



# The Garrick Gazette

Issue 629  
May 2025

Garrick Theatre Club Inc.  
16 Meadow Street, GUILDFORD WA 6055  
PO BOX 122, GUILDFORD WA 6935  
[garricktheatre.com.au](http://garricktheatre.com.au)  
Editor: Carly Ranger

Published by: The Garrick Theatre Club Inc. | Copyright 2025

Printed by: Docuprint ISSN (Print Edition): 2652 – 4678 ISSN (Online Edition): 2652 – 4686

Garrick Theatre Proudly Presents  
**SWEENEY TODD**  
THE DEMON BARBER OF FLEET STREET  
A MUSICAL THRILLER

Music and Lyrics By **STEPHEN SONDHEIM**  
Book By **HUGH WHEELER**

LICENSED EXCLUSIVELY BY  
MUSIC THEATRE  
INTERNATIONAL (AUSTRALASIA)

From an Adaptation by  
**CHRISTOPHER BOND**

Directed by  
**Rebekah Hannah**

ORIGINALLY DIRECTED ON BROADWAY BY  
HAROLD PRINCE  
ORCHESTRATIONS BY  
JONATHAN TUNICK  
ORIGINALLY PRODUCED ON BROADWAY BY RICHARD BARR,  
CHARLES WOODWARD, ROBERT FRYER, MARY LEA  
JOHNSON, MARTIN RICHARDS IN ASSOCIATION WITH DEAN  
AND JUDY MANOS.



PERFORMANCE DATES 2025:  
JUNE 5, 6, 7, 8\*  
12, 13\*\*, 14, 15\*  
18, 19, 20, 21.  
EVENING SHOWS 7.30PM  
\*MATINEES 2.00PM  
\*\* SPECIAL VIEWING 11.55PM

Bookings:  
[www.TAZtix.com.au/garricktheatre](http://www.TAZtix.com.au/garricktheatre)  
TAZtix 9255 3336

Disclaimer:  
Themes of violence and  
sexual assault.  
Viewer Discretion is  
advised.

TAZtix

**INSIDE THIS ISSUE:**  
MEET THE NEW GARRICK PRESIDENT  
GARRICK GHOSTS PART 2  
SWEENEY TODD - THE INTERVIEWS  
CANTERBURY TALES CAST LIST  
PLUS, MUCH MORE!

## EXCLUSIVE GARRICK MEMBER OFFER



10% off any food\* at the  
STIRLING ARMS for Garrick  
members / ticket holders to  
**SWEENEY TODD: THE DEMON  
BARBER OF FLEET STREET.**

\*full price food items and not in  
conjunction with other specials

# SWEENEY SWINGS INTO THE GARRICK

STRICTLY LIMITED SEASON: 5-21 JUNE 2025  
GET YOUR TICKETS NOW BEFORE THEY SELL OUT!

docuprint  
SIGNAGE  
BY DESIGN

[sales@docuprint.com.au](mailto:sales@docuprint.com.au)  
[www.docuprint.com.au](http://www.docuprint.com.au)  
08 9335 2255



# President's MESSAGE



*Well, hello...*

...to our May newsletter readers!

What a month this has cracked up to be! There are so many things in the works.

We have had the screenings of our paranormal investigation with The Afterlife Party, if you haven't seen those YouTube videos yet, grab your popcorn and a blanket!

We held a Strategic Planning Meeting at the beginning of the month where we had a chance to start talking about the future of Garrick and what changes may be coming in the next few years, so watch this space for updates!

Some of our members, including myself, attended with a stall at the Stirling Markets Medieval Fayre just over the road at Stirling Square. It was a big day with a lot of wonderful local artisans' stalls, and it was a great time had by all. We were approached by so many people including members of our wonderful theatre and those who had shockingly never heard of us! Can you believe it? Hopefully you'll see us back again next year!

We held our Special General Meeting on Monday 26th and voted in a new President... that's right it's yours truly, with Jason Blaine voted in as Vice President. Congratulations, Jason. We didn't have many in attendance - but - we did have our archivist and historian Tom Goode there, who always leaves us with an interesting story. I have a sneaky suspicion you'll hear about this one soon in our June newsletter...

Sweeney Todd is in its final week of rehearsal, with lights, music, action... go! It's looking and sounding phenomenal, with an incredibly talented cast who have weathered last minute cast changes and replacements. Rebekah Hannah has done a wonderful job putting this together in the director's chair. I hope to see you there at one of the shows. You may just catch a small sighting of me from backstage.

I hope your May has been as fun filled and packed as ours has been!

*Here's to June!*

*Ali*

*Acknowledgement  
of  
Country*

Garrick Theatre would like to acknowledge the traditional owners of this land on which we meet, the Whadjuk people. We acknowledge and respect their continuing contribution to the culture and life of this region and recognise the strength, resilience and capacity of Noongar people of this land.



# Garrick



Carly Ranger  
Garrick Gazette Editor

# Ghosts

## part two

**Hello again to all our Garrick Members. I've managed to pull myself away from the busy SWEENEY TODD rehearsals to bring you this month's Garrick Gazette and part two of 'Garrick Ghosts.'**

Recent investigations at the Garrick Theatre have brought forth an intriguing array of unexplained occurrences, reinforcing long-standing tales about the venue's spectral history.

While ghostly happenings are not to everyone's taste, those present were left in awe as evidence appeared to align with previous reports - names emerged, echoes of past occupants surfaced, and in a truly theatrical twist, 'George' seemed to make his presence known with impeccable timing.

One particularly striking moment saw George respond immediately after being asked a direct question, followed by an enthusiastic 'cheer' during a small performance on stage - an eerie yet fitting homage to the theatre's legacy.

Whether these events were mere coincidence or something more, they certainly added to the Garrick's already storied reputation. For those who believe, it's another chapter in the theatre's ghostly lore. For the skeptics, well, it's simply a night of fascinating timing. ■

**Dare to find out more? Check out The Afterlife Party's YouTube channel: @TheAfterlifePartyParanormal - for a two-part documentary on all things paranormal at the Garrick.**





# A cut above the rest

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET  
CAST AND CREW INTERVIEW



"Alms, alms...for a beautiful woman?"

Grace Edwards as 'Beggar Woman.'

**B**efore we sharpen our razors and step into the shadowy world of Sweeney Todd, let's take a moment to meet some of the talent bringing this **bloody** brilliant tale to life at the Garrick Theatre this June 2025. The creative force behind the production, Rebekah Hannah (director) and cast members Mark Thompson (Sweeney Todd), Katie Nowland (Mrs. Lovett), and Grace Edwards (Beggar Woman), sat down with us for a chat.

**Q: Rebekah, what made you choose Sweeney Todd to direct?**

*Rebekah - I first heard the Sweeney soundtrack as a young girl, and I fell absolutely in love with it. I found that as much as it's a gruesome story, the underlining message is about love, grief and how if you don't check your emotions... you can go insane! I have always wanted to direct this show. At 15, I figured out that I wanted to not just be an actor - I wanted to be a director as well.*

**Q: Directing a production like this is no small feat. What's been your process so far, and what has surprised you most along the way?**

*Rebekah - It is a lot of work and pressure, but I've found with preparation and schedule it is an easier process. I had a tough audition process and found a cast that I thought would be phenomenal onstage - who performed and sung well in their own right. What surprised me was how well their voices gelled together. How beautiful everyone sounds really surprised me. I am obsessed with everybody! The past couple of weeks have been challenging - one being dealing with a cast of 22 individuals on a small Garrick stage - but I really feel if there is a show with no challenge - you're not really pushing yourself.*

**Q: Speaking of challenges - have you had any for this show?**

*Rebekah - Having a cast member leave and having to source a cast member, which luckily enough, we managed in a manner of hours! Since then, the cast morale has really heightened, they sound amazing - the energy has been brilliant.*

**Q: Mark, you're having a cracking year - you were recently in *Assassins* as John Wilkes Booth, and now Sweeney Todd. What draws you to these dark, complex characters? Should we be worried?**

*Mark - Worried, I wouldn't say so, I'm an actor who likes contrast. There is no light without darkness, there is no softness without hardness. These roles ask you, beg you, not to play them as one thing, as just bad or evil people - but rather ask you the actor - to make an audience empathise with them. So that the violence, the anger, the darkness, shocks the audience into thinking deeper about the show. When a character I play suddenly starts yelling, I hope you are listening. I'm talking to you...*

**Q: Grace, you're a Western Australian Academy of Performing Arts (WAAPA) graduate, with a background in Shakespeare. How do those skills influence your portrayal of the Beggar Woman?**

*Grace - Yes, I studied classical music at WAAPA, and my instrument was voice, so opera was a big part of the repertoire I performed and studied during that time. And since graduating, I've performed over a dozen Shakespearean roles. In both opera and Shakespeare, the emotions and the stakes are sky-high — and Sweeney Todd certainly feels operatic and Shakespearean in its scope! Also in opera and Shakespeare, we've been telling the same stories over and over again for hundreds of years, and the tale of Sweeney Todd has similarly been told over and over again since he first appeared in a penny dreadful in the mid-1800s. They're great stories, of course, but I think what keeps us coming back to them is the new light that each new production sheds on them.*

**Q: Do you approach the role differently because of your background?**

*Grace - My approach to playing the Beggar Woman has certainly been driven by my operatic and Shakespearean instincts to interpret the character in a way that feels true and authentic to me — to be inspired by those who have played her before me, of course, but also to bring a keen curiosity to the role and a sense of play. To take risks, to put forward my own ideas, and to craft a character who is larger than life, but still so incredibly human at her core.*

**Q: If you had to sum up your character in five words or less, what would they be?**

*Grace - Unwashed, unhinged, and unexpectedly game-changing.*

*Katie - Crazy-mad!*



*'Do they think the walls can hide you?'*

Lily Wakeling as 'Joanna' and Jeremy Beerkens as 'Anthony'.

## Did you know?

Some historians argue that Todd was inspired by true events. Stories of barbers turned murderers, and unexplained disappearances in the tunnels beneath Fleet Street did circulate in 18th-century London.







"...the lives of the wicked should be made brief  
For the rest of us death would be relief..."

Mark Thompson as 'Sweeney Todd' and Katie Nowland as 'Mrs. Sweeney'.

**Q: Katie, you were travelling from Bunbury for rehearsals for a while there. How did you juggle the commute?**

Katie - Yes... I now am staying with Mr. T! I was catching the rail bus and reading lines - I didn't feel quite confident enough to sing. I don't think they would have appreciated it, particularly for the two-hour journey!

**Q: What is it about this role as Lovett?**

Katie - I've never played a role like this before - a villain - but the scary part is how easy it is to get into character. I think it is something to do with your shadow self - you can have such fun being unlike 'you'. Her fixation on Mr. Todd is something we can all understand - unrequited passions - particularly when we were younger. Where everything else goes dark and you think - if I can just be with this person, I would be whole! To my mind, she is desperate creature. She is hungry for the money that she hasn't had, hungry for the man she hasn't had, and she has had all these years to stew in her own bitterness. The thing is she wants is in sight - and she will tear everything and everyone down to get it.

**Q: Stephen Sondheim wrote the music and lyrics for Sweeney Todd and was, in no doubt, a musical genius. What's been some challenges tackling his music and storytelling?**

Rebekah - A big show on a small stage is tough, and without the height on stage - we had to figure out where to put the trap door.

Mark - It's always timing. Sondheim loves nothing more than a change in time signature, erratic time signatures and all of that being useless anyway because he wrote the melody out of sync (not that the audience can tell unless you get it wrong) and now my count is wrong, and I've got a long stream of lyrics to remember!

Katie - Because we're not using an orchestra, some of your acting choices are made for you. So, you don't have as much flexibility in terms how you deliver certain dialogue and passages because it is set to the track timing.

Grace - Sondheim's music is so devilishly delightful! There's not a note out of place and every lyric is loaded with meaning. The challenge I love about it is figuring out how to deliver each line to communicate as much of that meaning to an audience who may very well be hearing the music for the first time.

**Q: Do you have any funny Sweeney rehearsal tales you'd like to share?**

Mark - Final song of the first full run through as Sweeney is going pretty solidly. I come out confidently without my script, "Attend the tale of Sweeney Todd...". Nailed it. "He served a dark and a hangry god..." - of course the rest of the cast sings the correct lyric, "He served a dark and a hungry god..."

Katie - One of my favourite bits of choreography in this show is that I am kneeling at Todd's feet, in a very loving and intimate pose. And Anthony (played by Jeremy Beerkens) races in and I jump backwards and I nearly toppled over after my shoe was caught in my petticoat lace. I nearly went flying!

Bek - Yes Jeremy wearing his Pokemon Pajama's for our pajama rehearsal!

Grace - Not exactly in the rehearsal space, but it does tickle me whenever the cast flood the local bakery during our lunch breaks and buy up all their pies. There's something about this show that certainly works up your appetite...

**Q: The Garrick has a real legacy in WA's theatre scene. What makes it such a special place to perform?**

Rebekah - The intimacy of the Garrick is what is going to bring the show to life. I love this cosy little theatre.

Mark - This is my first time, and you just cannot deny the charm of the beautiful building.

Katie - I love this theatre. It is very cool and intimate. When Sondheim wrote Sweeney, he wanted it to be an intimate piece, and he had a bit of a fight with Hugh Wheeler (author) and Hal Prince (director) for the first staging in 1979. So, this piece, in this theatre, it's very special.

Grace - This is also my debut performance at Garrick Theatre! It's an honour to finally get the chance to perform in a venue with such a rich and significant history as part of Perth's theatre scene. ■



**SWEENEY TODD**  
The Demon Barber of Fleet Street  
5-21 June 2025

Tickets: Adult \$35, Concession \$30, Members \$29  
TAZtix.com.au/garrick  
phone TAZ Tix on 9255 3336



SWING YOUR RAZOR HIGH! Front left: Corban Featon plays 'Tobias Ragg', Front right: Nera Camponovo plays 'Pirelli', Back Right: Peter 'Pear' Carr plays Judge, and they are joined by ensemble members.



CITY ON FIRE: The strong ensemble in Sweeney Todd, The Demon Barber of Fleet Street.

LR - Max Leunig, Kieran Smith, Andrea Zencich, Genevieve Del Casale, Tim Sadlier, Carly Ranger, Nikita Nankiville, Louise Tucker, Brandon Masters, Breanna Cooke, Thomas La Cava and Indya Lange.



## CAST ANNOUNCEMENT

# The Canterbury Tales


Thank you to everyone who auditioned—your passion and bravery inspired us. We're looking forward to an unforgettable production!

For any director, auditions aren't just about seeing who can memorise lines or deliver a monologue with confidence. They're about discovering potential—an actor's ability to move, speak with clarity, demonstrate range, and project both voice and presence. Just as importantly, auditions help reveal how well someone takes direction, relates to others, and breathes life into a character.


To truly identify these critical skills, I like the workshop format. Instead of asking actors to prepare a monologue or read from a script, the general auditions are built around a series of informal exercises and improvised scenes. These are designed to strip away the pressure and distraction of formal performance and allow the actors' instincts, imagination, and collaborative spirit to shine through. In this supportive, low-pressure environment, I can observe how performers think on their feet, connect with one another, and respond to creative guidance—all essential traits for building a cohesive and compelling cast. The result? A cast that's not only talented but also balanced—featuring both emerging actors and experienced performers. It's a combination that fosters mentorship, creative exchange, and a truly collaborative rehearsal process.

After a lot of thoughtful consideration, we're thrilled to say: a stellar cast made up of both fresh new faces and seasoned performers. This dynamic mix is what makes this production truly special. It's a fantastic opportunity for our newer actors to learn from those with more experience, and for everyone to grow together as a creative team. The energy in the room is already electric, and we can't wait to see how these talents bring the story to life on stage.


### *Gail Lusted - Director*



The Hostess –  
The Wife of Bath & Bertha –  
The Prioress & Old Woman –  
The Cook –  
The Miller –  
The Franklin & Allison –  
The Pardoner & John the Carpenter –  
The Reeve –



Erin Shay Horrigan  
Ali Louise  
Carol Young  
Juliette Patricia Botha  
Jason Robert Lester  
Paris Jenner  
Peter Neeves  
Kris Lockwood



Chauncleer & Simekin –  
Dame Pertelote & Allain & Aurelius –  
Fox & Hilde –  
Nicholas –  
Absalon & Jacob –  
Maude & Mary –  
Queen & Eveline –  
Eve & Aveline –  
Knight & Perkin Reveler –  
King & Harold –  
Arviragus & Waitress –  
Dorigen & Agnes –  
Joanne –  
Astronomer –



Kaiden Breen  
Piper Gibson  
Cat Smith  
Benny Peter Jordan  
Zane Holt  
Kyra le Cornu-Brown  
Freda McColgan  
Liliana Tubbs  
James Scully  
Ender Holt  
Riley Thomas  
Olivia Keary  
Eden Flynn-Ratcliffe  
Will Afanasiew



# General News

## Garrick Theatre at the Guildford Medieval Fayre

We had an amazing time at this year's Guildford Medieval Fayre on Sunday, 18 May, held at Stirling Square, connecting with the community and promoting the Garrick Theatre.

A suitably costumed Ali, Rebekah, and Paris - in Medieval garb - crafted incredible prop pies for *Sweeney Todd* and were joined by Carly and Harper Ranger to chat with the crowds about Garrick's history and upcoming productions.

A huge thank you to everyone who stopped by to say hello - we loved sharing our passion for the Garrick and look forward to returning next year for more medieval fun!



Thanks to Lianda Gibson for her photo!  
L-R Ali, Harper, Rebekah, Carly, Piper and Paris.



## HAVE YOUR SAY

We're looking for fresh, fun ideas for our next club social night, and we'd love your input!

Whether you're keen for a themed movie night, a lively quiz night showdown, a murder mystery whodunit or a relaxed wine and script-reading night... we want to hear from you!

Share your ideas to: [garricktheatreguildford@gmail.com](mailto:garricktheatreguildford@gmail.com) or speak to one of our friendly committee members. Let's make our next club gathering one to remember!

## Committee Members AND PORTFOLIO HOLDERS CONTACT LIST



**Garrick Theatre Club Inc.**  
16 Meadow Street, Guildford WA 6055  
Mailing Address:  
PO Box 122, Guildford WA 6935  
Email:  
[garricktheatreguildford@gmail.com](mailto:garricktheatreguildford@gmail.com)  
Facebook: [facebook.com/Garrick1932](https://www.facebook.com/Garrick1932)  
Bookings: [TAZtix.com.au](https://www.taztix.com.au) or phone TAZ  
Tix 9255 3336

PRESIDENT PUBLICITY COORDINATOR	ALI LOUISE	0449 932 132	<a href="mailto:alithegarrick@gmail.com">alithegarrick@gmail.com</a>
VICE PRESIDENT STAGE SUPERVISOR COMPLIANCE OFFICER	JASON BLAINE	0467 780 666	<a href="mailto:jason.blaine@icloud.com">jason.blaine@icloud.com</a>
TREASURER	TERRY BROWN	0449 902 500	<a href="mailto:treasurer@garricktheatre.com">treasurer@garricktheatre.com</a>
SECRETARY NEWSLETTER EDITOR MEMBERSHIP DEVELOPMENT WARDROBE MANAGER	CARLY RANGER	0431 971 631	<a href="mailto:Carly.Garrick.Theatre@outlook.com">Carly.Garrick.Theatre@outlook.com</a>
MINUTE SECRETARY	BARBARA BROWN	0423 868 988	<a href="mailto:barb.brown@optusnet.com.au">barb.brown@optusnet.com.au</a>
WEBSITE MANAGER	ERIN SHAY HARRIGAN	0468 613 131	<a href="mailto:erinshay3@gmail.com">erinshay3@gmail.com</a>
FRONT OF HOUSE MANAGER BAR ROSTERS	YVONNE STARR	0409 112 695	<a href="mailto:yvannes.45@bigpond.com">yvannes.45@bigpond.com</a>
MAINTENANCE AND PROJECTS, CITY OF SWAN LIAISON	ROB McCONNELL	0438 014 482	<a href="mailto:robiejmac@gmail.com">robiejmac@gmail.com</a>
TAG LIAISON	REBEKAH HANNAH	0415 560 654	<a href="mailto:rebekahhannahob@gmail.com">rebekahhannahob@gmail.com</a>
SOCIAL CONVENOR	SANDRA CECHNER	0418 936 100	<a href="mailto:sandra.c@iinet.net.au">sandra.c@iinet.net.au</a>
STAGE SUPERVISOR	JASON BLAINE	0467 780 666	<a href="mailto:jason.blaine@icloud.com">jason.blaine@icloud.com</a>
COMPLIANCE OFFICER	SIOBHAN VINCENT	0407 440 512	<a href="mailto:siobhanmdick@gmail.com">siobhanmdick@gmail.com</a>
PROPS SUPERVISOR	PARIS ROMANO JENNER	0497 383 634	<a href="mailto:paris@jenamo.com">paris@jenamo.com</a>
TECHNICAL CONSULTANT	GEOFF HOLT	0417 093 590	<a href="mailto:grholt365@gmail.com">grholt365@gmail.com</a>
TICKETING	MELANIE DECULL	9255 3336	<a href="https://www.taztix.com.au">TAZ@TAZtix.com.au</a>
BIO BOX MANAGER	VACANT		



# The Garrick Gazette

PO Box 122  
GUILDFORD 6935  
Western Australia  
Print Post Approved  
100002309

POSTAGE  
PAID

POST PRINT  
PP485

## **SWEENEY TODD** **The Demon Barber of Fleet Street**

*A musical thriller by Hugh Wheeler  
Music & Lyrics by Stephen Sondheim*

*Directed by Rebekah Hannah*

*Performance Dates 2025: June 5, 6, 7, 12, 14, 18, 19, 20, 21 at 7.30pm*

*Special MIDNIGHT Showing: Fri 13 June at 11.55pm*

*June 8 and 15 at 2pm*

*\*Mature audiences only, 18+*

*Tickets: Adult \$35, Concession \$30, Members \$29*

**TAZtix.com.au/garrick/**  
**or phone TAZ Tix on 9255 3336**

## **DATES FOR YOUR DIARY**

**2026 PLAY SUBMISSIONS - CLOSING 31 MAY**

**SWEENEY TODD - OPENS 5 JUNE**

**THE CANTERBURY TALES - TICKETS OPEN SOON**

**CAST ANNOUNCEMENT - HANSARD - COMING SOON**