulfilment'.

Please don't forget to book those tickets - why not get in touch with Sue Stobbs now? book them online.... Please support your current Kelvin production.

Tessa Garrett Director

**Tickets are available from Sue Stobbs:
stobbsy@blueyonder.co.uk**

UPDATE ON "THE BEAUX' STRATAGEM". In performance 25th – 29th April.

Auditions have been completed and we are grateful to all those who put themselves forward for a part. Deciding who should get which part was difficult; but the final choice on the cast is as follows:



AIMWELL	Alex Knibb
ARCHER	Nathan Richards
BONIFACE	Paul Richards
SULLEN	Mat Rees
SCRUB	Tegan Westall
GIBBET	Roger Shutt
FREEMAN	Tim Whitten
FOIGARD	Jon Bard
BAGSHOT	Tim Whitten
HOUNSLOW	T B A
LADY BOUNTIFUL	Tessa Garrett
DORINDA	Rosie Inman
Mrs SULLEN	Fiona McClure
CHEERY	Martha Graham
GIPSY	Liz Kelly
COUNTRY WOMAN	Jenny Hills

The play is directed by Martin Walsh. Bronwen Grover has designed a lovely set, Chrissy Fryers has agreed to manage the provision of the period costumes and Geoff Collard is designing the lighting.

As you can see we have a great cast lined up who will begin rehearsals 21st February - the week after the 'Dinner' production finishes. We also have in place the bones of a good team to produce and manage the play, but we are now wanting to hear from anyone who is interested in being involved behind the scenes. ***In particular we need people to be part of the set construction and stage management teams***, but offers of help in any area would be welcome.

If you're interested, please contact Geoff Collard, the production manager, preferably by email at: geoffrey.collard@btinternet.com (or phone or text 07709948901) as soon as possible. Thanks!

DON'T FORGET.....



It's your theatre group so

Get Involved





Rehearsed Reading Schedule...

Dearest Kelvinians,

With the new year upon us it is once again time for another season of Rehearsed Readings to commence (let's call them 'RRs' for short shall we?). If you're new to Kelvin and you don't know yet about 'RRs', do find out - you can read about them on the members' website under Members Stuff, you can ask any established member you may know about them, or you could simply get in touch with me (contact details below). They are a great way to get involved in Kelvin in a low-commitment, high-buzz kinda way.

By the time this Jester goes to press, we will have 8 new RR slots confirmed over 4 evenings throughout the first half of 2017, hopefully fully cast at the Launch Night on 4th February. If you're reading this before 4th Feb, get on down to Kelvin on that date (doors and bar open at 7pm) and find out in person what it's all about. If that date has already passed, hopefully you were there - but if not, feast your eyes (and diaries!) on this mouth-wateringly varied line-up of directors and RR presentations...

4th March

Sam Grayston - "Richard II" by William Shakespeare (abridged)
Roger Shutt - "Prelude To Macbeth" by James Chalmers

1st April

Susan Howe - "We'll Think Of Something" by Susan Howe
Tim Whitten - "Going Postal" by Terry Pratchett, adapted by Stephen Briggs (abridged)

13th May

Jacqs Graham - "Swan Neck" (Act One) by Steve Graham
David Martin - "Death and the Maiden" by Ariel Dorfman (abridged)

17th June

Alex Needham - "Chivalry" by Alex Needham
Rachael Lane - "Harold" improvisation

The second launch night of the year will come on **Saturday 22nd July**, at which we will be casting 4 more RR evenings during the second half of 2017 - those dates being **2nd September, 16th September, 28th October, 25th November** (again, all Saturdays as always) - lots more for your diaries to get their teeth into there, folks.

If you fancy having a go at directing one, please do get in touch - I'll be putting together the slots for the second half of 2017 sometime between now and the July launch.

Rick Procter
Rehearsed Reading Organiser
07941 878 460
[**rick.procter@icloud.com**](mailto:rick.procter@icloud.com)

3 ways you can help Kelvin Players to full houses

Hello,

I'm Sam. I'm the new Marketing Manager for Kelvin. I've taken over from the rather marvelous Craig Malpass, who's off to work in Devon for a year. You may know me from doing some of the Facebook and Twitter stuff or Orphans and Brief Encounter.

Craig and I would often talk after Orphans rehearsals. And it was one evening, at the Annexe (where else?) that we both chatted about a guy called a Simon Sinek. He's a brilliant ideas guy...you can see his talk called 'Start with Why' or the golden circle, on YouTube. We both shared an affinity for wanting to maximise Kelvin's 'why' to help us find newer, larger, audiences.

Our vision, our purpose and our 'why'.

Kelvin Players' vision is "to be and be seen as the premier non-professional theatre company in the south west", and the bit that particularly concerns marketing is the "to be seen as" part of our vision so our audiences know they're going to get a great show.

Netflix and Chill.

Of course, we should be comparing ourselves with other theatre companies to know how we're doing, but I also want us to bear in mind some of the other things we're competing with for audiences' attention. For £12 (the price of a Kelvin show ticket), I could have a month and a half of Netflix, or a screening of the latest Hollywood blockbuster. That's a lot of fancy entertainment and it's hard work to make people leave their homes. It means we need to not only think about the quality of our performances, but making the whole experience of interacting with Kelvin good value: from finding out about our shows, to buying tickets, to the show and afterwards.

Sam Grayston
Marketing Officer
marketing@kelvinplayers.co.uk

Thanks for reading. Do at least one of the three things above and help us move towards full houses every night for every show!

Here's where you can help...

So what are the three things you can do to move us towards full houses?

ONE (1 minute)

Share something on Facebook or Twitter.

Social proof is one of the most powerful marketing tools available to any organisation. Most people cite social media as one of their primary sources of news. We are far more likely to believe our friends and what we see on social media than we are an organisation telling us. If you only do one thing, share our events, posts, and your reviews on Facebook and Twitter.

TWO (10 minutes)

Complete our survey to help us understand more about the experience of finding out about Kelvin shows.

We want to learn. Lots and lots about our audience. If you've been to a Kelvin production in the last couple of years, we'd love to hear your views. Click here to take part (and then share the link on Facebook!) <https://www.surveymonkey.com/r/YKBHFTX>

(30 mins every now and then) THREE

Join our merry band of marketers to help get the word out.

Craig was doing more than one person's job, that's for sure. And I can't do it all on my own. I'd love for a few other people to help out. If you're a budding writer, we need copy to be written; if you like emails or social media, we've got people to get in touch with, if you're super organised, there are some things that need organising. Email me: marketing@kelvinplayers.co.uk to get involved.



Kelvin Diary Dates

FEBRUARY 2017

1 st	Closing date for submissions for Kelvin Players Banner Designs (see Members' Website)	
4 th	Rehearsed Readings Launch Night Bar opens 7pm – proceedings commence 7.30pm	The Studio
7 th	Cast read through for Beaux Stratagem – 7.15pm	The Morris Room
14 th to 18 th	Performances of 'Dinner' by Moira Buffini (Dir Tessa Garrett)	The Studio Theatre
20 th	Rehearsals for 'The Beaux Stratagem' to commence this week	The Morris Room

MARCH 2017

4 th	Rehearsed Readings Performances Bar opens 7pm – performances commence 7.30pm	The Studio Theatre
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APRIL 2017

1 st	Rehearsed Readings Performances	The Studio Theatre
25 th to 29 th	Performances of 'The Beaux' Stratagem' By George Farquhar (Dir Martin Walsh)	The Studio Theatre

MAY 2017

1 st	<i>Deadline for submissions for 2018 season productions!!</i>	
13 th	Rehearsed Readings Performances	The Studio Theatre

JUNE 2017

17 th	Rehearsed Readings Performances	The Studio Theatre
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WELL THAT'S ALL FOR THIS TIME –
THE NEXT LETTER WILL COVER APRIL AND MAY
GOODBYE FROM LUCY AND ROGER