



# The Jester

August – September 2015

[www.kelvinplayers.co.uk](http://www.kelvinplayers.co.uk)

Charity no. 294367

The Official Kelvin Players Newsletter



**YOU NEVER STOP  
PLAYING THE GAME**



Cardenio – The re-imagination casted



Kelvin Insider – What's in a role?



Abigail's Party – Party preparations

If you would like to send in an article or idea to The Jester, then please e-mail or call Andy Cotton:  
[jester@kelvinplayers.co.uk](mailto:jester@kelvinplayers.co.uk) 07706652436

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## Message from the Editor



Greetings, my fellow Kelvinites! Welcome to the next edition of the Jester – the Summer Edition... Although, that being said, we haven't had much of a summer. So, this is the Holiday Edition, as so many of you may be off work with family.

It has been an eventful few months for Kelvin, and for me personally. I was lucky enough to get the lead role in a wonderful production, with a fantastic cast to work with, and a very dedicated group backstage. This has been a highlight of my years at Kelvin, and one that will stay in my memory for many more to come.

I must admit, there was at least one point where I didn't even think I'd get to do the show. As many of you know already, I injured myself a few weeks ago, and had to take time off work, and rehearsals. Thanks to Alex for sticking with me through this, as I'm sure he was similarly worried at what the outcome may have been. And thank you to all of the kind messages from so many of you as I recuperated.

And now, straight out of the frying pan, and into the fire! Straight into the newest edition of the Jester! As you'll be able to see, this is a slightly slimmer edition for the holidays. Unfortunately, this is due to the time of year – in-between productions and preparing for the AGM with the next announcement of the 2016 season. Prepare yourselves for what may be a bumper Autumn Edition in October.

Finally, a large thank you to the regular contributors to the Jester. Remember, if there is something that you want in the Jester, let me know. It's your newsletter!



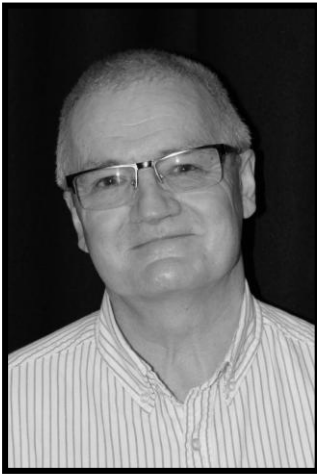
## Why don't you save a few trees?



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## Message from the Chair



### **“Glory Dazed”**

**It says much about this production that Stewart McPherson, who has photographed more plays than most of us have had hot dinners, got so hooked into watching the Dress Rehearsal that he almost forgot to take the photos.**

The story telling was gripping, managing to be both comic and tragic at the same time. If you missed this one, you missed a great piece of theatre by anyone’s standards. To use one of Alex’s favourite words ....Awesome!

### **‘Onward and upward’**

Following on from the last issue of the Jester, the Club continues to change and move forward. The new bar is moving towards completion. On behalf of the club, I would like to offer sincere thanks to ‘the few’ who have worked so hard to bring this about; Jonny Wilkinson, Susan Howe, and Dominic Fanning, and especially Derek Marshall and Andy Payne, who have kept the whole project on course.

We are extremely fortunate to have received a legacy from the late, long time member, John Higson. This enables us to move forward with phase 2 of the building improvements. Costings are being sought to replace the carpeting throughout the building. The blue carpet has been down for at least 20 years and it was second hand then. It is now looking decidedly worn. The carpet tiles in the Morris Room have long gone past ‘shabby chic’, and probably ‘grunge’ as well! The 1980s

‘working men’s club’ style furniture in the bar area is also being replaced.

### **‘Official opening’**

It is planned to ‘officially open’ the bar at 6.45pm, on SUNDAY 20th SEPTEMBER. Come and celebrate with a free glass of ‘sparkly’ and food prior to the AGM at 7.45pm.

### **‘Right place; right time!’**

*“To create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance.”*

This, as I am sure all of you know, is the Club’s mission statement. It is with this in mind that the process of reviewing all aspects of the Club’s activities is continuing.

Our production processes have, in some areas, been perhaps a little haphazard. Expectations and communication have not always worked to their best; sometimes resulting in last minute panics.

Teri Mohiuddin has produced a superb production manager’s overview spreadsheet, which was used for *Canterbury Tales* and improved for *Tartuffe*. The document provides an excellent “what, when and who” guide for staging a production and should provide the basis for future productions.

Anna Wills joined the Club just before *Tartuffe* and has a wealth of practical professional experience which she is sharing with Kelvin. Both *Tartuffe* and *Glory Dazed* have benefited from Anna’s knowledge, and the introduction of new working methods should help us to improve the both the running and the quality of future productions.

## Message from the Chair (cont'd)

### “The Silver Kelvins”

In the not too distant future you will be receiving your notice of the AGM. Included in the papers will be a nomination form for awards for this season's productions to be presented at the AGM. So, time to reflect on what you have seen this season, and what you think should receive recognition.

There will be two new awards this year to go alongside the existing three:

- **The Milton Johns Award** for Best Acting Performance (Male)
- **The Higson Award** for Best Acting Performance (Female) \*\*\*New\*\*\*
- **The Vice-Presidents Cup** for Best Supporting Performance
- **The Kelvin Players Award** for Best Director \*\*\*New\*\*\*
- **The Harrison Award** for Technical Achievement

Whatever you are doing over the summer, I hope you find time for a break and some relaxation.

Cheers



**Robin Turner**  
chair@kelvinplayers.co.uk

## Studio News

### Bar work

Whilst Susan was working on the various elements of the set for *Glory Dazed* (thank you Susan), Andy and I have been beavering away to get the bar into sufficient working order before the production week. So, whereas recently we had no bar, we then had two!

There's still work to be done finishing off the bar but it's nearly there.

If you're interested in helping with set construction (or indeed major building works) let me know and I let you know if/when we can use you. Construction Team generally meets on Monday and Wednesday evenings from 7:30 until 10:00-ish.

Work will start on building the set for *Cardenio* in late August/early September. Well, I say 'set'; it's two large pieces of scenery which rotate and move to form different views. Let me know if you're interested in helping with the set.

If you want to get involved somewhere else on the production, please contact Production Manager, Anna Wills.  
(anna\_wills@outlook.com)

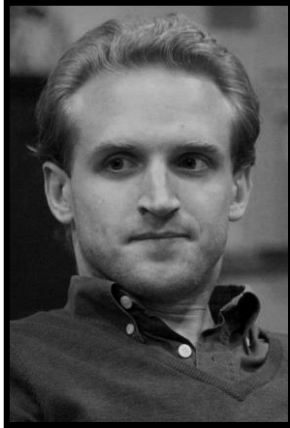
There's not a lot more to report really. Changes continue here and there, some noticeable, some not, all are improvements with a view to continuing to develop our buildings so we can continue to offer great productions in great surroundings.



**Jonny Wilkinson**  
Company Stage Manager  
stage@kelvinplayers.co.uk



## Rehearsed Readings



**Esteemed Rehearsed Readings co-ordinator, Rick Procter, has a message for the upcoming half season of readings.**

**Dearest Kelvinians,**

Well, well, well. Here we are, half way through the year - with another new half-season of Rehearsed Readings cast and ready to go. By the time you read this, the inaugural Launch Night will have been done and dusted and all casts should be in place for the coming season, which will be as detailed below.

First though, I must take this opportunity to extend a public thank you to Mr Christopher Warren, who as many of you know is stepping down as my fellow RR co-ordinator. It has been a great pleasure working with Christopher over the past two-and-a-half years; he has been a wealth of extremely valuable input into the Rehearsed Readings in a whole variety of ways. Christopher, I doff my cap to you sir.

I am very pleased to say however that I promptly had an offer from another Kelvin member to fill the hole left by Christopher, which I very gladly and swiftly accepted. The offer came from none other than the editor of this very publication - Mr Andy Cotton. He's ever so keen, isn't he? After a starring role in the latest Kelvin show and as well as his new Kelvin role as Jester editor, he is also re-taking up his old post as co-organiser of the

Rehearsed Readings - which he has done in years past, alongside Josh Cooper. So be it, I say!

Now then, diaries out people – on to those dates now firmly in the Rehearsed Readings calendar:

### **5th September**

- Mat Rees directs his own new piece, title "Unwritten"
- Ralf Togneri directs "Lunch" by Steven Berkoff

### **26th September**

- Mary McCallum directs "Benefactors" by Michael Frayn
- Rick Procter directs "Shining a Light" by Fran Lewis

### **31st October**

- Matt Cotton directs "The Martian Chronicles" by Ray Bradbury
- Paul Dyson directs "Sunday Morning at the Centre of the World" by Louis de Bernières

### **28th November**

- Craig Malpass directs his own new piece "Blueprint"
- Rachael Lane directs "Immaculate" by Oliver Lansley

I hope you'll agree we're in for another spiffing half-season, and I shall look forward to seeing you all at as many of these lovely evenings as you can make - hopefully all of them!

All the best, fellow Kelvinites.



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

## Glory Dazed

14-18 July 2015



**Director Alex Needham wraps up his recent production of *Glory Dazed*.**

**What do I do with myself now...? No, seriously, what? *Glory Dazed* has just finished, and I already miss it and everyone who worked on it.**

### **‘Glory Dazed’ of our lives**

Since I gathered together the first members of my technical team this play has been an absolute joy to work on, and the week of the run was an unbelievable finale to all the hard work that went into it.



The emotion running through me on the first night never changed during the week: a mixture of nerves and excitement all stemming from the amount of blood, sweat and tears (the tears were all mine, I'm a big softy apparently!) that everyone involved put into this show. But the nerves were totally

unnecessary as the cast and crew were all fantastic!



The audience reaction throughout show week was amazing, so many positive comments from so many appreciative people was really gratifying to hear.

This has been a real labour of love for me, and I appreciate all the work that everyone involved has put in.

Joe Tellet designed an amazing set that everyone has commented on, Anna Lekshtedt took my babblings on lighting and created the perfect lighting states, Peter Spence crafted an awesome soundscape to compliment the show, Tracy Reid did a fantastic job styling the actors and tattooing them, and as ever the construction team did themselves proud, especially Susan Howe who always seems to be at the studio doing something.

Jacqs Graham assembled some terrific eye-catching costumes, Lizzie Nicholson not only stage managed like a professional but, aided by Kate Buchan, gathered the perfect set



dressing and props, and Pat Needham was an outstanding Deputy Stage Manager.

As you may have noticed we had a lot of people doing things for the first time so I also want to say a huge thank you to our team of mentors who have all been just brilliant throughout this whole process.



As the first two people to agree to jump onboard the *Glory Dazed* train, I want to give special mention to both Kath Farnaby (assistant director) and Anna Wills (production manager) who have been everything I could've asked for and more and I am truly lucky to have worked with them. And then there was the cast...



Rachael, Rosie, Andy and Mat: Thank you. You all worked so hard at every rehearsal and put the work in outside of rehearsal time that I never felt like I was working, it just felt like fun. I am so proud of this show and you guys are a huge part of that.

I know I'm in danger of using up all the 'thank you's' in the world but this play genuinely means that much to me. Everyone who had anything to do with this show should be very proud of their contribution (and I apologize to everyone I haven't had space to mention) because this was a great show to work on and I could not be happier with what we produced.



**Alex Needham**  
Director

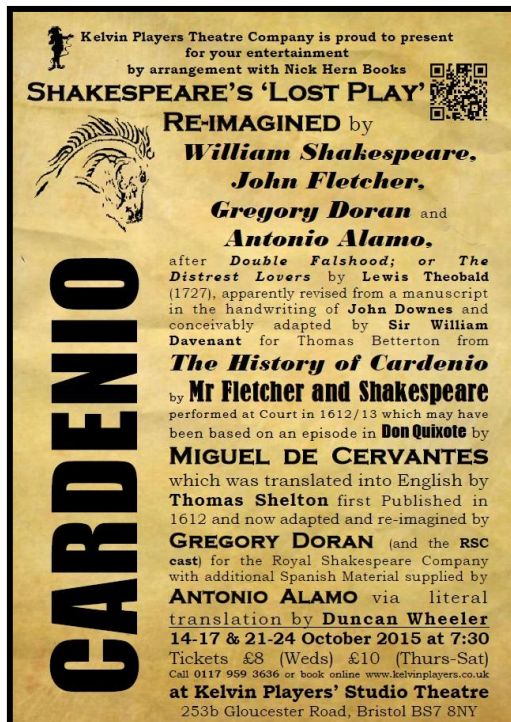
## Cardenio

14-17 and 21-24 October 2015



Director Jonny Wilkinson brings us up-to-date with the casting for his upcoming production of *Cardenio*.

After a few nights of rather relaxed auditions we have a cast for *Cardenio: the lost Shakespeare* which will be on at the studio for a two-week run 14-17 & 21-24 October 2015.



Thank you to all who auditioned. It was great to have so many, I'm sorry I wasn't able to cast everyone who auditioned. Thank you for taking the time to come along. There are

always new opportunities just around the corner.

### Great – We have a cast!

So, the cast for *Cardenio* is:

Cardenio:	Patrick McAndrew
Fernando:	Beatrice Vincent
Luscinda:	Frances Lewis
Dorotea:	Maddie Finch
Pedro:	Peter Spence
Duke/Priest:	Andy King
Don Bernardo:	Martin Walsh
Don Camillo:	Ben Crocker
Gerardo:	Josh Cooper
Citizen:	Venus Ruskin
Master Shepherd/ Duenna:	Lizzie Nicholson
Shepherd #1:	Charlotte Swain
Shepherd #2:	Jerome Streit
Maid/Novice:	Tracy Reid

You'll notice quite a few unfamiliar names there. Half of the cast are new Kelvin members, eager to get stuck in to this new piece of work. This will be the first UK non-professional production of *Cardenio*!

Rehearsals start on 10th August. It's going to be hard(ish) work and fairly intense, but I'll try to make it fun too.

Tickets are already available through the new online booking system. Get your tickets soon to avoid disappointment. In the words of my old boss Fred Pontin, "Book Early"!

**Jonny Wilkinson**  
Director



## Abigail's Party

8-12 December 2015



**Director Susan Lawrence pours out her vision on her upcoming production of *Abigail's Party*.**

**Our December production delves right into the heart of the 1970s, with endless doses of simultaneous cringe and laughter.**

### **‘Cheesy Pineapple one, anyone...?’**

*Abigail's Party* is a classic Mike Leigh play: mixing poignant observations of human relations with Demise Roussos, Gin and Tonics, Cigarettes and Pilchard Curry.

Beverley is holding a drinks party for their new neighbours, Angela and Tony. She also invites Susan, another neighbour. Abigail is Susan's 15 year old daughter who is never seen, but heard having the party next door.

### **‘A little top up, anyone...?’**

Beverley dominates the evening as the hostess. As she drinks more and more, she becomes increasingly outrageous – flirting blatantly with Tony, criticising Angela and fuelling Susan's anxieties about her daughter's party. Beverley and Lawrence continue to get at each other, which culminates in Lawrence having a heart attack at the end of the play.

It's a simple play, full of the aspirations, prejudices and petty competitiveness of the new 'middle class' of the 1970s.

### **Cast**

**Beverly:** The hostess. She drinks, smokes, flirts and hurts.

**Lawrence:** Beverly's harassed and distant husband. An estate agent.

**Angela:** Unconfident & boring, completely in awe of Beverly. Married to Tony

**Tony:** Angela's husband, plays football and works in computers.

**Susan:** Out of place at this party, completely dominated by Beverley. Mother of Abigail

### **Ages**

The characters can be in their mid- to late 20's/early to mid-30's, Susan is a few years older than the others.

We'll be creating our own version of this play and the characters - you won't be creating another Alison Steadman, nor me another Mike Leigh!

### **Auditions – all at 7.30pm**

**Tuesday 15th and Thursday 17th  
September**

Call backs Sunday 20th September

Full crew needed, including a Producer.

So, if you'd like to be involved please contact me [susan\\_lawrence\\_evaluation@yahoo.co.uk](mailto:susan_lawrence_evaluation@yahoo.co.uk) or call 0795 095 6156.



**Susan Lawrence  
Director**

## The APC

How the Artistic Programming Committee (APC) chooses a season

**Since becoming Artistic Director at Kelvin just over two years ago I have heard on several occasions members of the club discussing how plays are chosen for each season. Some of these revolve around disgruntlement that the APC didn't like a play, and so did not select it.**

I therefore felt that an outline of the workings of the APC would be useful for members to understand the numerous factors we have to consider when we select the 2016 season later this month.

Firstly, we receive proposals from directors for the play they would like to put on, as well as their proposal form stating what their vision for the production is. There are often far more proposals than we have space for, for example this year we had 16 play submissions for the 5 available slots. As always, we can only work with what directors choose to propose.

### Reading the proposals

All seven members of the APC (including myself) must then read the texts that directors have provided. Circulating and digesting these takes several months hence the deadline for proposals being May 1st but decisions on pitching not taken until August.

The APC then meets to decide which plays will go forward to pitching. During pitching we will ask Directors both general and specific questions to understand their plans for the production in more detail. Last year 10 plays went forward to pitching and each director has 30 minutes allocated for each play they pitch.

## The Factors

There are a large number of factors to consider when choosing which plays go to pitching and ultimately are selected for the season. These include:

- Quality of the play.
- Genre.
- Cast size.
- Cast gender balance.
- Cast age range.
- Reputation of play and / or playwright.
- Period setting of the play.
- When the play was written.
- Set demands.
- Any unusual casting requirements.
- Any unusual technical requirements.
- Logistics of staging the play.
- The experience of the director (at both ends of the spectrum).
- Whether the director has directed for Kelvin recently.
- Will the play suit Kelvin, it's resources and it's audiences?
- Do we like it?

Most people think we only consider the final question, but we take into account all these things.

Once we have considered these issues for individual plays, we then have to look at building the "season" which means that we have to look at all 5 plays together as a whole and check that not too many have large casts or elaborate sets. We also have to make sure that we have a good mix of periods and genres to keep audiences, actors and technical crew interested.

Whether we like a play or not is often secondary to balancing the season, and making sure there are opportunities for as many of the membership as possible. Of course, we can't always please everyone, and we wouldn't want to try, as we believe that a balanced season should also offer new and unusual texts which push the boundaries of our own expectations, and our audiences.

There will be a space available on the APC (ideally for a male member) after the AGM this September, as Robin Turner will have finished his three year period of service. So if all this detail hasn't put you off, then please get in touch and let me know whether you'd like to join us as we steer the artistic course of the company.

Despite it being hard work, meetings are relatively scarce and you get to read lots of interesting scripts and talk about them. If this is something that interests you, then please contact me via one of the channels below.

Rest assured that a great deal of time and effort goes into choosing the plays Kelvin put on, and we pride ourselves on the integrity of the process. It has often been with a heavy heart that I have had to disregard a play I would love to see Kelvin stage for all manner of reasons and I'm sure it will be the case this year as well. However, I know that we will have an exciting season to show at the end of it, and that makes the whole process worthwhile.



**Joshua Cooper**  
Artistic Director  
artisticdirector@kelvinplayers.co.uk  
07947354227

*The APC are: Anna Barry, Josh Cooper, Jacqs Graham, Fran Lewis, Sam Skelton, Peter Spence and Robin Turner.*

## Recent Past Productions

### 2015

- *Glory Dazed* by Cat Jones
- *Tartuffe* by Moliere translated by Martin Sorrell (at the Tobacco Factory)
- *Black Box Production*
- *Make Yourself Comfortable* by Mat Rees (Bristol One Act Drama Festival - Best Actor: Dominick Fanning - Best Supporting Actor: Rick Procter)
- *Three Short Pieces* by Samuel Beckett: *Come & Go*, *Ohio Impromptu* and *That Time*
- *Ghosts of Bedlam* by Arthur Aldrich

### 2014

- *Lilies on the Land Devised* by The Lion's Part
- *All My Sons* by Arthur Miller
- *Pornography* by Simon Stephens
- *Roald Dahl's James & the Giant Peach* adapted by Richard R George (Rose Bowl Award for Creativity & Design)
- *Proof* by David Auburn
- *Disposable* by Craig Malpass

### 2013

- *A Month of Sundays* by Bob Larbey (Rose Bowl - Best Dramatic Production (Susanne Lawrence, Director))
- *No Way Out (Huis Clos)* By Jean Paul Sartre Translation by Frank Hauser
- *Canterbury Tales* by Phil Woods and Michael Bogdanov
- *Jerusalem* by Jez Butterworth
- *Double Bill:*
- *Better the Devil* by Alex Needham
- *The Lover* by Harold Pinter

### 2012

- *The Hothouse* by Harold Pinter
- *Arcadia* by Tom Stoppard - (Rose Bowl - Best Supporting Actress: Dani Wiley)
- *Ladies' Day* by Amanda Whittington
- *A Man for All Seasons* by Robert Bolt - (Rose Bowl - Best Actor: David Alexander - Best Dramatic Production (Jonny Wilkinson, Director))
- *Natural Causes* by Eric Chappell



## Insider's Look

### The Ultimate Guide to the Backstage World

**It has been suggested that members might like to have a little of an overview of things that happen behind the scenes.**

Many members don't get involved much 'backstage' and it was thought beneficial to let people know how things work so that there is more of an understanding of roles and procedures. Anna Wills is working with me and Robin to update the production pack (available on Members' website) and as an initial salvo has prepared a document setting out ideal departmental structures and roles. It's a big document so I'm going to drip feed you.

Here's the way the Role Descriptions might look look:

#### Role Descriptions

These Role Descriptions are in line with professional commercial theatre and are intended as a guideline. Should any Kelvin Creative, Production or Stage Management Teams wish to reallocate and/or combine responsibilities, that is entirely at their discretion but all roles do need to be assigned in some form.

### The Creative Team

#### Director

The Director is the creative drive behind the piece as a whole. A Kelvin Director has usually already selected the play and put it before the APC. She/He has the vision for the piece in terms of look, feel and message. The Director will be responsible for overseeing all design elements of the piece as well as casting the actors and obviously directing everything creative that happens in rehearsal.

#### Assistant Director

The Assistant Director provides assistance to the Director both in a practical and artistic sense. This is an excellent role for a new director wanting to learn from an experienced Director before embarking on their own piece.

#### Lighting Designer

The lighting designer is responsible for producing a lighting design which both matches the Director's vision for the piece and also takes into consideration the practical elements and specifics of the piece in question such as specific lighting elements mentioned in the script e.g. 'Sally turns off the light'. An LD will be responsible for producing the hanging plot (plan of where lanterns are to be positioned) and will therefore require plans of the venue. LDs will be required at all production meetings, the rig, focus, plot and technical rehearsals.

#### Set Designer

The set designer is responsible for producing a set design which both matches the Director's vision for the piece and also takes into consideration the practical elements and specifics of the piece in question such as specific elements mentioned in the script eg 'Sally opens the window and sits on the bed'. A set designer will be responsible for producing the technical drawings for the Construction Manager (with the assistance of the Production Manager if needed) and will therefore require plans of the venue. Set designers may be required to produce a scale model of the set to present at production meetings. Set designers will be required at all production meetings, the get-in/build, LX focus, plot and technical rehearsals.

#### Sound Designer

The sound designer is responsible for producing a sound design which both matches the Director's vision for the piece and also

takes into consideration the practical elements and specifics of the piece in question such as specific elements mentioned in the script e.g. ‘a siren can be heard outside’. A sound designer will be responsible for producing recordings on CD or digitally for use during performance. Sound designers will be required at all production meetings, rig, the get-in/build, plot and technical rehearsals.

### **Costume Designer**

The costume designer is responsible for producing costume designs which both matches the Director’s vision for the piece and also take into consideration the practical elements and specifics of the piece in question such as specific elements mentioned in the script, e.g. ‘Sally removes a lighter from her pocket’. A costume designer may be required to take cast measurements at rehearsals and in some cases to produce some or all of the costumes themselves. Costume designers will be required at all production meetings and fittings and at the dress rehearsal.

### **Fight Director**

A fight director may be required to choreograph and teach any fight scenes required in the piece. A fight director would usually be hired in for a specific production. The fight director will also be responsible for training any cast members in safe fight techniques and appointing a ‘Fight Captain’ to oversee fight rehearsals in their absence.

### **Fight Captain**

The fight captain should ideally be a member of cast on stage at the time of the fight but not involved in it and therefore able to keep a watch on everyone’s position during the fight. If this is not practical then the fight captain can be anyone who will be present at all rehearsals. Fight captains will also be responsible for leading any fight warm ups required. Fight scenes should not be rehearsed

unless either the fight director or fight captain are present.

### **Choreographer**

A choreographer may be required to choreograph any dance numbers required in the piece and teach it to the cast. The choreographer will also be responsible for training any cast members in various dance techniques and appointing a ‘Dance Captain’ to oversee dance rehearsals in their absence.

### **Dance Captain**

The dance captain should ideally be a member of cast on stage at the time of the dance but not involved in it and therefore able to keep a watch on everyone’s position during the dance number. If this is not practical then the dance captain can be anyone who will be present at all rehearsals. Dance captains will also be responsible for leading any warm ups required.

### **Composer**

The composer is responsible for working closely with both the Director and Sound designer to compose any original music and/or songs required for the piece. If the music is to be pre-recorded for the show, the composer will usually do this. If the music is to be live, it is usually the role of the Musical Director or MD to rehearse and lead the music. Composer and MD roles are often combined but both should be credited.

### **Musical Director**

The MD is responsible for rehearsing the music with the cast and musicians. They are also often responsible for leading vocal and musical warm-ups and conducting during the performance if required.

More next Jester



**Jonny Wilkinson**  
Company Stage Manager  
stage@kelvinplayers.co.uk

## Membership News



**Our Membership Secretary Mandi Bailey-Turner brings us news of the newest recruits to the Kelvin family.**

### **Catherine Alcock**

Catherine has recently moved to Bristol from Oxfordshire and is keen to get back to being involved with the theatre. She has a Drama Degree and has worked for several theatre companies in Oxford as a Studio Assistant, Deputy Front of House Manager and backstage crew. She would like to build on these experiences and see what else Kelvin has to offer. She wants to meet new people and have fun!

### **Ben Crocker**

Ben has recently moved to the area and wanted to get involved with the theatre, both for the acting and the social side of theatre-making. He was a member of both the Tower and Questors Theatres in London but became aware that he was being cast as the Dads of the roles he used to play! He has also been involved with the professional theatre as a director, artistic director and writer of pantomimes. He would now like to act again and has just been cast as Don Camillo in *Cardenio*.

### **Anna Lekshtedt**

Anna was involved with Tobacco Factory during our run of *Tartuffe* and was very impressed with the quality of the production. She would like to use her significant creative and technical experience in professional theatre to further improve 'the look' of our productions. She has worked as a follow spot on major musicals and has been a sound engineer for live bands.

### **Venus Radha Ruskin**

Venus was involved with the Hampstead Players a few years ago and loved it. She moved to Bristol 6 years ago and heard how good the Kelvin Players were. Life got in the way of her applying but finding out about *Cardenio* was the push she needed. She has been cast in the play as 'Citizen'. She loves Shakespeare and theatre and has lots of enthusiasm. She looks forward to Kelvin bringing something creative into her life and giving her a chance to 'disappear into someone else for a few hours' as respite from her job working with female asylum seekers and victims of human trafficking.

### **Jerome Streit**

Jerome studied Drama in his home country of France when he was younger. He loves to go to the theatre and now would like to rekindle his passion for acting and directing. He wanted to become a professional director but his parents did not agree with his 'career plan'. He is looking forward to working with passionate people and making new friends. He has been cast in *Cardenio* as 'Shepherd No. 2'.



### **Bea Vincent**

Many of you will know Bea as she is Claire Vincent (Mould)'s daughter. She has been 'knocking around' (her words!) Kelvin since she was tiny and think she was 5 years old when she was in her first production. She has just finished University and is excited about getting involved in the Club again. She is interested in acting but would love to learn more about lighting/sound and backstage skills. She is also in *Cardenio*, playing 'Fernando'.

### **Martin Walsh**

Martin is attracted to the collaborative process that goes into creating theatre. He has just moved to Bristol from Somerset where he had been a member of a theatre group since the 1990s. He has had experience of acting and directing. He has also designed and painted sets and is happy to roll up his sleeves and help backstage. He is in *Cardenio* too as 'Don Bernardo'.

It is great to welcome all of these new members, with such a wealth of experience and talent. I am so pleased to see that many of them are involved with our next production, *Cardenio*.



### **'Enter NATALIE and BETHAN Centre Stage'**

If the whole world is a stage, and we are all merely Players upon it, then I'm very happy that in this edition of the Jester we can welcome two new entrances onto that stage...

Congratulations to Anna and Derek Marshall on the birth of their twin baby daughters, Natalie Jane Marshall and Bethan Carys Marshall.

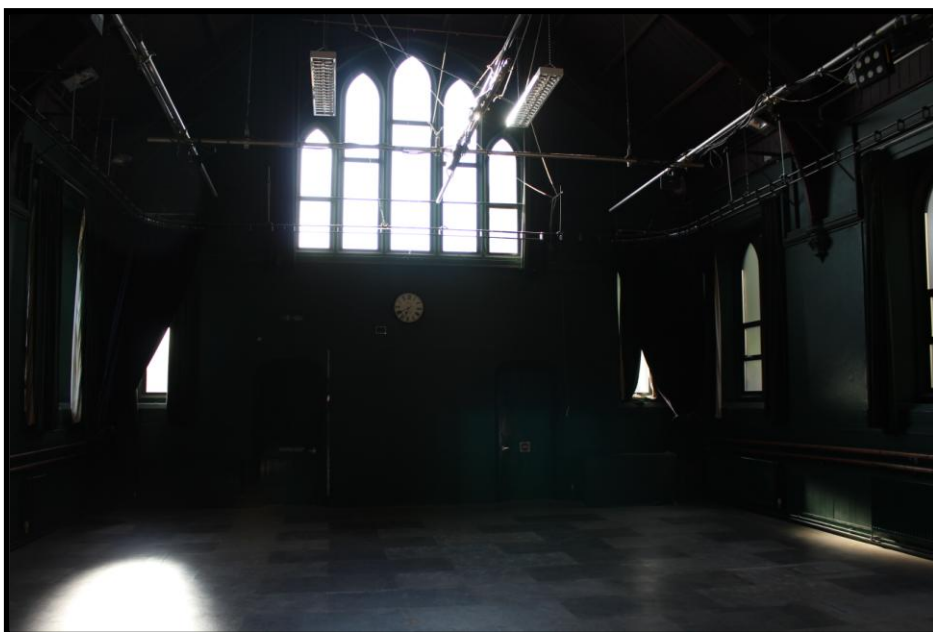
Natalie and Bethan were born on 11 June 2015 weighing 4 pounds each (after 34 weeks and 4 days).



*Photo courtesy of Anna and Derek Marshall*

**Mandi Bailey-Turner**  
Membership Secretary

[kelvinplayers\\_membership@hotmail.com](mailto:kelvinplayers_membership@hotmail.com)



## Kelvin Marketing



**Kelvin's Marketing Manager, Craig Malpass, opens up a new challenge to the membership.**

When I was appointed Marketing Manager in March I was quite daunted about the size of the task...but after being handed a free glass of wine at the Tobacco Factory season launch party I realised that my newly assembled team and I had an important job to do!

Since then, motivated by wine, we've brainstormed various ways to increase our audience numbers and expand on the sterling work done by my predecessor, Matthew Rees.

### The New Face of Kelvin

Over the next few months you'll discover more about what we have planned for the company (with ideas constantly welcomed) but for now one of the highest priorities is the **new Kelvin logo!**

With social media (Facebook, Twitter etc) having become such an essential tool for non-professional theatre companies to generate interest in shows, it's vital we move with the times and reinvent ourselves every now and

again - just as we have done in the past:

So...CALLING ALL MEMBERS who like to doodle, draw and design – send in your suggestions for a new logo which must be:


- Eye-catching
- Memorable
- Modern in style
- Suitable for social media - simple, easily recognisable from an icon/thumbnail
- Representative of Kelvin Players Theatre Company

As you can see from our previous designs, a Jester has always been a theme, and is indeed the title of this beloved magazine. It is therefore recommended that an idea incorporating a Jester is submitted (of any gender of course!). However feel free to suggest something entirely different too as we're open to all suggestions at this stage.

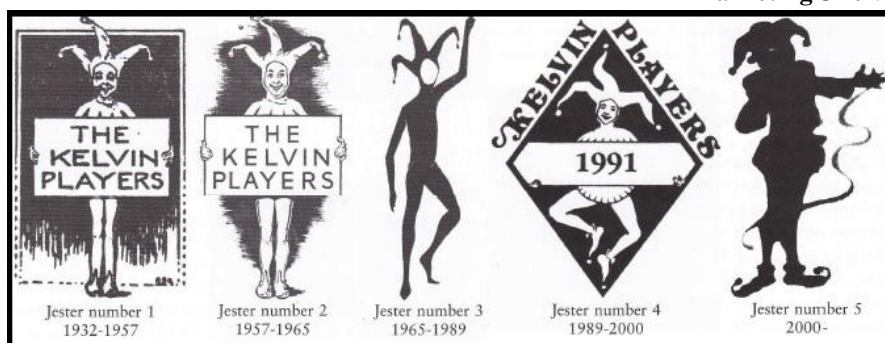
**The deadline for designs is 31 August 2015.**

It is our desire to unveil the new logo at the AGM in September, though this depends on whether we find the right design from submissions received in which case we may extend the deadline. We will certainly have a new logo for the 2016 season.

If you are interested in submitting something or have any further questions please email [marketing@kelvinplayers.co.uk](mailto:marketing@kelvinplayers.co.uk).

We look forward to seeing your designs...and for any other offers of free wine. 

**Craig Malpass**  
Marketing Manager, on behalf of the Marketing team  
[marketing@kelvinplayers.co.uk](mailto:marketing@kelvinplayers.co.uk)



## Members' Noticeboard

### Casting Call

I am putting out a casting call on behalf of a cameraman colleague of mine who's on the lookout for 2 actors to play businessmen for a viral ad for Bristol airport.

The deal is that it's one long day's filming, starting at the suspension bridge - then over to Paris - and then back home. It'll be done in the style of a Top Gear challenge kind of thing - one will be flying, the other on the eurostar.

It'll involve a bit of banter between them and a couple of looks to camera, but the finished film will only be 2 minutes or so long so there's not a huge amount to do.

The requirement from the client is:

**Two business men – smart, professional looking, aged 30/40's. Open minded on ethnicity.**

**Not a problem with glasses and or beards, although the main focus we are targeting is the business traveller. So business customers need to be able to relate to the actors.**

Filming will be on a Wednesday in the middle of September and everything will be laid on, they'll just have to turn up.

Could anyone who's interested please contact:

info@roscam.co.uk

There've sent a link to something (not very) similar: <https://www.youtube.com/watch?v=Y42xd-lwLq0>

I'm sure there will be a couple of Kelvin chaps who'd like a go at this!

**Kath Farnaby**







If you have a notice that you want to appear in the next edition of the Jester, send me copy of the text that you would like to appear, along with contact details and a photo.

[jester@kelvinplayers.co.uk](mailto:jester@kelvinplayers.co.uk)

Deadline for submissions is 21 September 2015



## Dates for the Calendar

DATE	TIME	EVENT	VENUE	CONTACT
Sat 5 Sep	19:30	Rehearsed Readings: LUNCH // UNWRITTEN 	Studio Hall	Organiser: Rick Procter
Sun 13 Sep	19:00	Readthrough: ABIGAIL'S PARTY	Morris Room	Director: Susan Lawrence
Tue 15 Sep	19:30	Auditions: ABIGAIL'S PARTY	Morris Room	Director: Susan Lawrence
Thu 17 Sep	19:30	Auditions: ABIGAIL'S PARTY	Morris Room	Director: Susan Lawrence
Sun 20 Sep	18:45	Official Opening of Kelvin Players' Studio Bar	Studio Bar	Chair: Robin Turner
Sun 20 Sep	19:45	<b>Annual General Meeting (AGM)</b>	<b>Studio Hall</b>	Chair: Robin Turner
Mon 21 Sep	19:00	Call backs: ABIGAIL'S PARTY	Studio Bar	Director: Susan Lawrence
Mon 21 Sep	23:59	 <b>SUBMISSION DEADLINE</b>		Editor: Andy Cotton
Sat 26 Sep	19:30	Rehearsed Readings: BENEFACTORS // SHINING A LIGHT 	Studio Hall	Organiser: Rick Procter
Sun 11 Oct	09:30	Get in: CARDENIO	Studio Theatre	Director: Jonny Wilkinson
Wed 14 to Sat 17 Oct	19:30	<b>CARDENIO:</b> Week One 	Studio Theatre	Director: Jonny Wilkinson
Wed 21 to Sat 24 Oct	19:30	<b>CARDENIO:</b> Week Two 	Studio Theatre	Director: Jonny Wilkinson
Sun 25 Oct	09:30	Get in: CARDENIO	Studio Theatre	Director: Jonny Wilkinson
Tue 8 to Sat 12 Dec	19:30	<b>ABIGAIL'S PARTY</b> 	Studio Theatre	Director: Susan Lawrence