

KENDAL COMMUNITY THEATRE PRODUCTION REPORT 2021- 2022

Curious Botanicals Street Theatre



Kendal Community Theatre actors were delighted to join in this project in collaboration with Ragtag Arts and under the umbrella of the Torchlight Festival. Directed by the brilliant Jayne Davies and with amazing costumes by Kate Reid, this took place in five locations in the town and was followed by joining the procession in the afternoon along with many other community groups. In addition we had a stall where we publicised KCT. Thanks to all concerned.

The Threepenny Opera

Face-to-face distanced rehearsals began at the end of May, directed by Emma Rucastle with actors who had been part of the show during lockdown, and involved in the open-air performances, drawing on their memories of Chris Taylor's direction. Things went slowly at first, due to people being quarantined or unable to attend for different reasons, although we were able to bring them in on zoom on occasion. Summer cover for direction was provided very ably by Ginny Moss and Beth Saunders. Once Emma returned at the end of September she was able to pull everything together and the final result was a performance to be proud of. Because of Covid, and for access, Jill and Anne elected to be present at all rehearsals between us, with Anne Cleasby kindly filling in when we couldn't be there.

Rather more actors than usual pulled out for a variety of reasons, but fortunately we were able to recruit excellent replacements quite quickly. We were particularly sorry to lose Jay Dodd, to whom we had offered a

mentoring package to help with College course.

Our main problem was in the area of stage management. It was lucky that we were doing Brecht, with only the most basic props and costumes, mainly supplied by the actors themselves. Jill stepped into the breach and helped with costume where necessary. However in future productions it is absolutely essential to have a stage management team in place to provide continuity and backup for the director.

We had to book larger spaces than usual to allow for distanced rehearsal, but we were offered very generous discounts by Castle Street Centre and Holy Trinity and St George Catholic Church.



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Ticketing using Trybooking online services was very successful and actually seemed easier to use than The Brewery's service, although it did lose us some publicity opportunities which the Brewery previously offered. Most people seemed to be able to book online and a very few that couldn't, Anne was able to help by holding tickets for them to pay on the door.

Our pianist George, a second year Royal College of Music student, added an extra dimension to the performance with his excellent performance. It was a huge advantage to have a live musician and the funding to pay him. It was also good to be able to offer him that experience to add to his CV.

To run a successful show of that size, with a cast of seventeen, despite covid, floods and gridlocked traffic, was, in our view, a remarkable achievement. Brecht was

always going to be a challenge, and it was a pleasure to see Kendal Community Theatre rise to that in the most difficult circumstances. Audience members told us that the performance was excellent, and we were extremely proud of the cast. Some of the feedback we received below:

A friend of mine came from Lancaster last night to see the performance (I didn't know he was coming). He has just messaged me to say how much he and his son enjoyed the show.

Apparently my friend has been a Brecht fan for a long time, but has never seen any Brecht outside London - and hasn't seen any at all for years. He said that last night reminded him of why - and how much - he likes Brecht's work, which I think is pretty high praise! Well done all

I greatly enjoyed the show, as did Frei, my guest. The dynamism, technical competence and *joie de vivre* of the production were all most impressive. By sheer chance, this morning I found Peachum gazing earnestly out of the pages of *Cumbrian Wildlife*, the magazine of Cumbria Wildlife Trust, by whose London equivalent my daughter is employed; Stephen Lockwood is a very capable singer too, as is Sarah Cox, who has a strong stage presence - as does the anti-hero Tim Tranter. Eleanor Brook also stood out, but it was essentially a collective enterprise: congratulations all round. I look forward to your next show.

Hi. I saw your production of 'Theepenny Opera' on Wednesday and thoroughly enjoyed it. So glad to see Brecht up and about again.



Playreadings on zoom Jan to Feb 2022

As Covid surged this winter, we decided to run another series of zoom play-readings. We were delighted that 21 of our actors were interested in taking part and enjoying a variety of roles.

Anne Banks and Jill Clough

Photos by Stuart Atkinson

KENDAL COMMUNITY THEATRE FINAL ACCOUNTS

INCOME

GENERAL

Membership 575.00

Donations 425.00

Miscellaneous

Costume Hire 50.00

sale walkie talkies 130.00

Ionos Repayment 96.79

Total general 1276.79

01.10.20- 30.09.2021

EXPENDITURE

GENERAL

AGM 31.65 late invoice

645.0

Storage 0 90/50

194.4

Ionos email 0 now 2.40 per month

1&1

221.3

Insurance 4

Insurance 16.00 amend policy

Insurance 30.92 upgrade policy

Castle St Room 494.5

Hire 5 late invoice

Summer 2020

Room Hire 31.40

120.0

Directing Advent 0

Miscellaneous

3.01 Torchlight Festival

Van Hire 55.00

transport costumes to
new store

1843.

Total general 27

THE
THREEPENNY
OPERA
PERFORMED DURING FINANCIAL
YEAR 2021-2022
INCOME to
30.9.21

GRANTS

West/land Arts Trust	1000.00
Arnold Clark	1000.00
Hadfield Rathbone	1541.00
Actors Prod Fee	30.00

Threepenny Opera income 3571.00

TOTAL INCOME 4847.79

Bank Balances

	01.10.20		
	Opening	Closing	30.09.21
Account 1	969.95	426.66	
Account 2	7619.76	10952.	

EXPENDITURE to
30.9.21

Room Hire	
Workshop	78.50
Room Hire Rehearsal	84.41
	195.20

Lighting	7.95
Licence Temp alcohol	21.00

Threepenny Opera expenditure 387.06

TOTAL EXPENDITURE 2230.33

Cash	97.69	60
Total Bank	8589.7	11379
Balances	1	.26