

# BULLETIN

## THANK YOU

To all Malaspina Staff:

Thank you for your kind words of support in the past several weeks, and also for the flowers. They have been greatly appreciated.

from JAN HEWSON

## BUSY WEEK

### TUESDAY

**DAVE BARRETT**  
FREE TRADE: What's Happening and Where are we Headed?

March 5, 1991  
12:15  
Room 154/155

### WEDNESDAY

#### FREE FILM SERIES

**JOHN CLEESE** in  
"Meetings, Bloody Meetings" and "More Bloody Meetings"

March 6, 1991  
12:15  
Room 154/155

### THURSDAY

#### HAMLET

Starring Clayton Jevne

March 7, 1991  
4:00pm  
Native Heritage Centre  
Theatre  
Tickets: \$5 available at Reception or at Theatre door prior to performance.

### FRIDAY

#### LEE MARACLE



Reading and Discussion

March 8, 1991  
12:00 - 1:30  
ROOM 156

### SATURDAY

#### HEALTH FESTIVAL

Cowichan Campus has a booth at the one day Community Health Festival

March 9, 1991  
9:00 - 4:00  
Cowichan Community Centre  
Free admission

Thank you to those staff members who have offered to staff the booth during this day: Cheryl, Janet, Jenny, Joan, Darlene, Enise, June.

## WINNER

The winner of the Valentine's Day Draw in the Bookstore is:  
Donald Jack

## CUPE DANCE

Tickets are available at the reception desk for the March 16th CUPE dance. \$3 per person, or \$5 per couple. Feel free to invite your friends.

# To be or not to be, no question; actor Jevne is — all

By Adrian Chamberlain  
Times-Colonist staff

At 36, Victoria actor/puppeteer Clayton Jevne had yet to play the role that's every actor's dream: Hamlet.

The problem was, the Stratford Festival was being a tad tardy about offering him the part. In fact, no

theatre company had.

So Jevne decided to stage his own *Hamlet*. He would play the depressed Dane. He would also play Claudius, Polonius, Ophelia... heck, he'd play 'em all.

The result is Jevne's one-man version of William Shakespeare's masterpiece, now being staged every Friday and Saturday night at Theatre Inconnu's intimate theatre at Market Square until the end of February.

"I figured I was getting too old so

I'd better do it now," said pony-tailed Jevne, relaxing in black jeans, T-shirt and sneakers hours before Friday night's show.

"Do it" is an understatement. Jevne plays 17 characters in his adaptation, which he also directed and designed.

He even operates his own music (early Fleetwood Mac) and lights with a discretely placed footswitch.

"I thought to myself, how far can I push myself."

The play, which usually lasts four hours, has been trimmed to a svelte 2 1/4 hours. The essential plot has been retained, says Jevne, but elements such as dialogue about war and classical references ("a lot of stuff people might not know unless they're keen on their Greek mythology") have been cut.

Some editing decisions were more painful than others. For example, Ophelia's famous speech about Hamlet's state of mind which begins "O, what a noble mind is here o'erthrown" was tossed out.

"I liked the speech. But it really killed the action at that point. So I let it go," said Jevne.

The budget — a \$2,500 grant from the provincial Ministry of Municipal Affairs, Recreation and Culture — didn't allow Jevne much leeway for set and props. So the set is a pair of painted columns, and the props... are something else.

There's an inflatable skeleton. And a tiny rubber skeleton which represent the ghost of Hamlet's father. Then there's a little green-and-orange toy castle, a toy boat with a pirate's flag, worse-for-wear-looking knitted dolls and an ensemble of hats (red



■ JEVNE, actor, adaptor, propman, director, also 'lights' his set.

helmet, baseball caps, an officer's cap) which Jevne wears to portray different characters.

These were purchased from Goodwill Enterprises.

"The form is whimsical," he admits, "but the content is deadly serious."

The eccentricity of his props does elicit laughs at first. But Jevne says

this works in his favor, because it establishes an emotional connection with his audience, who are then able to take in the play's serious content.

"Opening night it was really full. They all went nuts for it, they applauded for about a minute (at the end). I didn't know what to do."

Best known in Victoria as a puppeteer and manager of Theatre Inconnu, Jevne has done some regular acting, including one-man shows of Anton Chekov and Fyodor Dostoevsky plays.

As a student he played Richard III and other Shakespearean roles. Professionally, however, his experience with the Bard was limited to playing a spear-carrier and messenger in a Bastion Theatre production of *King Richard III* in the mid-'70s.

"I got to say something like, 'My lord, the enemy is coming,'" Jevne said.

The idea to do a one-man *Hamlet* first occurred to Jevne seven years ago, when he was living in the attic of a barn in France which had been converted into a puppet theatre. He originally thought of doing a full-length version, but dropped the notion as being absurd.

Now he's glad he did it.

"I didn't set out to do this for anybody but myself... what would I like to see, what would I like to do," said Jevne.

## Pensive Prince alone

by Jeanine Sooden



stage is not exactly Stratford, Jevne is an exceptional Hamlet.

At the beginning of the performance he explains that his *Hamlet* is an experiment, thus the audience is all part of an experiment. By the end he invites the audience to come and see the play again after he has experimented some more.

Just to see how one actor manages a two hour single-person version of *Hamlet* through masks, puppetry, an extraordinary use of props, and an imaginative use of resources is worth seeing.

One actor's version of a one-actor adaption of Shakespeare's *Hamlet* is delightfully presented by Clayton Jevne at Victoria's Theatre Inconnu.

Viewers should not expect the typical dramatic representation of the melancholy prince. In fact Shakespeare himself might be shocked to see who actually plays the leading role of one of his most famous characters.

Considering the fact that he is conducting a one-man show, Jevne does considerably well in his portrayal of Hamlet, Claudius, Gertrude, Ophelia, and the 13 other players.

Just how he juggles around all the players is a performance in itself. In order to do this he must know the lines for the entire play, as well as bring the characters on and off the stage when they are needed.

Jevne is not only the actor, but the director, editor, prop gatherer and designer, and sound manager in this production of *Hamlet*. The controls for the lights and music are right on the stage.

Each of the characters are actually props, brought on when they are needed for each act (what the prop-characters are made up of is one of the play's biggest surprises). Jevne acts as the voices of each of the characters, assuming the role of the character that is played at each moment. It's skill that Jevne has masterfully achieved.

The show programme helps to explain why Jevne has attempted to turn *Hamlet* into a one-man show. "Once upon a time there were many young actors who wanted to play Hamlet. But alas, there were just not enough Stratfords to go around. So many young actors got older and lived happily ever after. But not all of them."

Though his show's Market Square