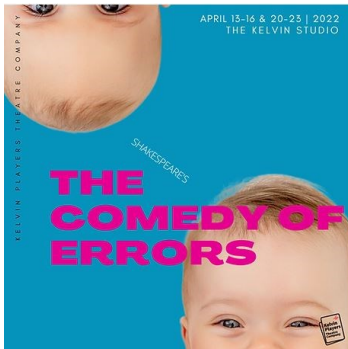




The Jester



April — May 2022



13th — 23rd April 2022



19th — 21st May 2022



28th June — 2nd July
at the Tobacco Factory

Our Upcoming Productions

Hi Kelvinians!

Inside this issue, you'll find details of **this Saturday's** Rehearsed Reading of *The Cut*, news of our upcoming productions above, including *The Comedy of Errors* which opens on 13th April — **and how to get your tickets!**, the Writers' Group under Sam Grayston's guiding hand, news from our new artistic director, new members, Bristol One Act Festival and a very kind and thoughtful blog from our Chair, Mat Rees.

I can strongly recommend checking the Kelvin Facebook members' page regularly to see what else is going on and for announcements (facebook login required):

<https://www.facebook.com/groups/2364145819/?ref=share>

Do check out our website: www.kelvinplayers.co.uk and follow us on Twitter, Facebook etc.

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

Geoff Collard (editor)

The Jester is bi-monthly. The deadline for the next *Jester* is always a couple of days before the last day of the month before publication. And it's always given in the current edition, so you can always check the deadline in the most recent issue. So, please note in your diary! (December/January is the next issue.)

The deadline for the next *Jester* will be Sunday May 29th 2022



Mat's Blog

Mojo is an odd word, isn't it?

I'm not sure I know what it means, but it's a word I've been hearing a lot lately. People keep telling me that they've lost it, or that they can't find it. And they only ever talk about it in the singular, never 'mojos'. If it's so important, you'd think people would have a spare.

I'm not sure I ever had a mojo to lose – but it's clear that other people have lost theirs. In fact, it seems as if there's a mojo supply problem in the UK, so perhaps that's something else we can put down to Brexit, the war in Ukraine, the pandemic...

Ah, yes: the pandemic.

Two years living locked up in a house with few places to go or things to do, has meant that, for some of us, our mojo has been mislaid. For others, those who were forced to continue going out to work in extreme conditions and often putting their lives on the line, it feels as if their mojo has been drained.

But for all of us – and I'm talking about the whole country, here, not just Kelvin Players – it feels like a malaise has settled over us, as we struggle to motivate ourselves to go back to our old way of life.

After being told how to live our lives for so long, the idea of just returning to what we were doing pre-pandemic still seems a distant concept. What did we even do before it started, anyway!? In two years, our world has shrunk so much it barely exists beyond the end of our garden (if we have one). It feels as if we're suffering from a trauma. So many of us lost loved ones due to the pandemic, sometimes unable to grieve their passing.

If it wasn't the trauma of losing someone, it might have been the stress of continuing to work, often with little support. For others, those of us who were clinically extremely vulnerable, there was the fear of getting ill, developing long covid or even dying. And for many who lived alone or in house shares with no loved ones around them, there was the social isolation.

We theatre folk are social beasts – we enjoy the chat, camaraderie, laughs, and gossip that come with being in a theatre company. Suddenly, many of us were reduced to going days without speaking to anyone. It's no surprise, then, that so many of us are struggling to acclimatise. If the thought of reconnecting with people and rebuilding relationships fills you with fear, you're not alone.

How can we overcome this? How can we return to the world that existed before lockdown, getting back to what we used to do and the things we used to love?

Of course, not everyone feels this way, and we've been able to welcome many fresh faces through the studio doors in the last few months – people keen to get out and try new things. However, many recognisable faces have stayed away.

We want you to know this: you're not alone, and we do miss you.

We know it's not easy, but we don't want to lose you. You're still a part of this club, and you will always be welcome back through those studio doors. We know social anxiety is a thing – and whether you've been a member for a long time or you've just joined, it can still feel worrying, even traumatic, to see big groups of people.

In the meantime, how can we help you get your mojo back?

Well, there are lots of opportunities to visit the studio in the next few weeks.

There's the ***Jane Eyre* launch night this weekend** which you can come along just listen to if you like.

There is the next rehearsed reading on Saturday 2nd April, which anyone can come along to and watch – and you can bring friends and family, too.

And then there's ***The Comedy of Errors*** this Easter – have you volunteered to do stewarding, box office or bar? We'd love to have your help.

Or you can just come along and watch – and catch up with friends in Higson's Bar afterwards.

I'll be there, handing out mojos for anyone who want one...

Your Chairperson, **Mat Rees**



FROM THE KEYBOARD OF THE CHAIR'S DESK



REHEARSED READINGS

Dearest Kelvinfolk,

You might be reading this just in time to dash down to Kelvin on **Saturday 2nd April** and catch the awesome Alex Needham directing ***The Cut*** by Mark Ravenhill - one of the great contemporary British playwrights with themes here that "touch upon one's place in society and the arbitrariness of government policies which set up the norm against one's morale". The play sounds to me a bit like Harold Pinter doing *A Clockwork Orange* - and with Kelvin actor-writer-director legend Alex Needham holding the reins we're bound to be in for a heck of an evening.

If that's already been and gone, fear not folks - there are 2 more RR evenings this spring, on **30th April** (Caroline Mitchell and Nikki Smythe directing) and **11th June** (Jenny Hills and Marion Brazier directing) - both Saturdays as usual, doors and bar open at 7:00pm for a 7:30pm start. Further details will follow in due course via the normal channels, Digest email and Facebook event (indeed, there'll be another Jester before 11th June, so no doubt there'll be another reminder in there).

Heads up also about the next **Launch Night on Saturday 9th July** - this is your big twice-yearly chance to get involved in Rehearsed Readings. If you fancy a go at directing one, please get in touch a-s-a-p - contact details below, I will be utterly delighted to hear from you. If you fancy acting in one, all you have to do is turn up on 9th July to find out what parts are available - no auditions, nothing to prepare (but do bring your diary) and you should walk away with at least one part at the end of the evening.

If you'd like to find out a bit more about how it all works, there's a page on the members website under Members Stuff at : <https://www.kelvin-members.co.uk/rehearsed-readings>

or the best way is just to come along, on one of the aforementioned dates. Saturday is the one day of the week when there's nothing else going on Kelvin-wise, so it's the day set aside especially for RRs - and you don't have to be a member just to come along and see one, so please feel free to bring friends. They're social, they're easy-going, they're where actors and directors alike often get going at Kelvin - see you there!

If you're interested in directing a Rehearsed Reading, you can get in touch with me at any time. All you have to do to get on the list for the future is ask me!

In the meantime, please get ALL the following dates in your diary for the whole of the rest of 2022—all Saturdays, as usual :

2nd April— *The Cut*

30th April

11th June

9th July (autumn launch)

3rd September

24th September

15th October

12th November

Rick Procter-Lane (Kelvin RR Organiser 07941878460
rick.procter@icloud.com)

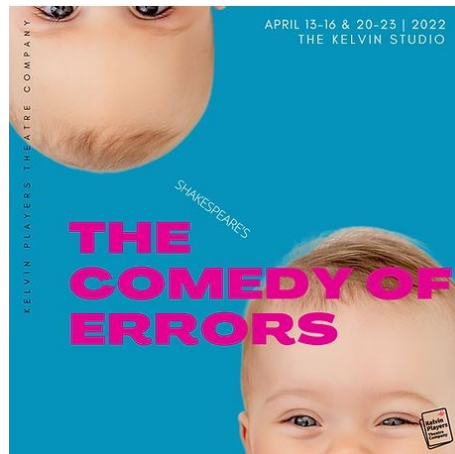
[Geoff (Health & Safety Officer) adds: we all know the following are not essential anymore but please think about doing the following things:

- 1) Please feel free to continue to wear a face mask if you wish, to help everyone present feel safe.**
- 2) Please be respectful of everyone else in attendance, maintaining social distance by default and staying in your seats.** I'm sure I really don't need to make this request of you all - but nonetheless we want to encourage everyone out there that this will be as safe an event as we can make it.]

The Comedy of Errors by William Shakespeare

Directed by Jacqs Graham
at The Kelvin Players Studio
at 7:30

Dates: 13th to 23rd April 2022



After both being separated from their twins in a shipwreck, Antipholus and his slave Dromio go to Ephesus to find them. The other set of twins lives in Ephesus, and the new arrivals cause a series of incidents due to mistaken identity. At the end, the twins find each other and their parents and resolve all of the problems caused earlier.

We are thrilled to present Shakespeare's hilarious tale of mistaken identities, everyday miracles and farcical madness in our Kelvin Studio this Spring.

Take one pair of estranged twin brothers (both called Antipholus) and one pair of estranged twin servants (both called Dromio), keep them in ignorance of each other and throw them into a city with a reputation for sorcery, and you have all the ingredients for theatrical chaos!

You won't want to miss this fast-paced, exciting and surprising production!

Book your tickets from our website www.kelvinplayers.co.uk or direct from the link kelvinplayers

<https://www.kelvinplayers.co.uk/tickets>

Voices from the Rehearsal Room

“In between all our hilarious rehearsals, we’ve found time to give you our views on the play and the production process ...”

“We’ve really enjoyed the ensemble element, and our attempts to create a place, and a world around our motley characters inhabiting the Market Square – or piazza? – in Ephesus, has been great fun to rehearse”

“Something I’ve noticed during our rehearsal process is how elements of the original play by Plautus poke through into Shakespeare’s version. There is a starker cruelty and bleaker (also pagan) outlook hinted at in the text. At the same time, we have consciously modernised our version from the Elizabethan original. Hopefully these elements all combine into good fun!”

“To those who think Shakespeare is high-brow, think again, when you count the amount of fart jokes in this play!?”

“I have never laughed so much in a rehearsal room; who knew we could make so many hilarious errors!”

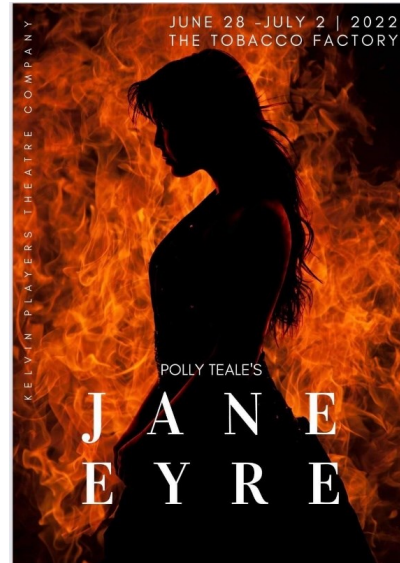
“I think the audiences will love the up close, comedy mayhem.”

Jane Eyre by Polly Teale

Directed by Simon Shorrock
Produced by Joanne Brooks

at The Tobacco Factory Theatre:

28th June to 2nd July 2022 @ 7:30



This version of Jane Eyre from Polly Teale presents a Jane who is wrestling with the confinements of a Victorian society. She is 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 in to his home with the aid of his 2 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 her 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 and 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, the character of Bertha will be a very physical role and her relationship with Jane will be key. The script as it is call for an amount of multi-rolling and is designed for 8 actors. I will be looking for a troupe of around 12. I am looking at being age fluid, by using an actor slightly older than Jane's given age but with a suitable gap between her and Rochester.

Here are a list of the roles available for audition;

Jane (F 18+)
Bertha (F 30+)
Rochester (M 40+)
Mrs Fairfax (F 50+)
Adele (playing 9 years of age)
St John (20's-30's)

In the troupe there will be 6 more actors (4 female and 2 male) playing a variety of roles and ages.

March 31st Auditions (7pm)
April 3rd Workshop for those auditioning for Bertha or Jane (6pm)
April 5th Call backs (7pm)

Rehearsals start on Tuesday April 26th and are on Tuesday (7-9), Thursday(7-9) and Sundays (6-9)
If you are interested in helping out with a backstage role or as a member of the team please get in touch with Joanne.

Joanne91.brooks@gmail.com
simonshorrock@hotmail.com

Bristol One Act Festival

Metamorphosis

On Thursday February 10th, Kelvin Players took part in the Bristol One act Festival for the first time in a few years. We had revived the production we did last summer when Kelvin reopened, **Metamorphosis**. Rehearsals had gone well and I was amazed how quickly **Steve Dale, Mike Shah and Keira Somers** had picked up where they left off. We stripped back much of the performance (of an already stripped back show) by taking out all of the 'Covid' elements we had added in, until it was basically just three actors and an empty stage. We had taken out all of the audience interaction moments in a bid to get under the strict 55 minute limit.

We discovered at our final rehearsal that Mike had Covid. I read in the lines and then again at the technical rehearsal on the Monday. We were still hopeful Mike would be fit and well by the performance, but it became apparent by Wednesday this was not going to be the case.

So I went on stage, script in hand. It lost some of the timing and visual impact as a consequence, but it was a good experience to get back involved. Thanks to Ben Pavord for providing our sound support and to Mat Rees and Richard Jones for supporting us. An extra thanks to Mat for coming back on the Saturday to hear the result of the awards.

Although we didn't win overall, Steve and Keira were both nominated for best actor in their categories and I was nominated for best director. Again, no victories, but I did win 'The Adjudicator's Award' for stepping in at the last minute with script in hand as 'the show must go on'. It was a nice consolation from what had been a difficult week, compounded by the fact that Bristol One Act Festival wanted to disqualify us on the basis of hiding a professional in our ranks!

I do think it is something we should consider doing again next year, maybe it is something for the writers' group to aim for as new pieces of writing seemed to fair much better than established plays.

Simon Shorrock



From Nicky Our Artistic Director

Spring has finally sprung, and we are seeing signs of life emerging from the cold winter. It is wonderful to see Kelvin doing the same!

We've had a successful production of *The Goat*, rehearsals are well underway for *Comedy of Errors* and auditions for *Jane Eyre* are about to commence. What a wonderful time to be a member of this fantastic club. And there is more.....!

WRITER'S GROUP

Did you know that we have a newly formed Writer's group, meeting every fortnight to incubate new writing talent in Kelvin? And actors can get involved too – the group are welcoming in actors to help bring the new writing to life. It's a fantastic way to sharpen up those sightreading skills – an essential asset in auditions! If you are a writer, or director – please get in touch with our very own Writer's Group Coordinator Sam: writers@kelvinplayers.co.uk

MEMBERSHIP DEVELOPMENT

After a few Covid roadblocks, I can announce that the long-awaited Intimacy Direction workshops will soon be available in June. It will be a fantastic opportunity to learn from a leading intimacy director in the industry!

The club will be heavily subsidising the cost of this workshop as we strongly believe in investing in safe, consent-based practice for all our members. This workshop will be available to all members but may be of extra interest to any budding directors out there or anyone with an interest in choreography. Keep your eyes peeled for further information via our Membership Development Officer Josh:

membershipdevelopment@kelvinplayers.co.uk

Also – if you have any ideas or requests for future training – please reach out!

SUBMISSIONS

Directors – time is ticking to **get your submissions in! The deadline is May 1st**. Everything you need to submit a play is here: <https://www.kelvin-members.co.uk/apc>

You can propose absolutely anything! There is no limit to style, genre, period etc. If you feel that Kelvin has the skillset to produce it, then please propose it. I am especially keen for more exposure to underrepresented playwrights – if you don't know where to start, I highly recommend **The Bristol Old Vic's SixSix library** and it's absolutely free! If you are stuck in a rut or feel stuck with your play choices, please reach out to me – let's chat! I might have a hidden gem that may whet your appetite!

Remember – if you have directed one Rehearsed Reading and performed a backstage role, you are eligible to propose a black box production. A black box is a scaled down version of a full scale production - it's fully rehearsed and performed as a show but there is no set or significant technical design to worry about - you can just focus on directing your actors - simple. It's a nice step up from rehearsed readings and a nice way to cut your teeth into the world of directing.... Once you have completed a black box, you are eligible for a full-scale production! Get those plays in!

Nicky Schoonderwoerd (She/Her)

Artistic Director

artisticdirector@kelvinplayers.co.uk

KELVIN WRITER'S GROUP



Call for Actors to support Kelvin's Writers' Group

Are you a friendly, supportive actor who's **available on 6th April**? If so, we'd love you to come and join us at the Kelvin Writers' Group session from 7.30pm in the Kelvin Bar.

The Writers' Group is a thriving collective of members, supporting each other to write confidently and perform well. We know how important it is to hear our work out loud, so this workshop is specifically to hear some of the things we've been working on so far performed by you, our actors!

We've been working on lots of different techniques - character development, subtext, script layout and stage direction, even Aristotle's Poetics - all in the pursuit of discovering what kind of writers we are. This means we've produced lots of little bits of work when we've been trying out different techniques. And we'd love to hear from actors what *they* experience when they read our work.

So if you're a supportive, friendly actor who's willing to work with short, new writing and help us improve, please get in touch with Sam to help out.

Sam's contact details are: writers@kelvinplayers.co.uk and 07739 021915.

If you can't help us out this time, but you're interested in helping in the future, let me know - this is going to be a regular part of our development!

Thank you!

Also, if you're interested in joining the Writers' Group, we meet every fortnight on Wednesday evenings in the Kelvin Bar from 7.30pm and on Zoom. We work, supportively, on techniques and the craft of writing. In time, we'll look to produce some performance work, but for now, we're a safe, creative space to explore ideas. Get in touch with Sam if you're interested in coming along and trying it out.

All the best,

Sam Grayston

Facilitator, Kelvin Writers' Group

07739 021915

sgrayston@me.com

New Members

I am very delighted to welcome yet more new members for 2022:

Phil Joyner (membership secretary)

(was anyone more aptly named?!! - ed.)

Daryl Hembrough

Daryl will attempt anything within his physical ability. He has experience as a stand-up comedian, modelling and acting. He would like to learn more about Theatre, and would like training back stage, on stage, in the bar, stewarding, “ basically in most things if not everything”.

Elouise Warboys

Having recently moved to Bristol, Elouise is keen to get involved in the local arts scene and work with like minded enthusiasts.

Hoping to work professionally in the theatre one day, Elouise already has had quite a lot of experience including touring a fringe production around Ireland and leading an improv workshop in Java. A writer, musician (violin) and singer, she is also happy to help in any capacity back stage and having directed a performance in her University Drama Society (she has a degree in Theatre and Performance) she wishes to gain more management / technical skills.

Maya Hingorani

Maya is an acting graduate who recently moved to Bristol.

She has been involved in acting, singing and artistic expression of all kinds since she was a teenager. She has experience of theatrical productions of all kinds from black box to full on Musicals and film and is interested in all aspects of theatre front and back stage.

Brought up in the United States, she competed in competitions, acting and technical roles (sound and lighting, stage management) throughout Texas. She also has experience of construction, set dressing, costuming and make up and training younger technicians.

Amy Thwaites

Amy is a professionally trained actor, who now works as a primary school teacher but has taught Drama in Secondary schools and has experienced Directing children and teens. Aware of the quality work and strong reputation we have, she wanted to re-join.

She was a member of the youth theatre at Kelvin many years ago when I was running it.

Dawn Trevett

Dawn is also professionally trained, She took a Degree in Performance and Stage Management at the University of London. Now with less family commitments, she feels she is able to give the time and devotion to Theatre that is required.

A warm welcome to this bright and talented bunch of new members.

Phil Joyner

James 111: - The True Mirror

By Rona Munro
Directed by Mary McCallum
October 25 - 29 2022

October seems a long way off and there are many exciting activities planned for Kelvin Members before then but I for one am starting to plan for this exciting and innovative production right now.

The True Mirror is the last of a trilogy of plays called The James Plays about the first three King Jameses of Scotland. The last one was James VI, son of Mary Queen of Scots, who became King James I of England.

Although few people familiar with this period of Scotland's history Rona Munro's robust scripts, first played by the National Theatre of Scotland during the 2014 Edinburgh Festival, are exciting and accessible being written in modern Scots speech.

But more of the Performance aspect later. What I want to do now is promote interest in the Creative and Production aspects of the play. Many people wait till after the play is cast before showing interest in these other roles but this time there is no need! In most cases one role does not rule out another, in fact I intend to actively encourage it.

THE CREATIVES

The play is set mostly in Stirling and Edinburgh Castles with 5 or 6 distinct areas such as 'The Great Hall' and 'The Garden' and demands a **scenic design** which depicts these two magnificent Scottish castles while allowing the various scenes to flow one into the other with a minimum of 'scene setting'.

Lighting will depict the many aspects of the climate while also portraying a bloody battle with the appropriate **sounds**.

There is **music**, from a wild dance to a simple song but also with a small choir who comically follow the King around and burst into song.

Dance - could you choreograph an exciting dance in the great Hall of the castle?

Costumes will be unconventional and not tied to the few pictures of mostly rich people that survive from the time so dig out those old leather trousers or jerkins and be prepared to see them transformed.

The Creative Team will not be barred from being part of the performance team, indeed I hope that at least the choir leader and dance leader will very much wish to take part as well as doing their creative thing!

Creatives:- Assistant Director, Set Designer, Costume Designer, Musical Director, Choreographer, Lighting Designer, Sound Designer

THE PRODUCTION TEAM

Is your skill in making things happen either in constructing things, gathering stuff, organising paperwork, operating boards, liaising with the everyone else and knowing what each one is responsible for? If so YOUR CLUB NEEDS YOU and more specifically, I NEED YOU!

As with the Creatives, being productive need not bar you from performance as well.

Production Team:- Production Manager, Stage Manager, Construction Manager, DSM/ASM

So if you think you could help with any role at all please get in touch. At this stage I especially want to hear from potential scenic designers so that we can start talking asap but please get in touch, whatever your interest.

Someone made a remark recently that in the professional theatre everyone has their own job to do and doesn't encroach on other people's territory. Well aren't we lucky to be able to dabble our toes in various areas of interest and learn about all aspects of putting on a production.

This show needs a large cast and large production and creative teams. Come along and join the fun. More later.

Mary McCallum
Director, James III: The True Mirror
marygreencroft49@gmail.com

07776213916

DIARY DATES

April — May 2022

March

29th & 31st Auditions for *Jane Eyre* 7pm

April

2nd Saturday Rehearsed Reading ***The Cut*** 7pm for 7.30

3rd Sunday *Jane Eyre* workshop for auditioners for Bertha or Jane 6pm

5th *Jane Eyre* call backs 7pm

6th Wednesday Kelvin Writers' Group in Higson's bar 7.30pm

13th — 23rd ***Comedy of Errors*** studio 7.30pm

30th Saturday Rehearsed Reading

May

1st Deadline for directors' submissions for plays for next year's season

Little Theatre Guild of Great Britain

LTG National Conference

13 -15 May 2022, Southport Little Theatre

One Conference speaker you will not want to miss on Sunday morning will be Tim Firth (Calendar Girls, The Flint Street Nativity, Our House) who will join us to talk and chat to the audience in a Q and A. Tim has had a distinguished career as a playwright and dramatist for TV and film. His ability to combine serious human issues with pathos, humour and understanding are legend and have won him numerous awards.

Life After COVID

Your National Committee endeavoured to steer you through the vicissitudes of COVID legislation and we learned how you faced the challenges by means of your Year Book entries. This has also been addressed in more depth in our February 2022 survey and in this session we'll examine in more detail the evidence you provided in the survey and discover what lessons can be learned from your experiences. We'll ask you to contribute hints and tips for the future so that we are all more prepared for similar business interruption, should it happen.

Organogram showing the Organisation of the new Kelvin Committee Structure

Approved at the Kelvin AGM 26th September 2021

