

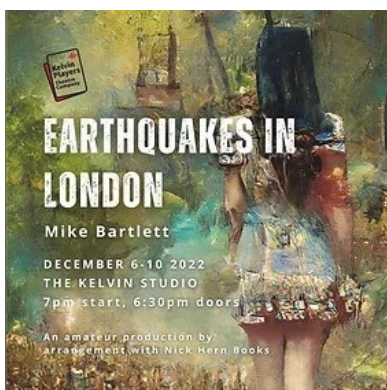
A Very Merry CHRISTMAS and a Happy New Year to you ALL!



The Jester



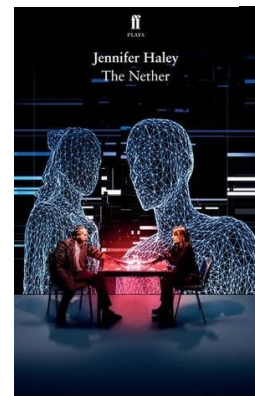
December 2022 — January 2023



6th — 10th December 2022



14th — 18th February 2023



25th — 29th April 2023

Hi Kelvinfolk!

Our Upcoming Productions

Merry Christmas to all our readers!

It's an action-packed bumper *Jester* this month! After *Earthquakes in London* goes up on 6th December, our new 2023 season will kick off on Valentine's Day with *Blue Stockings* directed by Ralf Togneri, about women's turn of the 19/20th century struggle to graduate from university, followed in late April by Jennifer Haley's prescient *The Nether*. The Studio is constantly buzzing and it's great to see Kelvin back to full swing in all areas after the dreaded covid!! and with new innovations by our artistic director Nicky Schoonderwoerd, and other members' new ideas too.

Inside this issue, you'll find rehearsal pickies of *Earthquakes in London* by Mike Bartlett directed by Mat Rees, the cast list for *Blue Stockings* and info (including a personal letter from the playwright Jessica Swale herself!), another very thoughtful blog from Mat, our philosopher Chair, and a warm welcome to our large number of new members! I have also started a '*Letters to the Editor*' page, so do feel free to write a letter on anything about or connected to theatre to '*Dear Jester*'....!

Naturally I don't agree with any censorship at all, but as editor I do reserve the right to remove content which is inappropriate. But do feel free to criticise in the *Jester* anything about how Kelvin works (including *The Jester* itself!) etc - but definitely not of course individuals, nor of course will we publish anything which is against Kelvin's inclusion or safeguarding policies etc.

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

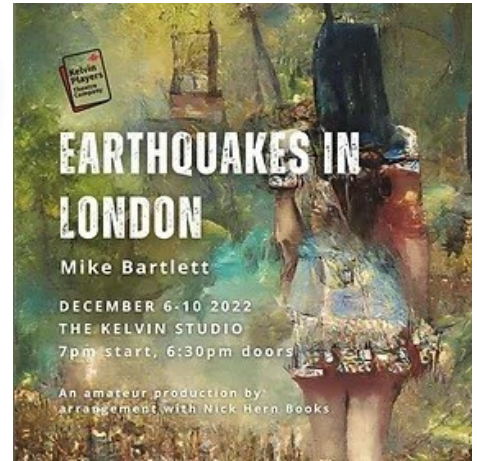
If you have anything at all to send me for inclusion in the next issue of *The Jester*, you can do so at any time by emailing it to me at: jester@kelvinplayers.co.uk (but please note — I use a PC). Just email them to me in plain text please, or in a Word file. Thank you. **Geoff Collard (editor)**

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 as below in *The Jester*. **So, please note it in your diary!** (February/March is the next issue.)

The deadline for the next *Jester* will be Monday January 30th 2023

Earthquakes

in London



If you're reading this before we've taken to the stage with *Earthquakes in London* on December 6th, there are still plenty of tickets, so you've still got time to book yours!

Directing this production has been every bit as enjoyable, time-consuming, exciting, infuriating, fun and stressful as I thought it would be. The negative feelings are not because of cast or crew, but simply because of the size the show and the stress involved in dedicating so much of your time to putting on a show of this size.

And it is an absolutely huge show, with around 40 people (about a third of the club!) involved on-stage and backstage – and that's not even including the wonderful people who are helping with the bar, front of house and marketing.

Thank you to everyone who has contributed along the way to this production. Shows this size just can't go ahead without your support, which is why every contribution is so appreciated.

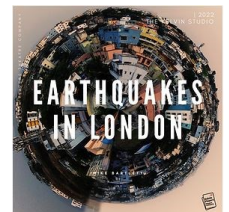
On Monday, Maya and I were lucky enough to appear on BCFM (thanks to Simon for helping to organise this) to talk about the show, the climate crisis - and to try and sell a few tickets!

One thing we touched on was just how quickly the whole rehearsal process has passed. Casting was complete before the summer break and rehearsals began at the start of September, three nights a week. But despite the intensity of the last few months, time has actually passed incredibly swiftly. Rehearsals don't feel like they've dragged and have been great fun – see the pics!! I hope it follows that this means it's also been an enjoyable experience for everyone else, too.

The cast so nice as relatively among our certainly



certainly seem to have bonded really well, and it's always a director to be able to cast a mix of brand new members, new members, and a few old heads. The quality of acting membership is of a very high standard right now and bodes well for future productions.



On BCFM, Bill Quain asked if it was a particularly seasonal production, and it's true to say it's not really very Christmassy! Instead of messages about seasons tidings, it's a play about death, destruction and the end of humanity. However, it is very funny, it's got great music and lots of dancing, and some fantastic acting. So please grab your tickets and get along to see the show. **Mat Rees** I'll see you in Higson's Bar!



The Big Bad Wolf ?!



Amy & Abdi

Earthquakes in London
in rehearsal



Indeed not!

Earthquakes cast in the Hall

.... it's our children's future
at risk....





Diary Dates

December 2022 - February 2023

December

4th (Sunday morning) *Earthquakes in London* get-in (willing hands welcome!)

6th - 8th *Earthquakes in London* in performance (get your tickets!)

9th (Sunday morning) 9.30am - 11 *Earthquakes in London* get-out (willing hands welcome!)

12th One Act Festival auditions Morris Room 7pm.

14th Kelvin Writers' Group Higson's bar at the studio 7pm.

15th One Act Festival auditions Morris Room 7pm.

18th (Sunday) Kelvin Awards ceremony + social ! Studio. 5.30pm onwards....!

January

11th Kelvin Writers' Group Higson's bar at the Studio 7pm

February

4th (Saturday) Rehearsed Readings Spring Season launch Hall 7pm (for 7.30)

12th (Sunday morning) 9.30am— 11 *Blue Stockings* get-in (willing hands welcome!)

14th - 18th *Blue Stockings* in performance

19th (Sunday morning) 9.30am – 11
Blue Stockings get-out (willing hands
welcome!)

March

4th (Saturday) Rehearsed Reading





Peter & Alex share a joke...

Earthquakes in rehearsal



Earthquakes Babies



Maya & Tim



Blue Stockings by Jessica Swale

14th—18th February 2023

Blue Stockings is now well and truly under way. Firstly I would like to thank everyone who came to the read through and even more thanks to everyone who auditioned.

I was overwhelmed by the number of Kelvin players who wanted to audition. And just to make it harder, what a wealth and depth of talent is out there.

The audition process was slightly protracted, mainly by the number of highly skilled actors who came forward. It was not an easy process casting. We now have a cast (see below). My commiserations to those who did not get a part. If you wish to stay engaged with the production there are so many ways to remain involved. Sets need to be built, costumes selected, hair to be styled, makeup to be applied, front of house to be staffed, bar to be run, props to be found and getting the word out to our audience. I would love to know that some if not all of you will be involved.

The play is set against the background of the fight for women to receive an education and for that education to be recognised by degrees being conferred. In the background there is the fight for female suffrage going on. There are entrenched attitudes to be challenged and over turned.

Rehearsals will start as soon as *Earthquakes in London* is over – you do have your tickets for that, don't you? With the Christmas Holidays in the coming weeks, serious work will need to be done from the beginning of January.

I hope all are up for the challenge of bringing this brilliant play to the stage at Kelvin. And come to see it with you friends in February when we perform it!!

Ralf Togneri

Director

Cast List For *Blue Stockings*

Cast In Order of Appearance:

Dr Maudsley	-	Jolyon Wolfin
Mrs Elizabeth Welsh	-	Sue Stobbs
Tess Moffat	-	Juliet O'Connor
Maeve Sullivan	-	Evie Stannard
Celia Willbond	-	Katie Kneen
Carolyn Addison	-	Sarah Lawrence
Mr Banks	-	Alex Heath
Edwards	-	Harry Wales
Lloyd	-	David Hill
Holmes	-	Rob Kershaw
Ralph Mayhew	-	John Baddeley
Miss Blake	-	Fiona McClure
Miss Bott	-	Mary McCallum
Will Bennett	-	Tom Foster
Minnie	-	Claire Hughes
Billy Sullivan	-	Ike Sherr
Mrs Lindley	-	Kate Ryan
Lady at Table	-	Helen Hollick
Husband at Table	-	Ralf Togneri
Professor Anderson	-	Mike Lockett
Professor Collins	-	Andy McBride-Coogan
Professor Radleigh	-	Mike Jessup
Librarian/Waiter/Mr Peck	-	Miguel Garcia



Letters to The Editor

from **Jessica Swale** — author of *Blue Stockings* :

Dear Jester,

I'm delighted that Kelvin Players are putting on Blue Stockings. It's a play very dear to my heart as it was the first play I wrote, and in the writing of it, the work which made me realise how much I wanted to be a writer, to tell big stories with big heart and big politics.

I never meant to be a playwright. I was a theatre director through and through, which suited me perfectly. I love directing because I love collaborating. Writers, on the other hand, were cranky old bearded men who sat in sheds and wrote on their own all day. But when I stumbled upon some historical research about the girls of Girton, and how they were denied the right to study, I was so shocked, I felt their story had to be told. And the rest, as they say, is history. Reflecting now though, the story of my becoming a playwright does, in its own sense, parallel the experience of the girls in the story.

I never considered becoming a writer because I had no role model. They say 'if you can see it, you can be it', but I couldn't see anyone who looked like me amongst the playwrights that I knew growing up. Not a single female playwright to shine the way for me, and inspire me that it might be possible. At school I never studied any plays by women - there were none on the syllabus - and as a keen teenager studying my LAMDA Acting exams, never was there a single play by a woman on any of the scene selection lists. Even Caryl Churchill didn't get a look in. So, it simply didn't cross my mind that someone like me might have the right to tell a story on a stage. Writers, I thought, were people with something to say, some ingrained authority.....a young woman couldn't possibly expect a whole room full of people to sit and listen to something she conjured up in her imagination... let alone pay for the privilege.... could she?

It was only when this story wouldn't let go of me that I persevered. It felt like a story that needed to be told - it wasn't about me, it was about the Girton girls, and if I didn't tell it then, maybe the bravery of those young women would be lost, buried in the annals of history. I had a responsibility to them. They were the beacons, the role models reminding us that education is a fundamental human right and that we should fight to hold onto it. We stood on the shoulders of these giants and didn't even know it! And, at a time when education seemed to be becoming increasingly privatised, expensive, inaccessible, it seemed vital to bring to light what they did, in order to continue the fight for our generation and for those who come next. So, I wrote this play.

And when I did, encouraged by the response, the audiences, the enthusiasm of others, I carried on writing. And I realised I did have a voice, and a right to write. And now this play is on the GCSE syllabus, and what I find most touching is that it means young women who study it will see it's written by a woman and - I hope - think 'maybe I could do that'.

This year, for the first time, the syllabus was expanded even further to include greater diversity on the list, featuring writers of colour. How it has taken this long is mind boggling, but as the play reflects, sometimes change is slow - but still worth fighting for. It is only through sharing stories and perspectives that we can hope to better understand each other, which is why I believe it's so important that plays are written by all people of all backgrounds in order for the theatre to reflect the wonderful diversity of our population. It's not just in universities but in theatres, and through stories, that we learn too - which is something I know you understand fundamentally. I hope your production is joyous and filled with the spirit of rebellion which possesses both the women at its heart and the men who risked their own reputations to support them. The characters may be fictional but their experience is real - and the events of the play are based entirely on (shocking) fact.

All good wishes for a successful run - break all the proverbial legs. Up the women!

Jessica Swale. Playwright and Little Theatre Guild Patron

from **Bronwen Grover** :

Dear Jester,

In the Great Hall on Monday and Wednesday evenings, magic is created. From humble materials such as wood, fabric and paint, other worlds are created. And after all this is done on those two designated evenings, all is tidied away and no-one would ever know we had been there.

And at last there comes a crazy weekend when all our work is assembled and the other world is alive.

We are but five people. We have been lucky to have two regular helpers and two more of late.

Sometimes work is taken home to complete. Sometimes work is done during the day whenever access can be gained to the studio.

They say Rome wasn't built in a day, and neither are the sets for the wonderful productions that take place at Kelvin.

If you wish to know more, join in, learn how to build scenery and furniture, how to do scenic artwork or the intricacies of set design – just turn up on any construction night: every Monday and Wednesday evenings.

We don't bite!

Bronwen Grover (set designer & decorator)

[Editor:

Just to show the quality of Kelvin's artistic and creative people, here's an example : -

This is Bronwen's lovely mural painting this year in Higson's bar at the Kelvin Studio. It shows Kelvin actors in characters and other references from Kelvin's recent productions. See if you can spot which is which!! (prizes!)

And that's not all: light and sound designs, constructions, costumes, as well as the sets, all demonstrate the very high standards which Kelvin consistently achieves.....Be part of it!]

Do write us a letter about anything theatrical, not necessarily to do with Kelvin— shows you'd recommend, comments about the club, suggestions for improvement — or complaints and criticisms!

jester@kelvinplayers.co.uk Dear Jester.....! Ed.





FROM THE KEYBOARD OF THE CHAIR'S DESK



People Power! - Mat's Blog

The one thing that's always brought into sharp focus when you direct a play for Kelvin Players is the sheer number of people who are involved.

"It's amazing – all these people just appear and all this stuff just gets done," is the sort of comment I've heard lots of times before from new members when they experience their first Kelvin production.

And it's true. Sets get built. Props are gathered. Marketing is disseminated. Lights are hung. Soundscapes compiled. Bar stocks replenished. Tickets sold. Costumes put together. And very often this hard work goes on behind the scenes and the cast don't get to see any of it until the get in weekend.

Quite often, even the director won't see any of this either. Taking responsibility for any production means relying on a huge number of other people and having to make a certain amount of assumptions about what will get done and who will do it.

But with bigger shows you have to let people get on with it; no matter how much control you like to have, with shows the size of Earthquakes, for example, or indeed most of the other shows we've produced in the last year you can't be across everything. Some autonomy has to be given to cast and crew to make their own decisions.

Sometimes this can seem like we're taking people for granted – and in many ways, we are. We have to in order to concentrate on what we need to get done in such a short space of time.

But that's the great thing about Kelvin. We have such a wonderful array of dedicated and talented people who take on certain jobs and just get them done...with little direction needed. For a director, much of the stress and worry is removed.

Of course, occasionally some of those people will be ignored or forgotten or not recognised for doing their job. Sometimes we so take these people for granted that we forget their contribution. We can forget, for example, that tickets don't sell themselves – we have a team of people who market and advertise the show and sell the tickets.

It's when those people aren't there or when people pull out, when things can fall down and systems that we rely on don't click into gear as they should. This is when we need others to rally round, pull together (and lots of other cliches) to get the job done. Most of the time this works.

But occasionally it doesn't, or at least not to the degree we need or want it to. And this is why it's so important to have so many people trained across a wide range of areas; why we need to share responsibility and not rely solely upon the same one or two individuals each time.

If you're keen to do something – put yourself forward. We crave input from different technical and creative people, and you shouldn't be put off just because someone else has always done it. We grow as a club when individuals grow, develop and take on new opportunities and learn new skills.

Perhaps your New Year's resolution for 2023 could be to try a different role?

Whatever you take on, we'll do our best to support you, and not take you for granted.

Mat Rees

Chair

Kelvin Writers Group

A great year of new writing, with fantastic opportunities for Kelvin members in the next year...

It's been an absolute privilege to facilitate the Kelvin Writers' Group this year and work with such talented and exciting writers. We've had a lot of fun throughout the year, trying out writing tools and techniques, workshopping ideas, and producing a Rehearsed Reading. I'm very grateful to everyone: writers, directors, actors and others, who have supported us and worked with us over the year.

We set out to become a thriving collective of members supporting each other to write confidently and perform well. As the year draws to a close, it's a splendid point to reflect on our achievements and look forward to 2023.

Tools and Techniques Workshops

For the first part of the year, we ran lots of workshops on various writing tools and techniques. All sessions were well attended by writers new and experienced, and we heard some fabulous ideas start to form.

Working with Actors

We always knew how important it was to hear work out loud, spoken by others, so we hosted a couple of workshops with actors throughout the year to test out ideas and get feedback. Some of these ideas have grown into longer pieces which show fantastic potential.

Rehearsed Reading 12 November 2022

The second half of the year has been focused on our project for the Rehearsed Reading on 12 November. We coalesced around a theme of 'ageing' - universal to all but with loads of opportunity for subtlety and nuance in presentation. We produced eight pieces of new writing which were well supported by the large number of members who came on the evening. Our thanks to everyone who came to see our work — below!
The reception was fantastic!



Angela & Ralf getting intimate!!



The Writers' Rehearsed Readings in the Hall

12th November

One Act Play Festival 2023

We're going to enter two pieces of new writing into the One Act Play festival next year. At the time of writing, the APC is helping us select work from our writers and we'll be looking to involve many of you in producing this work very soon.

How can you get involved?

Our first point of call is **support for the One Act Play Festival**. We're going to need actors and some production support to turn our ideas into reality. We'll be hosting **auditions on 12th & 15th December** and rehearsing through January and February for performances at the **One Act Festival on 13th — 18th February 2023**. We'll also look to do a 'homecoming' performance at the Kelvin Studios too at some point in the spring.

You can also **join our writing group!** Whether you're completely new to writing or a dab hand, the group is a supportive collective, exploring ideas, techniques and tools to write confidently and, ultimately, to produce great performances.

We meet every other Wednesday in Higson's bar from 7.30pm. Our next session will be on 11 January 2023.

If you have any question, would like to know more about the group or One Act Festival opportunities, please do get in touch.

Sam Grayston

Facilitator kelvin Writers' Group

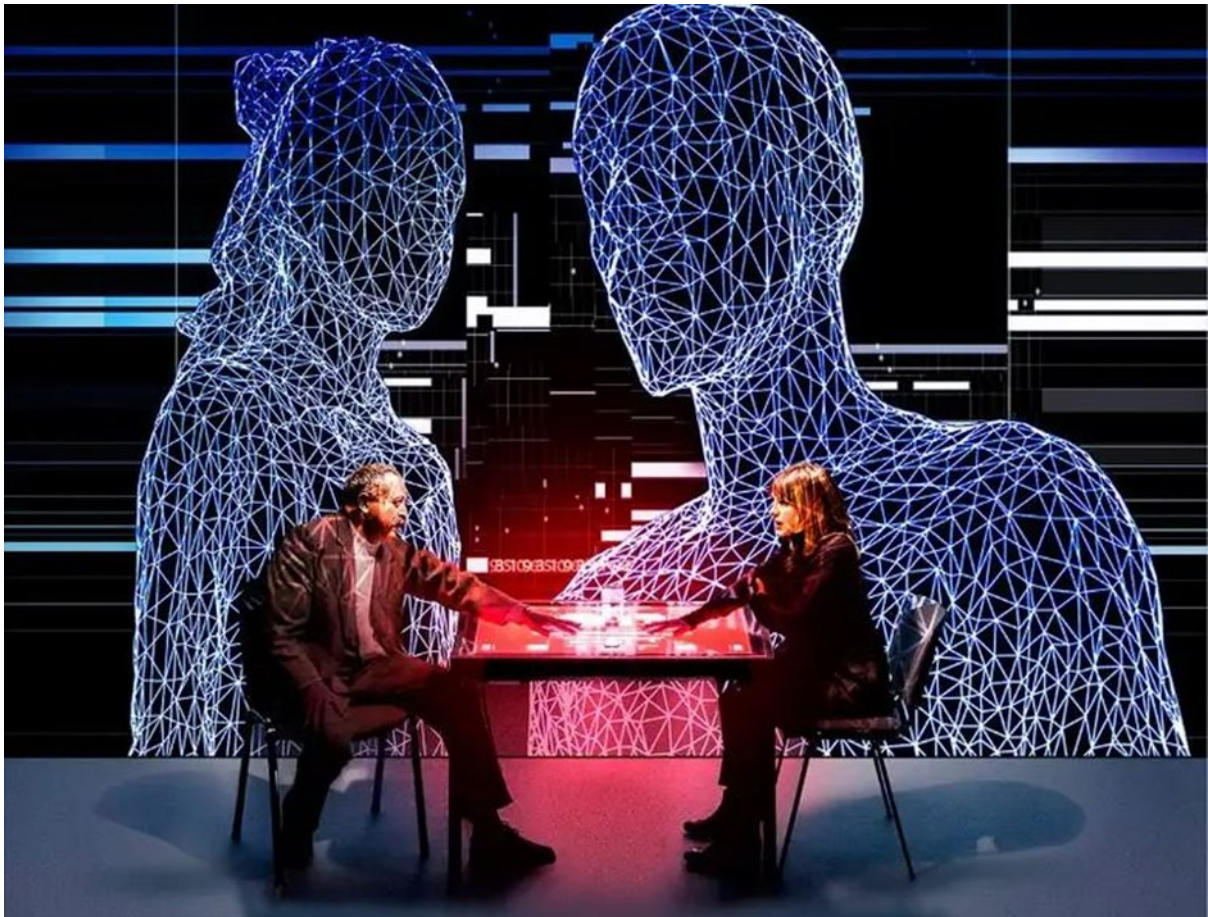
writers@kelvinplayers.co.uk 07739 021915

THE NETHER by Jennifer Haley - 25 to 29 April 2023

Directed by Josh Cooper

“Just because it’s virtual doesn’t mean it isn’t real.”

The Nether flits between a future real world interrogation room and an online world known as “The Hideaway” where users can login, take any form and indulge their desires, some of which involve virtual prepubescent children. In the real world, the creator of “The Hideaway” is questioned about his motives to create such a place and what the moral responsibilities of such arenas are in the unregulated online world.



As you can probably tell the play contains themes and moments which some viewers may find dark or upsetting but this is a play which asks strong moral questions, is formally daring and cleverly written. It was widely critically acclaimed when it was first performed in the US and when it transferred to the Royal Court Theatre in 2014:

“Bravo to Headlong for programming this authentically challenging piece” - The Independent

“A thought-provoking, deeply disconcerting success.” – The Telegraph.

“A compelling, profoundly disturbing 80 minutes of theatre.” – The Guardian.

THE NETHER CHARACTERS

SIMS / PAPA – *A Successful Businessman, Creator of the Hideaway* – playing age 40s-60s

MORRIS – *A Young Female Detective* – playing age 20s-30s

DOYLE – *A Middle Aged Science Teacher* – playing age 30s-50s

IRIS – *A Shining Little Girl* – playing age 12-14

WOODNUT – *A Fresh-faced Guest* – playing age 20s-30s

NB. The role of Iris is open to any actors who feel they can portray a girl aged around 12 -14 years.

This is a challenging but powerful work which speaks directly to our times. I am thankful to the APC for giving me the chance to put this production on and am really looking forward to bringing this challenging and exciting play to the Kelvin Stage.

“We have a terminal here if you’d like to Log In.”

Keep an eye out in the Digest in the new year for dates of the read through in mid-late January and auditions in early February.

APC Artistic Director — Nicky Schoonderwoerd

Meet The Artistic Programming Committee (APC)

I'm pleased to announce that the APC roles have now been filled and the APC are already hard at work supporting the Writer's Group in assessing the plays submitted for entry into the Bristol One Act Festival. Once we have that in the bag, we will start to consider the submissions/intentions for Black Boxes to boost our current 2023 artistic offer.

After a post season retrospective, the APC have identified many areas in which the process from submission to pitching can be improved and demystified. The first big step for us is to make it more transparent who the APC members are, that they are more approachable by the membership and to reduce the admin barriers to submission in the first place.



Nicky Schoonderwoerd

So....here it is....meet the APC! :



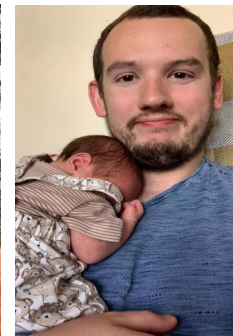
Avanti Pursell



Jess Brassington



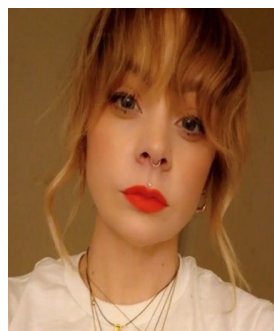
Geoff Collard



Ewan Poole-Gleed



Bob Havard



Keira-Marie Somers



Chrissy Fryers

Please feel free to approach myself or the APC team relating to all things for the next season 2024. ☺

Emerging Directors – ‘From Play to Pitch’ Mentorship Scheme

I am committed to removing barriers to entry for new and emerging directors from diverse backgrounds and underrepresented groups.

In the new year, Jaqs Graham and I will collaborate to offer a mentorship programme to any female or underrepresented individuals to support them in the submission process, resulting in the final pitch for the next season’s artistic programme.

‘From Play to Pitch’ will be offered as a workshop (and regular drop in mentorship scheme) in the early new year – watch this space!

2024 Season Submission is Open

Directors of Kelvin – SUBMISSION SEASON IS OPEN!

If you have directed a rehearsed reading and performed a technical/backstage/design role, you are eligible to submit a play for the 2024 season. You can submit for either a black box (stripped back studio performance) or a full scale production.

You can propose absolutely anything – there is no limit to style, genre or period. If you think that Kelvin has the skills to do it – put it forward! If you are stuck with ideas but would love to direct, reach out to me or the APC – we have some fab suggestions that may light your fire!

The initial shortlisting usually takes into consideration of the following things:

- Popularity of play (is it a bums on seats kind of play)
- Balance of genres and styles across the range of shortlisted plays (so sometimes submitting 2 contrasting plays in terms of style/genre/period is a good idea)
- Is the writing good? Does it provide adequate opportunity for our actors?
- Is it a viable production in terms of the club’s capability?

To reduce barriers to entry, I have also attached to the Jester article a Play Submission Form and some hints and tips to get you started.

Good luck and get proposing!



Kelvin Players APC Play Submission

Please return to the APC Artistic Director or a member of the APC with a copy of the script.

Play	
Author:	
Performing Rights holder:	
Director:	
(If Applicable) Production Manager:	
Proposed venue:	
Proposed date/slot:	
Brief synopsis of play:	
Any unusual Cost/ Budget requirements (No need to submit a detailed budget breakdown):	
Cast (Number / Gender / Age range / Other restrictions):	
Costumes (Period etc.):	
Set (Overview):	
Lighting / Sound / Effects required:	
Publicity:	
Any other Information:	

HINTS & TIPS FOR PROPOSING PLAYS

1. Use the Submission form to help you. You don't have to write an essay, but the form is designed to help you and Kelvin. It will:

- a) Encourage you to think about each of the major aspects of production;
- b) Show the APC you are prepared.

In particular:

- What grabs you about the play, what is it saying?
- Think about your cast requirements
- Think about the venue most suited to the play and your conception of it
- Think about how much technical and stage crew resource it may need
- Think about wardrobe and set design
- Be aware of any special expertise the play may require
- Think about how much it will cost

2. Choose a play you love... or at least like, and are excited by. If you aren't motivated by it, it's unlikely other members will be.

3. Don't be afraid to be ambitious, but don't propose mounting a Musical version of War and Peace in the Bristol Hippodrome. If your play has a large cast then balance out the scale of the production some other way. Consider if you can save time and budget on the set design, for example.

4. Submit more than one play. Better still, submit plays from different genres if you can. The APC has to create a balanced programme, so by submitting more than one play, you make our job easier and your chances of success higher.

5. Contact the APC for help, feedback or guidance if you need to.

6. Try to make sure the performing rights to any play you propose are available.

7. Try not to pick a play that has just been, or is about to be performed elsewhere.

8. Don't be discouraged. If your proposal isn't accepted this time, don't take it personally – there are many factors in deciding on Kelvin's programme. Submit a new proposal, or try again next season.

9. Don't leave your submission to the last minute!

Our 2023 Season Flyer !!

		<p>kelvin players theatre company.</p> <p>SEASON 2023</p> 
<p>DEATH & THE MAIDEN BY ARIEL DORFMAN</p> <p>Reluctantly paired and filled with bitter sarcasm, Death and the Maiden is an unusual story of the darker side of humanity - one in which everyone is implicated and justice itself seems to seem like a fragile, perhaps ambiguous invention.</p> <p>Winner of the 1992 Laurence Olivier Award for Best New Play.</p> <p>An amateur production by arrangement with Concord Theatricals.</p> <p>OCTOBER 24 - 28</p>	<p>DEAD DOG IN A SUITCASE BY CARL GROSE MUSIC BY CHARLES HAZELWOOD</p> <p>Mayor Goodwin has been assassinated. And so has his dog. Who's got the contract? Who's in the house. What the hell is the world coming to?</p> <p>This radical re-working of John Goy's notorious medical satire and political comedy The Bigger's Picture, shines a contemporary light on greed and corruption to create a twisted evening tale for our times.</p> <p>An amateur production by arrangement with Carl Grose & Charles Hazelwood.</p> <p>DECEMBER 5 - 9</p>	<p>WELCOME TO OUR 2023 SEASON</p> <p>Kelvin has been entertaining our community since 1929 and we're always excited to meet new people of all ages and professions who want to get involved.</p> <p>Throughout the year we run five major studio productions as well as rehearsed readings, black-box plays, training workshops, a writer's group and an extensive social calendar too.</p> <p>If you'd like to join Kelvin Players we'd love to hear from you, no matter your level of experience!</p> <p>For tickets to our shows and for all membership enquiries please visit our website.</p> <p>WWW.KELVINPLAYERS.CO.UK</p>
		
<p>BLUE STOCKINGS BY JESSICA SWALE</p> <p>It's 1898 and Girton College, home of the first female university students, has just opened its doors. Its principal, Mrs. March, seeks to steer the students through their education, while encouraging for their right to graduate like their male contemporaries.</p> <p>Jessica Swale's moving, eye-opening and powerful play comes to life at Kelvin Players this February.</p> <p>An amateur production by arrangement with First Night Books.</p> <p>FEBRUARY 14 - 18</p>	<p>THE NETHER BY JENNIFER HALEY</p> <p>The Nether offers complete freedom - a new virtual world where you can explore your imagination, just log on, choose an identity and indulge your every desire.</p> <p>Winner of the 2012 Susan Smith Blackburn Prize, The Nether is both an intricate crime drama and a haunting sci-fi thriller that explores the consequences of making dreams a reality.</p> <p>An amateur production by arrangement with Concord Theatricals.</p> <p>APRIL 25 - 29</p>	<p>SPLENDOUR BY ABI MORGAN</p> <p>In the opulent drawing room of the Presidential Palace, a British photographer depicts the return of the dictator. She is back to take her portrait. The dictator's wife, her best friend and an interpreter wait with her. Pleats, shoes, vodka glasses and light fingers lay out the table. He is late, very late.</p> <p>First staged in 2015 to rave reviews, Splendour is a powerfully relevant piece of theatre for our time.</p> <p>An amateur production by arrangement with A2The.</p> <p>JULY 11 - 15</p>

New Members

A Warm Kelvin Welcome to our new members this month! They are:

WELCOME to you ALL and a Merry CHRISTMAS!

Tom Foster

Tom is keen to get back into theatre after a long hiatus. He has experience of acting and backstage work and he's interested in doing more of this, as well as production management and helping our front of house team.

Charlie Blake

Charlie is quite new to Bristol and really wants to get more involved with the local theatre community. She has performed in Edinburgh with an Improv group called Blind Mirth and has been involved recently with the Bristol Improv Theatre. She is very keen to do some scripted drama and would like to lend a hand in backstage roles too.

Annie Davies

Annie started acting at the age of 4. Her parents grew exhausted of the plays she would perform in the living room and signed her up for Youth Theatre! She hasn't stopped performing since and has lots of experience onstage in musical theatre, pantomime and a little Shakespeare. Annie has some directing and choreography experience too and her black belt in Karate could come in handy for stage fighting! She'd love to develop her acting skills as well as get involved with theatre make-up for our shows.

John Hubert

John joins us as a keen singer and musician and he'd like to try his hand at acting. He likes diving into emotions and exploring different ways to interpret them and finds theatre fascinating. John is interested in all areas of performance and would like to get involved in some directing and musical direction. He's also keen to try scenic art, set construction, wardrobe and sound operation.

Caroline Harrington

Caroline decided to join us after being impressed by our production of *James III: The True Mirror*. She trained at Drama Centre and was a professional actor for 10 years. She's now a scriptwriter for Radio 4's *The Archers* and is very keen to practice her performance writing with us and to get involved in our rehearsed readings and workshops.

Claire Hughes

You may have seen and heard Claire's musical contributions in *James III: The True Mirror* and at the recent Writers' Group rehearsed reading. Claire has done lots of performing in musical theatre and choral groups and she's keen to do more to help develop our music capabilities. She'd also like to do more acting and rehearsed readings.

Kate Ryan

Kate is a retired professional actor who trained at Royal Central School of Speech and Drama. She is an experienced director, writer and producer and is looking forward to applying her skills in these areas to our productions.



Adam Church (Membership Secretary) members@kelvinplayers.co.uk

STYLE IT OUT SEASON 1 REFLECTIONS

After three well-attended and very enjoyable sessions it has been great to see the first season of Style It Out flourish. I've felt for far far too long that (perhaps understandably) any actor training Kelvin has done has been focused on those involved with the current production and have been delighted to offer practical workshops looking at acting techniques which have been open to all members and free of charge.

It's been great to see different faces at each workshop and a big nod to Louise Gethin and Gillian Pennack who attended all 3! Thanks also to our artistic director Nicky for helping me plan the season and facilitate the final workshop last week.

One frustration has been that the workshops have sometimes clashed with rehearsals for current shows meaning some members can't attend and this will always be an issue going forward but we can always look into repeating workshops if the demand from members is there.

So with season 1 in the bag we look ahead to the new year and given that I am directing The Nether in April you will probably see Nicky and other members take more of a lead in running workshops in the new year, details to follow soon.

So many thanks to everyone who attended a workshop or encouraged the process, we'll be back soon!

Thanks

Josh Cooper



REHEARSED READINGS (RRs) - Update

Firstly thank you everyone who came along to see and participated in the autumn season, which drew to a close recently. It's now time for me to start planning the 2023 season, most especially the next launch night - which takes place on Saturday 4th February, so get that in your diary y'all. If you'd like to act in a RR that's the key evening to come to, you'll be guaranteed a part if you attend - and even if you can't make it you can still be in with a chance, if you let me know which of the 4 spring dates you can commit to (as listed below). If you'd like to direct, now is the time to get in touch - just let me know you're interested, and we'll take it from there. The sooner the better - I'll be excited to hear from you!

Secondly in the spirit of sharing the load (there really must be something a bit wrong with me that I ended up running the whole RR thing all on my own these last few years) I've been thinking I'd like to put in place a small pool of dedicated "RR Evening" hosts. Anyone who's been to a RR in the last 10 years will have seen what lovely informal events they are, and how unsmoothly and unprofessionally you can get away with hosting them (hehe) - so trust me it's a fun and easy job, no commitments at all outside of the RR night itself. Much like the FoH rota of Theatre Managers, Bar Supervisors and suchlike for main shows, I'd like to get a small group of people together who can cover hosting the 8 Saturday evenings throughout the year between them. Familiarity with the bar and the building as a whole would be an advantage, but training will be provided - so if you fancy being an occasional RR evening host, please come forward.

Thirdly and finally, and perhaps most excitingly for me, there is now a new Co-RR-Organiser who'll be working alongside me going forward - and that is the ever-fantastic diamond that is **Liz Kelly** [pause for applause] who will be learning the ropes over the coming months, and most likely hosting an RR evening or two as well. Welcome Liz - thank you so much for stepping up. That'll about cover it, my dearest fellow Kelvinians - and if any of what I've said applies to you or if you'd just like a chat about RRs, please don't hesitate to get in touch right away!

RR DATES 2023

NB: these are slightly amended from those previously advertised (all Saturdays as usual)

4th February - Winter Launch 22nd July - Summer Launch

SPRING

4th March
25th March
15th April
20th May

AUTUMN

9th September
30th September
4th November
25th November



and an enjoyable Happy
KELVIN New Year With
your CLUB!

Rick Procter-Lane — RR Co-ordinator

0794 1878 460 / rick.procter@icloud.com (Whatsapp preferred)

Organogram of Who's Who in Kelvin

