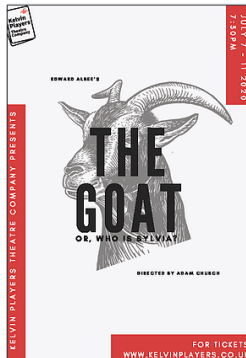




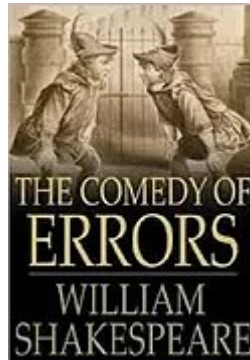
# The Jester



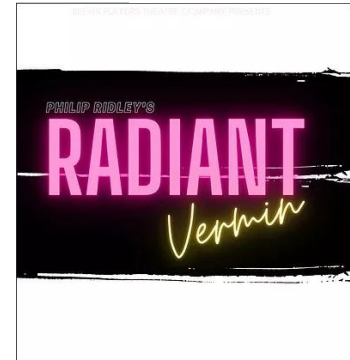
December — January 2022



22nd — 26th February 2022



13th — 23rd April 2022



19th — 21st May 2022

## Our Upcoming Productions

Hi Kelvinians!

Inside this Christmas issue, you'll find details of **tonight's! Read Through of *The Comedy of Errors***, (tonight Wednesday 1st December) at 7pm in the Morris Room. Auditions are on Sunday afternoons of 5th & 12th December (midday—4pm ish)

We have news of our full productions for 2022, the Writers' Group starting up again under Sam Grayston's guiding hand, news from our new artistic director, our new Chair, and as usual, rehearsed readings and new members.

Most important of all, we have heartfelt thank you tributes from her contemporaries to long standing director and very long time Kelvin member **Sally Noble** who sadly died recently.

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](http://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](mailto: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 Saturday January 29th 2022**

**A Very Merry Christmas and a Happy New Year to you all!**



# DIARY DATES

December 2021 — January 2022

## December 2021

**1st** (Wednesday): *Comedy of Errors Read Through* (Morris Room 7pm)

**5th & 12th** (Sundays) 12 noon—4pm *Comedy of Errors* Auditions (Hall)

**18th** (Saturday 7.30pm): Christmas Party & 2022 Season Directors' Pitch

## January 2022

**12th** (Wednesday) **Writers' Group** Kelvin bar 7.30—9.30pm (also online)

**29th** Deadline for next *Jester*

## February 2022

**5th** (Saturday) Rehearsed Readings Spring Season Launch Night

**22nd—26th** (Tuesday—Saturday) *The Goat* in performance (studio)



# ***The Comedy of Errors***

A little friendly reminder about the upcoming read through and audition dates for ***The Comedy of Errors***:

**Wednesday 1 December, 7pm Read through, Morris Room**

**Sunday 5/12th December, 12 - 4pm, Auditions, Hall**

Keep checking The Comedy of Errors page on the members' area of the website. We're posting relevant information there including the script, brief character outlines and audition information. Jacqs (Director) 07882600588

[jacqsludgate@me.com](mailto:jacqsludgate@me.com)

[Lucypayne9outlook.com](mailto:Lucypayne9outlook.com)



***The Comedy of Errors!!***



# Kelvin's Christmas Party!

## & 2022 Season Directors' Introduction Night



**Saturday 18th December, 7.30pm at the Kelvin Studio Theatre Gloucester Rd**

Gentle folk! Come join your fellow friendly Kelvins for an evening of making merry, as we celebrate times past, and look forward to a new year of shiny plays and wondrous drama...!

In addition to some rampant socialising, our 2022 directors - Adam Church, Jacqs Graham, Simon Shorrocks, Mary McCallum, and Mat Rees - will talk about their 2022 upcoming productions and any cast/crew roles they need to fill.

Plus, news of all the exciting club events and training opportunities being planned!

The bar will be open (obviously!) and seasonal tunes will fill the air. Please wear your Xmas jumpers or a tinsel halo or a suitably sparkly outfit. Interested newcomers and plus ones are more than welcome. Bring your own mince pies!

There is an event in the members' group on Facebook that you can RSVP to, but it's not essential. We would love to see you there!

Lots of love, & Thanks!

Festive Fran x





## ***FROM THE KEYBOARD OF THE NEW CHAIR'S DESK!***



**Hello everyone,**

**The final event to look forward to this year is a social event and launch night that will take place on Saturday 18th December.** This will be a chance to hear from next season's directors as they pitch their shows. **Mat Rees    Chair (chair@kelvinplayers.co.uk)**

**My Blog:** Now that a little time has passed and we've got our first production out of the way, I thought it might be time to set out some of my thoughts for the club.

In essence, I want pretty much the same things you all want: I want us to produce a variety of great shows; offer lots of great parts; draw big audiences; and win lots of awards. I want our club to be – and to be seen to be – the best theatre company in Bristol. Easy, eh?

To achieve all of that, we have to push ourselves, and each other to do our best - to challenge ourselves to try new things. Over the last decade, we've settled into a routine of 5 main stage productions and 8 nights of rehearsed readings each year, never straying far from that format. After almost two years of near-inactivity, now is the perfect time to reassess that format and to investigate new formats and initiatives, and I know that this is something Nicky is keen to investigate.

However we do that, one thing remains essential: we provide all our members with the opportunity to make the most of their membership. People are desperate to get out of the house and get back to the theatre, so let's give them something in which they can be involved, whether that's on-stage or off. I'm really pleased that Josh has agreed to take on the role of Membership Development, and both Nicky and I will be working with Josh to expand the training and development opportunities we offer. Not least because it's such a great way of bringing new people into the club.

As I approach my twentieth year in the club, membership of Kelvin Players is something of which I'm very proud. I know others are proud of their membership, too. There are many opportunities to be involved, and I've always valued that. But, as I said at the AGM, while we all have an equal opportunity to enjoy the benefits of being a member, we also have an equal responsibility for running the club. Construction, get-ins/out, joining the committee or other officers roles, working behind the bar or stew-arding, leaflet drops, etc. There are many jobs that need doing to keep the club running and if we all took on one job each year, it would lessen the load on some of those members who take on far more. I understand not everyone has the time to commit to an official role, but there are other ways you can help.

This is your club, and we want your input as much as anyone else's. If you see a job that you think needs doing, don't wait to be asked - offer your help. I have a terrible habit of assuming everyone knows what my skills are. But the only person who actually knows that is me. If you're interested in something, put yourself forward. We value your input, and you won't be turned away.

As well as producing great theatre and expanding the membership offer, I'm also keen for us to look outside the club much more. At times we can be quite insular, and many of the responses to last year's survey highlighted the need for us to be more welcoming, inclusive, and to listen to different voices. Others said they'd like to see us working with other groups, doing things like community theatre. I'm really keen for us to investigate these opportunities and to look at ways we can develop.

Some people are afraid of words like diversity. They fear that what it really means is that they'll be moved out to create room for other people. The club does need to welcome new faces for us to survive and to become much more representative of the city of Bristol – but this should not be at the expense of any of the wonderful, talented members we currently have. Indeed, I want to grow our community. To do that, we all need to be much more inclusive of others and to be proactive in giving others a chance.

I've always seen Kelvin Players as an artistic hub – a theatre company that provides a platform for people of all backgrounds from across the whole city of Bristol to get involved in a wealth of opportunities. The large membership, strong structure, and superb studio facilities and forward-looking outlook allows this. Over the next few years, I want us to expand that platform, to provide more opportunities, and to develop a more inclusive, welcoming and 'can do' culture. I'd love to hear your thoughts on how we should progress, and what we should spend our time and efforts doing, over the next few years. **Mat Rees    Chair.**

(see my Blog at [www.kelvin-members.co.uk/post/manage-your-blog-from-your-live-site](http://www.kelvin-members.co.uk/post/manage-your-blog-from-your-live-site))

# Sally Noble

(1934 - 2021)



In the summer of 1966, shortly after Dugald and I had arrived in Bristol with our two very small daughters, a friendly young mum who had a child at the same nursery play group as ours invited me to spend the afternoon at a well-known country club on the outskirts of the city. While the children played Rosemary, my friend, introduced me to another young mum with her small son. The person in question was Sally with her son Guy.

As we chatted it emerged that I was actively seeking to join a theatre group to replace the one I had left behind in Edinburgh where I was a keen and enthusiastic member. Sally and I quickly established a link and she suggested that I apply to join the Kelvin Players where she was already an established and accomplished member with experience of acting and directing.

I obtained the necessary papers and filled them in and sent them off to the then secretary, the indomitable Muriel Morris. Joining Kelvin was not the easy process it is nowadays and a few days later I received a phone call from Muriel with a long examination about my pedigree and why I was applying to Kelvin, however the mention of Sally's name eased the situation somewhat and I was invited to audition to join the club. For this I had to prepare a learned piece and present myself at the old Studio in Kingsdown where I was put through my paces by a panel of the great and the good of Kelvin, including Sally. I was later informed that I had been accepted.

The next production was to be *Summer of the Seventeenth Doll* by Ray Lawlor directed, or rather 'produced' as it was known then, by Sally and I decided to audition for it. I was lucky enough to be cast in the leading part of Olive alongside some very well established Kelvin members such as John Higson, Yvonne Bryant, Brian Harding and the amazing Muriel Morris herself, a great actress (she would have abhorred the use of 'actor' for a female player) with an amazing gift for comedy timing. I was straight away made to feel welcome and treated with great kindness by everyone in the cast although I found out later that there had been a heated debate among the committee about the wisdom of casting an unknown and untried newcomer with a Scottish accent in the demanding role of an Australian corn cutter's girlfriend with a distinct Ozzie accent!

But Sally stuck to her guns and thus ensured that I became an established member of Kelvin.

This was typical of her. She was adept at seeing a person's potential and giving them the confidence to achieve the best they could. She was particularly excellent with children.

Sally spread her wings and worked with many societies and many people over the years, always achieving excellent results. You knew you were in safe hands with Sally.

The last time I worked with her was almost 40 years after the first when I directed *The Life and Adventures of Nicholas Nickleby, Parts 1&2* for Kelvin's 75th anniversary production in 2004. As this consisted of two 4 hour plays I needed several assistant directors to work on it with me and Sally volunteered to help. I put her in charge of the children's scenes where she trained and coaxed a large number of small boys and girls for the Dotheboys Hall scenes. Needless to say she was, as always, a safe pair of hands and produced some unforgettable moments.

So that spans my long friendship with Sally, one of affection and mutual respect. Sadly her declining years were not kind to her and were spent in a different world away from the excitement and hurly burly of the theatrical scene but anyone who ever worked with her will surely never forget her vitality, talent and inspiration.

Sally - one in a million - thank you for introducing me to Kelvin and changing the course of my life!

**Mary McCallum**

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**Sally Noble** was admitted to membership of Kelvin Players at the Committee meeting on 6th December 1954. She first appeared on stage for Kelvin in the 1956 production of Dodie Smith's / **Capture the Castle** which included such names as Yvonne Bryant (later to marry John Higson) and Edwina Ford.

Sally's first production as director for Kelvin was in 1957 and was **Sabrina Fair**. Press reports heaped praise on Kelvin for allowing the young Sally to direct. It would be true to say that from that first production Sally went on to direct many award winning plays for Kelvin as well as appearing on stage. She was instrumental in persuading Kelvin to stage harder edged modern plays of the era and thus enhanced the Company's reputation to the extent that at an award ceremony gripes were made by other theatre companies as to Kelvin winning awards with every play staged which resulted in Kelvin not entering productions for a while, a decision described by the City Entertainments Manager as 'a shame'. Sally married Tony Harrison in 1960, that marriage dissolving eventually although Tony went on to be Vice President until his death.

Sally was made an Honorary Life Member in 1990 although by this time Sally was devoting more of her time to teaching drama in Birmingham and London. She was also adjudicating competitions, local, national and international drama. She was one of the most respected and sought after adjudicators for the Guild of Drama Adjudicators which could take her anywhere in the world.

And Sally did not pull her punches when it came to her assessing a production. I was on the wrong end of her critique on my first production for Kelvin, Mary Hayley Bell's **Duet for Two Hands** directed by Lis Miller. My performance was described thus by Sally :- 'It is only when you tackle a part of this size and complexity that you realise what your limitations are'. Welcome to Kelvin, Richard!!

Over the years I got to know Sally better and invariably, particularly where young players were concerned she would be unstinting in her time. She was kind, but demanded the highest standards of those she worked with. Her last appearance on stage for Kelvin was in the Autumn of 1998 when she appeared as Conjurer Woman in *Dark of the Moon*.

Thanks Sally for so many fond and enriching memories!

**Richard Jones**

# Sally Noble

## - a remembrance

It has been my amazing good fortune to have known Sally, 'Sal', for over 50 years as both friend and mentor. Small of stature; her talent was beyond measure. Sal was quietly spoken with a mesmeric voice. Over the many times I worked with her I never once knew her to raise her voice even if an unruly cast were proving challenging! Sal's love, understanding, and knowledge of theatre was awesome. Sal had the ability to get the best out of everybody she worked with, whether they were young or old, 'naturally gifted' or a 'tryer',

Sal was a very long serving member of Kelvin Players and an outstanding Director. Between 1962 and 1968 she directed six productions; one per year. All these plays were entered into the Rosebowl Awards and also the Bristol Full Length Drama Festival. These productions won Sal ten, yes 10, Best Director Awards. Inevitably, given her growing reputation, she was much in demand by a range of musical, and drama groups in Bristol.

It was in 1968 that I met Sal through my eldest sister. They had been friends for many years. Whichever group she was working with, Sal insisted on having her own production team, I was fortunate to be the youngest member of that team. The experience I gained was wide and varied. Perhaps the most interesting was a production of "**Dark of the Moon**" at the old Arts Centre in Kings Square for Kelvin. Sal asked me to design the costumes. Almost thirty years later I directed the same play. Imagine the mixed feelings of being flattered and absolute terrified when Sal asked if she could play 'Conjure Women'. As ever she was a joy to work with!

In 1971 I was introduced to Kelvin Players when Sal asked me to design the set for a production of "**Two Stars for Comfort**" at the old YMCA theatre; a bit scary as I was just 20. It was the first time I worked with David Higson and Mary McCallum.

In the 1970s Mandi, then a secondary school pupil, and now my wife, entered the Cheltenham Poetry Festival. On several occasions Ms Sally Noble was her adjudicator. We discovered this uncanny link to Sal in 1994 when I first met Mandi when I was directing "**Babes in the Magic Wood**" for Kelvin.

In January 2000 Mandi and I got married on the set of the BOV pantomime: **Jack and the Beanstalk**. Sal read a Shakespearean Love Sonnet for us. The delivery was impeccable; although the occasion, the venue or the TV cameras may have made her slightly nervous as I thought I saw her pages shake a little!

Visiting Sal in the Care Home in her last years was distressing as her dementia grew and this most inspiring of women became lost.

Sal had a huge influence on my life and taught me so much, for which I will be forever grateful. *Robin*

*Robin Turner*



**From Micky Barnard:**

I joined the Club in the early Fifties; soon after leaving the Royal Navy. It was a bit of a shock - my first production at the YMCA, Trenchard Street - on a little Lighting Box, was to see Sally do a quick change in the Wings; I nearly fell off my Perch!! Subsequently I went to more Parties, met more lovely ladies (ever in my life) and using a Sledge Hammer to break up Rubble at the back of the original Somerset Studio for, I believe, an extension. That Studio had so much Character and to think we constructed Scenery, actually, out on the cobbled Somerset Street! On reflection those were such happy days and no one can take those memories away from me.

Sally for me was a major part of all those memories.

***Micky Barnard***

**From Don Carleton:**

I don't have a great store of 'Sally stories'. She was not very active in my time in Kelvin. Indeed that fact led to my working with her. I offered to direct a show that would pick up on and cast people who were talented but who for one reason or another had not had a Kelvin part for a while. Sally fell into that category. I asked her to read for a role in Brian Friel's *The Loves of Cass Maguire* and was able to cast her in a leading part - Trilbe, one of the inmates of Eden House home for the elderly. Trilbe is one of the people in the play who make old age tolerable by reciting a version of their life which is more palatable than the reality. Cass ( the title role played by another Kelvin stalwart (the late Janet Alder) is determined not to succumb to this communal make-believe. Brian Friel demands that his actors speak the key reveries to music by Wagner which makes great technical demands on the actor. Sally was more than equal to the task and gave an intensely moving account of the role - not least at the NODA Summer School where it was the invited production. I remember it very well because, at the end of one performance, she was close to tears. 'Oh my God', she said to me. 'This play! It is all of us when we are old'.

And of course she was right. We all just remember the good bits of our lives when we look back in old age. There will be many people in Kelvin - not all of them old - looking back remembering Sally and they will all recall her with affection and admiration. She created good bits of life for very many people. For me it will be her beautiful voice and the sheer intelligence of the late Ralph Alder, both playing the profundity of Friel's words underpinned by great and moving music of Wagner. A special moment of theatre.

***Don Carleton***

## **In memoriam: Sally Noble**

**(1934 - 2021)**

# Putting pen back to paper

**Kelvin Writers' Group restarting: 12th January 2022  
7.30-9.30pm in the Kelvin Studios Bar and online.**

I used to think that playwriting was hard; now I'm going to find out for sure...

Hi, I'm Sam Grayston. You may know me from such Kelvin hits as *Parlour Song*, *Knowledge & A Girl*, and also from *Brief Encounter*...and I've just agreed to start facilitating Kelvin's Writers' Group.

And I need *your* help to get it going again.

## What's the Group?

The group was established over a decade ago to be a breeding ground of people sharing ideas, working together, and developing their own material. Kelvin's Mission is to 'create excellent theatre through the sharing and development of skills and expertise in all aspects of production and performance'...and writing is one of those core skills we can excel at too.

Since then, many great people have facilitated the group and many Rehearsed Readings and even Main House productions have taken place from home-grown writing. Following a bit of a hiatus over the past year or so through the pandemic, the group is back!

## What's the vision for this group?

Wouldn't it be great if this group becomes a thriving collective of Kelvin members, supporting each other to write confidently and perform well.

As Arthur Miller said, "Playwriting is an oral art; it's not an art of a writer expecting to be read, but a writer expecting to be heard.", so I believe it's really important that we hear our work out loud.

We won't write as a theoretical exercise, we'll write for others to hear it.

I envisage us frequently hearing our work out loud, whether that's:

At regular writing workshop groups (sometimes with actors to help us)

As rehearsed readings

Hosting poetry slams or open mic sessions in the new bar

Even performing black-box shows, entering play festivals, or main house productions

My belief is that improving our writing skills and collaborating with each other, will grow our skills and expertise of acting and directing in the company too.

## To do this, I think we probably need two tracks in the group

**For new writers to get started with the craft.** The aim will be that this group is more like a training academy where, over a number of weeks, we move towards having a scene of work to show.

**For more seasoned writers to stretch and improve their work.** This group will be working on honing their craft, growing their skills and experiences, workshopping ideas and learning from one another. We'll do a mixture of collective exercises and workshopping your writing. The aim will be that this group is more self-organising and wants to produce its own work for performance.

Both tracks are open to all Kelvin members. New-to-writing members will learn a lot from being around more experienced writers and may offer valuable feedback and insights. And experienced writers can gain from refreshing their craft.

# What I promise to bring, and who I am as a writer.

**“The worst enemy to creativity is self-doubt.” Sylvia Plath**

We’re a fragile bunch, us writers. We have a burning desire to create, but occasionally crippling self-doubt. Knowing this means that my primary function is to make our writers’ group a safe space for exploration, creativity and growth.

We’ll promote done over perfect. We’ll get better at writing by writing more, and reading and hearing more. We’ll encourage each other to get beyond the worries and pressures of judgement, and instead accept that our work is a work in progress which we’re sharing to make better.

I promise that we will hold a genuine reverence for your ideas.

Ideas are so fragile and fleeting that it’s easy to miss or dismiss them. I want us to work in a way that holds your ideas in high esteem. We’ll need to give each other carefully crafted feedback from a place of genuine care and love for the work and each other.

I promise to hold that space for you.

I’ve been part of this playwriting group myself on and off; I’ve also been on playwriting courses; and I’ve had my work performed at the Edinburgh Fringe, in the USA, and at Rehearsed Readings. I’m by no means a dab-hand, but I enjoy writing and I think I have some grasp of valuable theatrical conventions that will help.

## **Most importantly..... how can you get involved and co-create something amazing?**

If any of this has piqued your interest, then let’s get together to shape what it might look like.

You’ve got some idea about *my* vision and promise to you - now I’d like to hear what *you* want it to be.

Come along to the Kelvin Studios Bar on 12 January 2022 at 7.30pm-9.30pm, and let’s create something truly magical.

If you’d prefer to join online, click this link <https://facetime.apple.com/join#v=1&p=dQt4VEz/Eey69a5GA9hH6A&k=Us49SaQE9gkauz1gn2gbblwK9NkTcKPpxx-QyeqlpMs>  
(you don’t need an Apple device to join a FaceTime call any more)

## **So, why would you join the writers’ group?**

“[because] the powerful play goes on, and you may contribute a verse.” Walt Whitman

Let’s perform and publish our work.  
To each other.  
To Rehearsed Readings.  
To paying audiences.

Whilst theatre is ephemeral (and we love it for that), writing lasts. Sam.



**Sam Grayston**

## From Nicky, Our New Artistic Director

It's so wonderful to see the beating heart of Kelvin once again after so long! First of all – many congratulations to all the cast and crew of ***Hamlet***. What a fantastic show! It was certainly a bumpy ride for you all over the past 18 months! But you did it, despite the uncertainty around rising Covid cases.

Our next show, **Edward Albee's *The Goat*** has started in earnest, and auditions are looming for ***A Comedy of Errors*** and Team 'Metamorphosis' are getting ready to compete in the Bristol One Act Festival in February! Kelvin is certainly bouncing back, and it's lovely to see so many Kelvin faces coming back to our creative home.



**Nicky Schoonderwoerd**

Photo Image from Brief Encounter  
by Owen Benson

### **2023 SEASON – OPEN FOR SUBMISSIONS**

But let's not stay too fixed on the now – it's time to start thinking about our season for 2023. The Artistic Programme Committee (APC) are ready and raring to go to read potential plays for the next season.

So the biggest announcement from me is that **WE ARE OPEN FOR SUBMISSIONS!** I would like to invite all of Kelvin's budding directors to start thinking about what they would like to produce for our 2023 season.

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. It's full of fantastic black writing – and is 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'm the biggest play geek going – I might have a hidden gem that may whet your appetite!

Details on the submission process and proposal forms can be found [<<HERE>>](#).

The APC and I cannot wait to read your submissions!

The APC for 2022 – 2023 are: Rick Proctor-Lane, Chrissy Fryers, Al Hedderman, Rosie Closs, Bob Harvard, Avanti Pursell, Geoff Collard, Keira-Marie Somers.





## MEMBERS' OPPORTUNITIES

### INTIMACY DIRECTION WORKSHOPS

Our wonderful Membership Development Officer, Josh Cooper has been busy securing dates for an external practitioner to come and offer 2 half days of training for Kelvin members on how to work with an Intimacy Director on consent-informed practice. Ultimately, it's about creating a safer intimacy practice to safeguard our actors' boundaries in rehearsal and production.

It is scheduled to happen over a weekend in JANUARY and we will have space for up to 35 members – Watch this space for more info!

### WRITER'S GROUP

The amazing Sam Grayston has agreed to take on the helm of 'Writer's Group Co-ordinator'! As a budding writer and highly adept facilitator, I am thrilled that he will hold a safe space for new writing to blossom and thrive in Kelvin. He has written his own article for the Jester to introduce his vision! I urge you to get involved!

### INTERNATIONAL WOMENS' DAY

Female identifying and non-binary members of Kelvin – I have something brewing...watch this space.

So that's it from me! I hope there is something here to excite you all. If you have an idea that would creatively benefit the Kelvin Community or you have an idea for training – please don't hesitate you get in touch. My email is [artisticdirector@kelvinplayers.co.uk](mailto:artisticdirector@kelvinplayers.co.uk)

**Don't forget – The New Season Director Expo/Social Event is on Saturday 18<sup>th</sup> December .**

I look forward to seeing you all there! **Nicky.**

### **PS: A Reminder of Our Upcoming 2022 Season**

**Many thanks to Fran Lewis and her merry APC band** for putting together a creative programme for next year. In light of the last 18 months, they did sterling work to make this happen.

For those of you who were unable to attend the AGM, here is the 2022 season!

22nd-26th February - ***The Goat (or Who is Sylvia)*** by Edward Albee, directed by Adam Church  
13th-16th & 20-23rd April – ***The Comedy of Errors*** by William Shakespeare, directed by Jacqs Graham  
28<sup>th</sup> June – 2<sup>nd</sup> July – ***Jane Eyre*** by Charlotte Brontë (Adapted by Polly Teale)  
directed by Simon Shorrock at the **Tobacco Factory Theatre**  
25th – 29<sup>th</sup> October – ***James III: The True Mirror*** by Rona Munro, directed by Mary McCallum  
6th -10th December – ***Earthquakes in London*** by Mike Bartlett, directed by Mat Rees

**Radiant Vermin** by Philip Ridley, directed by Adam Church will also be performed as a Black Box on 19<sup>th</sup> - 21<sup>st</sup> May, postponed from July 2021

# REHEARSED READINGS - THE TRIUMPHANT RETURN!

Dearest Kelvinians,

We did it, folks! This past weekend, at long last, saw the performance of the final Rehearsed Readings (RRs) of what was supposed to be the Spring 2020 season! A whole 20 months after originally casting them at the launch night in early 2020, **Ralf Togneri** and **Eszter Vass** finally got to present their RRs - both of them genuine world premieres, brand new writing - and sure enough it was a relief and a triumph for all concerned, thank you everyone for coming along and checking out what was on offer.

Now then, let's use this success to spur us on to our next RR challenge shall we? I have the usual slate of dates booked in for 2022, all Saturdays as ever - let's hope next year is kinder to us than the last couple have been, eh? I have listed out the dates below when RRs will be performed, and indeed launched, in the usual way. If you're new to Kelvin and/or are wondering what these RRs are all about, there's a page here on the members website <https://www.kelvin-members.co.uk/rehearsed-readings> (under Members Stuff > Rehearsed Readings) but if you just fancy having a chat with me about it, feel free to get in touch.

If you're interested in directing, right now is the time to get in touch with me - I'm about to send out an invitation to a list of potential directors to let me know what they'd like to do, and I'll be using their replies to line up the 5th February launch night. All you have to do to get on this list is ask! If you're interested in acting, just make sure you have **5th February 2022** in your diary - this is the evening to come along to, as you're bound to get a part in something if you turn up. More encouragement to come to the 5th February launch will follow nearer the time, via the Digest email and the Facebook group - but in the meantime, please get ALL the following dates in your diary for the whole of 2022 you lovely Kelvinfolk!

## 5th February (spring launch)

5th March

2nd April

30th April

11th June

## 9th July (autumn launch)

3rd September

24th September

15th October

12th November

**Rick Procter-Lane** (Kelvin RR Organiser) 0794 1878 460 / [rick.procter@icloud.com](mailto:rick.procter@icloud.com)

**Geoff (Health & Safety Officer) adds:** we all know the following are not essential anymore but it is a fact unfortunately that covid infection levels are rising again, so everyone who is up for coming, if possible, **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, we're all nice people at Kelvin - but nonetheless we want to encourage everyone out there that this will be as safe an event as we can make it. We will of course do everything possible to ensure safety too - opening windows and doors for maximum ventilation where possible, making the NHS Track & Trace check-in QR code available, ensuring seats and touchpoints are clean and hand sanitisers are ready for use, managing movement around the building, and generally reminding everyone to be mindful of covid whilst still having a lovely time.

# **New Members**

After all the palaver of the pandemic and lack of possibilities for Kelvin's performances, at last I am very delighted to welcome yet more new members for 2021/2022:

**Phil Joyner** (membership secretary)

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

## **Ben Pavord**

Ben was a Kelvin member in the late 2000's performing in ***Whose Life is it Anyway*** and ***The Pillow Man***. He has a great deal of experience and expertise over a twenty-year period that has included writing, directing and producing. He has worked in television and film and performed at The Edinburgh Fringe Festival in a two-hander comedy.

Having now returned to within commuting distance of Bristol, he will doubtless be a huge asset to the club once again.

## **Jessica Brassington**

Jessica came to a rehearsed reading, enjoyed it very much and has decided she would again like to try her hand at acting after a gap of ten years. She studied Drama at A level and feels she can bring enthusiasm, positivity and commitment to Kelvin.

## **Phil Coleman**

Phil's past experience has embraced all aspects of amateur theatre. He describes himself as a flexible, pragmatic person who doesn't get rattled easily.

For much of his theatrical life, he was part of The John Lewis Dramatic Society in which he performed every role on the Committee as well as the theatre. This culminated in him being the Chair before leaving the company. Although his main reason for joining Kelvin is to return to acting roles from written text, (He has recently taken part in devised pieces with Tobacco Factory Theatres) he is well aware that companies require many roles to be under-taken if they are to prosper and will turn his hand to any.

## ***Avanti Pursell***

Some of you will know Avanti as she has been a member on and off since 2006. As well as acting skill and directorial experience, she has helped with set creation and hair and make-up work for period plays. It's good to have you back Avanti.

## ***Elena Christie***

Elena completed an acting diploma at The Central School of Speech and Drama in 2016, She has performed and done some back-stage work with South London Theatre.

She has a passion for acting, will offer time and commitment and has a desire to keep learning.

She has missed performing since moving to Bristol 5 years ago and is looking for a company where they understand the right condition for creating good performances i.e. preparation, bonding as a group etc. I think you've probably joined the right group Elena.

**WelCome to you  
all and a Merry  
CHRiStMas!**



**and an enjoyable  
Happy KeLVin NeW  
Year With your  
NeW cLUb!**



## Historic photos of Kelvin's bar

1986



**Downstairs kitchen in 1986**



**The Committee Room**

1996



2015



**Bar before the new work began**



**Bar at the beginning of the work**

# Organogram showing the Organisation of the new Kelvin Committee Structure

Approved at the Kelvin AGM 26th September 2021

