



The Garrick Gazette

Issue 631
July 2025

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

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

TRUTH OR TALE?

GARRICK'S
MEDIEVAL
MAYHEM, THE
CANTERBURY TALES
OPENS 1 AUGUST.

The Canterbury Tales

adapted by Lindsay Price from Chaucer

Directed by Gail Lusted

Performance dates 2025:

August 1st, 2nd, 3rd*,
8th, 9th, 10th*,
14th, 15th, 16th –
evening shows 7.30pm,
* matinees 2.00pm

Tickets:

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Concession \$23
Adult \$28

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"From every shire's end of England they travel to Canterbury to seek
the holy blessed martyr who helped them when they were sick."



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THE CANTERBURY TALES

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PRESIDENT'S MESSAGE

Hello again!

I sit here and I think "How do I properly convey all that has happened this Month?"

For me it's been a whirlwind of planning and rehearsing!

We put Quill to paper and introduced the first of (hopefully) many script writing workshops! We had the wonderful Noel O'Neill to introduce us to the process for starting to write! It was a great turnout and could not have happened without Siobhan, Yvonne & Sandy.

I have been diligently rehearsing for *The Canterbury Tales* which will likely be open by the time you read this! It's been a massive process, trying to coral all those adults into behaving! Me included!

Hansard has kicked off with their production meeting and rehearsals, watch this space for more details on this adaptation directed by Barry Park!

AND DRUM ROLL PLEASE..... We finally get to announce our final season for 2025... *Cursed* - a pantomime, written by local playwright Taneal Thompson and directed by our very own Carly Ranger!

It's shaping up to be an exciting end of year folks, so strap in and keep an eye out!

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.

AN EVENING OF STORIES AND LAUGHTER: NOEL O'NEILL'S WRITER'S WORKSHOP AT GARRICK THEATRE



Noel O'Neill

On Friday 25 June, the Garrick Theatre came alive with the hum of creativity and camaraderie as local legend Noel O'Neill led a warmly received writer's workshop. A blend of aspiring authors, seasoned playwrights, and curious creatives filled the space - each bringing their own passion, experience, and open-hearted enthusiasm.

Throughout the evening, Noel guided participants through the twists and turns of the writing process, sharing practical insights, personal anecdotes, and a healthy dose of humour. Writers bounced around ideas, swapped stories, and offered thoughtful feedback in an atmosphere that was both generous and invigorating.

The night wasn't just about words; it was also about connections. Supper and networking provided a welcome break and a chance for guests to deepen their conversations over shared meals and laughter.

Whether you came to learn, to laugh, or simply to listen, the workshop delivered something special - a celebration of storytelling, community, and the joy of creative exchange. Here's to more nights like this at Garrick, where ideas take root and voices find their rhythm.



THREE TALES, ONE STAGE.

We met with some of the intergenerational cast of The Canterbury Tales: Peter Neaves, Erin Shay Horrigan and Juliette Patricia Botha. These pilgrims of performance share their journey through Chaucer.

PETER NEAVES, it's great to see you back at the Garrick! What have you been up to since we last saw you playing that list of character parts in the 2024 One-Act Season, *The Mysterious Amateur Tramp*?

That was certainly an experience - I lost count of how many characters I played! It was a wonderful experience with wonderful people, and great to be a part of that history.

I took a little bit of a break from theatre after that, as I was helping with the pre-production and fundraising for a story based on a best-selling Hungarian book which, it is hoped, will become either a trilogy of films or a miniseries on TV. The writer is currently in LA pursuing that as we speak.

I then returned to the stage earlier this year, in a sold-out season, playing Alan Bennett in *The Lady in the Van*, at the Old Mill Theatre, directed by Barry Park. Another wonderful experience. And then straight into rehearsals for *The Canterbury Tales*. Other than that, it's been work, work, work in my "day job" as Coordinator for the Victim Engagement Unit, a division of the Department of Justice.

Q: You sure sound like you have your hands busy - assisting both stage and screen, on stage and off.

Yes, I helped in the bio box for Grad's production of *Top Girls* at Stirling Theatre, by the award-winning director Virginia Moore Price, who is lighting designer for *The Canterbury Tales*.

I've been lucky to have had over 40 roles in the last 10 years or so, at theatres such as Old Mill, Stirling, KADS, Melville Theatre and of course, the Garrick.

Q: What do you enjoy most about being a part of the Garrick Theatre?

Garrick Theatre is such an intimate theatre, both in the physical and in the warm hearts of everyone involved with the theatre. It has a sense of history, and you certainly never feel alone with the reported ghostly residents! The theatre has a sense of "belonging" as soon as you walk in, whether that be as a performer or an audience member. It is a testimony to the friendliness of those who volunteer at the theatre and the committee members.

Q: *The Canterbury Tales* has a diverse range of ages playing characters. How has it been working with the TAG cast? Working with the TAG cast is certainly unforgettable. I wish I had their energy!



His sermons grow longer... just like his beard. Peter Neaves, centre, as 'The Pardoner.'

"Never does a rehearsal go by when I am not in awe of what these young actors can bring to a production."

The "kids" themselves are a joy to work alongside, a group with some outstanding talent - some individuals destined for future stardom, I have no doubt! They, too, make an old fool like me feel welcome into their midst - not something that often happens with teens these days!! Never does a rehearsal go by when I am not in awe of what these young actors can bring to a production.

Like any group of younger people, there are times when their exuberance can be a little exhausting, but that is more than made up for when they come together, focus, and show how talented they are, both as individuals and as a team. I feel truly honoured to have been accepted into their world.

Q: What's your role in "The Canterbury Tales," and what do you like most about the play itself?

Predominantly, I play "The Pardoner" and another role in one of the other Pilgrim's tales. The play showcases a number of different tales, with each having its own "message." The challenge, like it is for everyone in the cast, is being on stage throughout the production, a lot of that time with nothing specific to do or say, and yet requiring to stay in character, enthralled with each and every tale as if we've heard it for the first time - although we've all lost count of how many times we've heard each and every one through the rehearsal process.

The fun part of being involved is having such an *amazing* director Gail, who has told me to say *that* at every opportunity I can - though 'tis true - who is open to suggestions for ways to keep it all fun and exciting, for both the cast and audience members.

Q: Yes, it is so important in shows such as this, to work together to bring out the most on stage. In terms of your character The Pardoner, tell us more about them, and how are you bringing them to life?

The Pardoner is someone who acts pious and religious but is neither of those things. His goal in life is to sell little artifacts, that he convinces the unwary as being sacred relics and thereby can sell at an inflated price.

He provides the "simple parsons fair" with items that will bring them divine protection or some sort of spiritual power - the only power being in their ability to line the Pardoner's pockets with ill-gotten gains. He preaches that there is nothing more sinful than greed, and yet is himself full of greed. He might even be able to make enough money to live comfortably on, if he didn't spend it all on beer at each tavern the Pilgrims pass! At the same time, as a natural salesman, he has a cheeky side to him, one that the Wife of Bath takes full advantage of, aiming to make him husband number six!

So, playing this role gives me the opportunity to play with those aspects of that character - keeping in role in the background as other tales are told. My other character is in the Miller's Tale - and he is very different! That short term switch of characters is a lot of fun.



Q: Peter, thanks so much for sharing a bit about you and *The Canterbury Tales*. We can't wait to see it - starting 1st August!

Overall, the last few months have been a blast. Working alongside old friends, making new ones, of all ages, has made this a very special time. It's one I shall *never* forget and one I would never *want* to forget. I am very, very blessed to have been asked to be a part of this production. A sincere and heartfelt thank you to all you very special people.



*The tavern is alive with the sound of pilgrims. On the right, Erin Shay Horrigan, plays The Hostess of the Tabard Inn in *The Canterbury Tales*.*

ERIN SHAY HERRIGAN, welcome to the Garrick Gazette. You've been treading the Garrick boards for several years now, and you were recently in Garrick's 2025 one act season, Comedy Carousel, in what was, let's be honest, the longest title ever: *All I Really Need to Know I Learned by Being in a Bad Murder Mystery*. So, tell us about your *The Canterbury Tales* experience so far?

There's such a mixed bunch of people working on *Canterbury Tales*, which always makes for a great time. Having people of varying age, background and experience means we are all learning a lot from each other. Everyone is so kind to and respectful of each other, it's been lovely.

Q: Have there been any past roles that you feel really helped you get ready for this one?

While not as old as *The Canterbury Tales*, my period pieces I have done previously have helped me tap into the cultural differences we have today compared to hundreds of years ago.

Q: Taking the cultural differences on board, what was your approach to playing the character of The Hostess?

Chaucer died in 1400, so this is by far the oldest source material that

I've been a part of on stage. So, my first step was researching the period this is set in - who was my character? How would she have found herself with an inn without a husband? What class did she belong to? I also researched The Host in Chaucer's original Tales to figure out the kind of person he was.

I then used this information to explore her 'why' - what motivates her and what's her objective? And how does she view and treat the other pilgrims?

Continued over...



THREE TALES, ONE STAGE (CONTINUED)

"I love that I help support the arts for our community."
Erin Shay Horrigan

(Continued) So, this helped me better understand The Hostess, and I used this information to enable me to get into character.

Q: We're sure that you have found The Hostess character and made her your own. In other news, Erin, may we extend a congratulations on your recent wedding! How have you been managing this busy and happy time?

Thank you. I was very upfront with Gail, the director, from the beginning. I communicated with her about my wedding (a whole year in the planning) so we could work together to ensure she had what she needed from me to put in a great show. That meant that I also had the capacity to pull off my wedding. So, we both set very clear and realistic expectations, far in advance.



Q: It is amazing to see the level of dedication from you and the other cast and crew of *The Canterbury Tales* throughout this entire process. Erin, thanks so much for joining us today, we we're lucky to get ahold of you - what with rehearsals, a wedding and helping off-stage too?

Yes, I help with publicity on the Garrick Committee, by writing media releases, managing the website and preparing social media content for the Garrick Theatre. It's good to be able to put my skillset to use outside of work. While it doesn't sound like the most 'noble' voluntary work, I love that I help support the arts for our community.



JULIETTE PATRICIA BOTHA, thanks for taking part in this cast interview for *The Canterbury Tales*. Tell us what you enjoy most about being part of this production?

What I enjoy most about being part of this production is definitely the amazing friendships I've formed, both with people I've worked with before and those I've only just met. I've learned so much from others about theatre, especially from Gail, my director. I truly feel welcomed and supported by so many incredible and talented actors.

Q: What's your favourite thing about working with the rest of the cast?
I love how naturally funny everyone is. I think it's so important to slow down and have a laugh now and then, so you don't burn out too quickly. The atmosphere on stage feels so joyful and relaxed with everyone around. It's a great reminder that theatre should be fun - and luckily, I'm having a lot of it!

Q: That's wonderful to hear, Juliette. We saw you onstage during the 2024 season at the Garrick...

Yes it was for *Poe: Dreams of Madness*, directed by Gail Lusted and Paris Romano Jenner. I played the Mad Narrator, the Orange Guest, and Montresor.

Q: What do you do to prepare for a play such as this?
I try to be extremely articulate so I can be understood by the audience. This was a bit difficult because I use quite a strong accent for my character! And since I sit on the floor for most of the play, I also have to be careful not to trip anyone, because that definitely wouldn't be very good!

Q: Do you have any pre-show rituals or good luck charms?
For pre-show rituals, I do ten minutes of yoga. I love stretching my body, and meditating with my mum really helps me as well. I always practice my

lines and warm up my voice with tongue twisters. As for a good luck charm, I have a very special necklace my dad gave me—a silver necklace with a *Nyami Nyami* on it. *Nyami Nyami* is a Zambezi River god (or Snake Spirit) believed to protect his people and give them sustenance in difficult times.

Q: Speaking of sustenance, as you're still at school, how are you balancing school, work and the production?
I do what I can to get all my schoolwork done, as well as my theatre homework. I like to work in sections, never all in one go, because I would definitely get overwhelmed. I also try to be kind to myself, because it can be a lot for anyone to juggle school, work, and theatre. So, I make sure to take a breather too. ■

THE CANTERBURY TALES REHEARSAL SHOTS



even more...

The Canterbury Tales

Directed by Gail Lusted

Performance Dates 2025:

August 1, 2, 8, 9, 14, 15, 16 at 7.30pm

August 3 and 10 at 2pm

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- Geoffrey Chaucer was born in London in 1343
- Best known as a poet, he held a variety of roles, including customs officer, diplomat, and possibly a spy.
- He was kidnapped during the Hundred Years' War and a King Edward III paid £16 for Chaucer's ransom.
- *The Canterbury Tales*, remains one of the most influential works in English literature.

- Lindsay is a playwright and the Vice President of Theatrefolk Inc., a leading publisher of plays for schools and student performers.
- He is co-founder of the Theatrefolk website and co-creator of the Drama Teacher Academy.
- Dedicated over 25 years to theatre education.



- Over 30 years' experience teaching drama and directing theatre in Australia and the UK.
- Directed school plays and youth ensembles, including TAG (Teens at Garrick).
- Skilled mentor and performer with a strong commitment to theatre education and community theatre.



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- Support local arts and help keep our heritage alive

Located in historic Guildford, Garrick Theatre is more than a stage - it's a home for creativity, camaraderie, and community spirit. Membership forms are available on our website or at the theatre itself.

Oh no it's not! OH YES IT IS!

GARRICK THEATRE... Get Ready for *CURSED*

Written by Taneal Thompson

Directed by Carly Ranger

This November–December, prepare for a spellbinding pantomime bursting with wit, whimsy, and wickedly good fun. Cursed is set to charm audiences of all ages with its magical characters, musical mayhem, and pantomime mischief.

Auditions: Sunday 24 August from 10 AM.

All experience levels welcome! Grab your potions and polish those punchlines—audition packs and booking forms will be posted on Garrick Theatre's Facebook page in the coming days. Don't miss your chance to be part of something magically hilarious. Let the chaos commence!

Characters:

- Gertie – Our Dame and Host
- Prince Fred – Our Hero, the Frog Prince
- Evil Cousin Gregory – Our Villain
- The King & Queen – Fred's Royal Parents
- Francis the Witch & Witch Mother – Magical, but not malicious
- Fip & Fop – Local Entrepreneurs
- Verity, Vera & Val – Spirited Village Girls
- Princesses – Pretty, Perky, Pushy, and FiFi (the French one)
- Pirate King – A surprise twist at the end
- Child Versions – Flashbacks to younger selves of Fred, FiFi, Fran, Fip, Fop & Gertie
- Ensemble – Villagers, Princes, Princesses, and Pond Singers

Don't miss your chance to join the mischief and magic.

Cursed is calling... IT'S BEHIND YOU!

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PRESENTS

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WRITTEN BY
TANEAL THOMPSON

DIRECTED BY
CARLY RANGER

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A FROG.

A KINGDOM FULL OF CHAOS.

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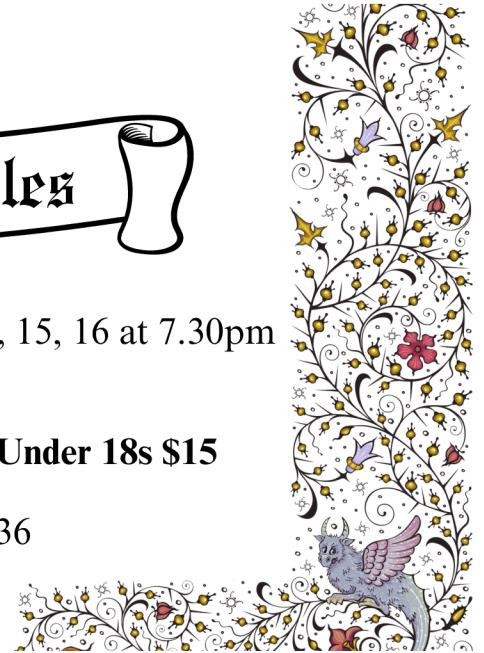


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