

The New Garrick Gazette



Garrick Theatre Club Inc. 16 Meadow Street, Guildford, WA 6055
PO Box 122, Guildford WA 6935 – www.garricktheatre.asn.au
EDITOR: TOM GOODE
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2017

An hilarious comedy about mistaken identities

Relatively Speaking

Written by
Alan Ayckbourn

Directed by
Ken Harris



STARRING
RHETT CLARKE ★ JENNIFER MCGRATH
RODNEY VAN GRONINGEN ★ MICHELE ACCOTT

PERFORMANCE DATES 2017

EVENINGS @ 8:00pm JULY Thurs 20th, Fri 21st, Sat 22nd, Thurs 27th, Fri 28th, Sat 29th
AUGUST Wed 2nd, Thurs 3rd, Fri 4th, Sat 5th MATINEES 2:00pm Sunday 23rd and 30th JULY

Adults \$22 | Concession \$19 | Members \$17 | Child \$17

A Word from the Club President

Ken's Kolumn

Hello again to you all out there. With our Second season done & dusted, our next production "Relatively Speaking" is in full swing, with rehearsals; set construction and publicity. After a ten-year hiatus, I have the honour of directing this very funny play written by Alan Ayckbourn. You can book your tickets for this hilarious show now; online via Try Booking, or ring Elaine as usual. Details on our website and in this newsletter.

This month our TAG members got some hands-on experience with make up during a fun filled session; creating "zombies" galore. Thanks to Gail Lusted our TAG supervisor for organising this workshop which looked to lots of fun for all involved. Some pics of the zombies are in this month's newsletter.

Already in the pre-planning stages is Our One Act Season for August. Keep the weekend of August 16th to the 19th free to come along three great plays in one hit!

Take care all and see you at the theatre soon.

Ken Harris – Club President.

'Life after George' reviewed by Gordon the Optom

by [Gordon The Optom May 26, 2017](#)

'Life after George' is a new captivating drama, written in 2000 by Melbourne born, Hannie Rayson. Initially, she had to supplement her play and screen-writing income with freelance journalism; but, at the peak of her career, she was awarded an Honorary Doctorate of Letters by La Trobe University. Her first foremost success was Hotel Sorrento, which won major awards for both the stage and screenplays.

The action takes place in about a dozen, very different locations, over a thirty-year period.

The set designers, Geoff Holt and Lynne Devenish have placed a baby grand piano, in the auditorium, in front of the stage. With a bench and a couple of chairs placed near the curtain. Most of the stage has been divided into two generic areas, an office and a domestic sitting room. The rear wall is a screen for the high quality, external views of the many venues involved – the houses being in various localities from St Kilda to Italy.

The rooms are painted in slate grey, with the minimum amount of props, no pictures on the walls. Even the symbolic window is the same neutral grey. By looking at the projected picture, it was amazing how one's brain accepted the numerous changes of location without question. Fred Petersen's reliable team of Louise Koncsek, Roy Phillips and Mike Alarco, constructed the set. Even though the cast did not change costume once over the three decades, this too was unnoticed by the audience, as the apparel was perfectly selected to highlight the characteristics of the person wearing it.

The stage manager was Maureen Harvie and Morgan Hyde assisted her.

A great deal of the atmosphere and authenticity came from Geoff Holt's crisp stereo sound effects and the brilliant, complex, selective lighting plan. The technical operators, Edina Boross, John Forde, Arund Pearce and Fiona Forster were impeccable.

Director Lynne Devenish has been so lucky gathering such a first class troupe of actors, although I suspect that in this case, knowing the immense talents of the director, the actors may have 'selected' her.

The pace was unrelenting, the demands for numerous emotions – tears, anger, frustration etc. – was sensitively handled. The chemistry between the characters, whether warm and loving or cold and jealous, worked perfectly. You can see the huge amount of work and dedication that has gone into every aspect of this play by the whole team.

The actors all knew how to 'work' the spotlights, walking straight into position centre of the beam. Often an actor will stand in the beam too far back, so their body will be illuminated and their head cut off, and in the dark. As the lighting moved to the next set, the previous scene's cast would exit silently into the shadows. No jarring breaks to slow the pace. The projection screen often showed the year, but so well written was the script that the audience soon grasped the era for themselves without confusion.

Rayson is renowned for her wonderful characterisation and cleverly written dialogue. This magnificent cast have done her justice. The relationships were real and clear, with a fine blend of bitchiness and admiration. If one were to read a passage of script, immediately the character speaking would be recognised by the richness of the dialogue; the adjectives and phrasing being specific to each person in the play. Good rich personae.

This is a longish play, but it was gripping with the fascinating and inventive storylines being released to the audience in a trickle, Rayson has ensured their full attention throughout.

With a drama like this, at the final curtain there was strong appreciative applause, but with the final scene having been a funeral, the 'Whoops' and cheers normally given seemed inappropriate, and the admiration came with decorum.

A play of the highest quality, superbly presented.

Not Going Too Well

We were sorry to hear that our TAG Director Gail Lusted had spent some time in hospital

A Call to Visit

Ailsa Travers is now resident at Osboine Aged Care, 39 Newton St, Bayswater and would welcome a visit from friends at Garrick. Open: 8am to 4pm daily. Ask for Ailsa's Room number at Reception

Production Notes

Relatively Speaking by Alan Ayckbourn

Director Ken Harris announced his cast as follows;

Greg	Rhett Clarke	Ginny	Jennifer McGrath
Sheila	Michelle Acott	Philip	Rodney Van Groningen

One-Act Season

In August Garrick will stage a short one-act season commencing on 16 August. Three plays have been chosen;

“Milly and Joan” Written and directed by Yvette Wall with Kerry Goode as Milly and Susan Vincent as Joan

Milly and Joan have been friends since their school days, leading very different lives. The years pass by and Milly, whose mind is not what it once was, resides in an aged care home. The highly manipulative Joan pays Milly a visit with one goal in mind. The two revisit the past which inevitably shatters the present. In the end, will Joan get what she wants or perhaps what she deserves.

“Sisters of St Judas” by Yvette Wall, directed by Janet Brandwood. The cast includes

Sister Job	Fran Gordon
Sister Jezebel	Melissa Skeffington
Sister Benediction	Karin Staflund
Sister Gabe	Paul Anderson
Sister Monk	Sharon Malcolm
Mother Superior Superior	Claire Westhefer

Sister Job is left in charge of The Sisters of St Judas whilst Mother Superior is in Rome having bread and wine with the Pope! Order is disrupted and mayhem reigns when Mother Superior Superior comes to visit to judge the Sisters in the Nuns of the Year competition. Sisters Jezebel, Monk, Gabe and Benediction each do their best to ruin their chances of winning the competition leaving Sister Job to live up to her name

“Game of Tiaras” by Don Zolidis. Directed by Caitlyn Roberts. Cast by TAG

When the ageing king of a Magical Kingdom (England) decides to split his empire between his three daughters, Cinderella, Belle, and the Snow Queen (who in no way resembles a copyrighted character), terrible tragedy ensues. Terrible, hilarious tragedy.

Murder at the Prop Table by Ed Bassett

Unfortunately our scheduled play “Double Diagnosis” has been cancelled. Rob Whitehead has agreed to step into the breach and will direct “Murder at the Prop Table”.

This is your chance to see what happens behind the scenes.

Cast List required

Alex:	a has-been stage star.	Age 40+
Lynn:	Alex’s wife, also a has-been stage star	Age 40 +
Herbert:	The playwright and co-star of his debut play.	Age 20+
Jane:	Girlfriend of Herbert and the props mistress.	Age 20+
Hal:	A character with multiple roles within the play.	Age 20+
Stage manager:	A character, can be either male or female.	Age 20+

Auditions are planned for 8th & 9th July. Contact the Director Rob Whithead (0429 876 524)

Cockys Crossing by Max Harvey

The Hotel and Garage are the only buildings in Cocky's Crossing which is half way between Carnarvon and an abandoned gold mining town called Muchanmire.

A coach load of tourist arrive at the hotel and end up stranded due to a cyclone coming. Interesting characters, lively songs, Max Harvey has written a highly entertaining musical set in the 50's.

Auditions were be held on Saturday June 24th, but positions are still available, contact the director Sue Vincent (Mob: 0468 868 368 or suzyq@live.com.au) for details

Innovation to the Rescue

It has long been practice at Garrick (and other community theatres) for the Director of a play to bring with them a set-builder with whom they have worked harmoniously in the past. For the Director this means one less anxiety in the creative process of staging a play. Unfortunately this doesn't always happen.

At the beginning of 2017 Garrick was confronted by a sudden dearth of set-builders. The director of our first season “Cinderella” solved the problem by building his own. This solution is preferred by some directors who have the skills to create the physical setting of what they envisage. This solution was not possible for our second season “Life After George”.

The solution was to create a set-building workshop for new members and place it in the hands of one of Garrick’s senior and experienced members, Fred Petersen.

A keen and enthusiastic team resulted and you will have read the acknowledgement of their efforts in Gordon the Optom Review. The learning goes on however as the next play involves the use of the revolve and the implications that has for set building and design. New skills and understanding for individuals and new members for Garrick, a true win-win situation

Lost and Found

We understand that you can be so enthralled by a show at Garrick that you get up to leave without realizing that personal items may have slipped to the floor. This is a gentle reminder to please check as our Booking Officer Elaine is gathering an interesting collection of items.

Garrick Montage

The following pictures demonstrate the range happenings (and the skills of members) at Garrick. Cake Decorating, Characterization and Make-up were recently on show.



In celebration of the outstanding success of "Life After George", cast member, the extremely culinary talented Michelle "Ana" (with one n) Dayman produced the most amazing cake, featuring many aspects of the play in icing. Under that brilliant artistry were tasty white and dark chocolate cakes. Beautifully done!

The Cast of "Relatively Speaking" getting into character before rehearsal



TAG
The Magic
of make
up



Club Responsibilities

Archives	Lynne Devenish	0488 906 076	garrickarchives@hotmail.com
Bar Supplies	Fred Petersen	0438 927 393	Fredjean1@bigpond.com
Bookings	Elaine Gilberthorpe	9378 1990	Bookings@garricktheatre.asn.au
Front of House	Kerry Goode	0439 885 521	kerrygoode@inet.net.au
Membership	Ken Harris	0448 844 768	kvharris@inet.net.au
Maintenance Supervisor	Gary Crouch		crouchey88@hotmail.com
Minute Secretary	Barbara Brown	9275 5281	Barb.brown@optusnet.com.au
Newsletter	Tom Goode	0419 900 751	tomgoode@inet.net.au
Social Convenor	Yvonne Starr	0409 112 695	Yvones.45@bigpond.com
Stage/Set Supervisor	Robert Vincent	0413 000 336	Bobbysue@inet.net.au
TAG Liason	Caitlyn Roberts	0468 339 696	Caitlyn45@gmail.com
Technical	Edi Boross	0400 599 996	garricktechnical@gmail.com
Treasurer	Terry Brown	0449 902 500	tbrown@trinity.uwa.edu.au
Wardrobe	Susan Vincent	0468 868 368	suzyq@live.com.au
Website	Edi Boross	0400 599 996	Web.garricktheatre@gmail.com

Garrick Theatre Bookings are now on-line.

You can now book online for your favourite Garrick Theatre productions through Trybooking.

Our booking officer Elaine will now only be taking group bookings, and bookings for those who don't have access to the internet.

Please visit: www.garricktheatre.asn.au for more information.

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BOOK ONLINE FOR GARRICK THEATRE PRODUCTIONS THROUGH TRYBOOKING.

BOOKINGS ARE NOW OPEN FOR 'RELATIVELY SPEAKING'

PLEASE VISIT: WWW.GARRICKTHEATRE.ASN.AU FOR MORE INFORMATION.

DIARY DATES

Saturday	8&9 July 2017	Murder at the Prop Table	Auditions
Thursday	20 July 2017	Relatively Speaking	Opening Night
Wednesday	16 August 2017	One-Act Season	Opening Night