



# The Garrick Gazette


Issue 633  
September 2025

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



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Garrick Theatre presents  
**HANSARD**  
By Simon Woods  
Directed by Barry Park



7.30pm: 25, 26, 27 September; 2, 3, 4, 8, 9, 10, 11 October  
2.00pm: 28 September and 4, 5 October  
Garrick Theatre, 16 Meadow St, Guildford, WA

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

By arrangement with ORIGIN® Theatrical on behalf of Samuel French, a Concord Theatricals Company

## HANSARD'S HERE!

*Hansard* by Simon Woods, directed by Barry Park has finally arrived the Garrick Theatre, with the opening night Thursday 25 September. The season runs until Saturday 11 October.

Community theatre stalwarts Grant Malcolm and Suzannah Churchman play husband and wife Robin and Diana Hesketh in this gripping two-hander play.

The play centers on the bickering couple, who trade in humorous, and at times, cutting insults about their politics and backgrounds. This 90-minute play originally premiered in 2019 at the National Theatre in London and was so titled after the Parliamentary debates' transcripts. *More Hansard inside.*

### GARRICK'S SEPTEMBER ISSUE:

President's Message ■ Hansard with Director Barry Park ■ Cursed Cast Announcement ■ AGM Info. ■ TAG Update ■ Garrick News...plus more!

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### EXCLUSIVE GARRICK THEATRE MEMBER OFFER

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at THE STIRLING ARMS for Garrick members /  
ticket holders to:  
**HANSARD**

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

# President's message



## Hello again!

What a month September has been!

*HANSARD* has opened and it's been rave reviews all around - I am so proud of the cast and crew who have worked tirelessly to bring this incredible piece together. If you have haven't seen it yet, please do not miss out!

*Cursed* rehearsals are well underway and with a cast bigger than *Sweeney Todd* (and I did not think that could happen!), it's going to be a big, bright and fun show. Tickets are now available, but get in quick, seats are filling up faster than you can say 'oh no they're not!'

We are gearing up for our AGM in November, so make sure you read about that in this newsletter! I hope to see as many of you there as possible!

This is a big edition of the Garrick Gazette - so I won't keep you.

Happy reading!

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.**





# HANSARD HITS HOME

WITH BARRY PARK, DIRECTOR OF HANSARD



*AT FIRST GLANCE, **Hansard** may seem to be a play rooted firmly in its moment: 1988, the waning days of Thatcher's Britain, as the government prepares to pass Section 28, a piece of legislation designed to silence any "promotion" of homosexuality in schools.*

Yet what unfolds on stage is not a history lesson, nor a polemic. What Simon Woods has crafted — with remarkable precision and quiet fury — is a study in the private cost of public belief. Beneath the dry wit and political barbs lies a play of silences, of ghosts, of things unspoken for far too long. It is not only a political reckoning, but an autopsy of a marriage, and perhaps of a nation too.

Robin and Diana Hesketh — husband and wife, politician and sceptic, inhabitant and



*Robin and Diana Hesketh, played by Grant Malcolm and Suzannah Churchman. All photos by Thomas Dimmick.*

**'AS DIRECTOR, I INVITE YOU TO LEAN INTO THOSE SILENCES. LISTEN NOT JUST TO WHAT IS SAID, BUT TO WHAT IS IMPLIED, DODGED, BURIED.'**

— speak in tones that will be familiar to many: the clipped, careful rhythms of those who have spent years avoiding the heart of the matter. Their drawing room debates mirror the echo chamber of Parliament, but here the stakes are not abstract — they are deeply, wrenchingly personal.

What begins as verbal sparring reveals something more devastating: the profound distance between two people once in love, now tethered only by habit, bitterness, and shared memory. As director, I invite you to lean into those silences. Listen not just to what is said, but to what is implied, dodged, buried. Neither character offers the comfort of moral certainty. Robin, the polished Conservative MP, is no caricature; for all his entitlement and political rigidity, he is, at heart, a man out of his emotional depth — clinging to order while something precious slips through his fingers. Diana may strike the audience as the play's moral centre, yet she too is wounded, caught in a grief she cannot articulate without drawing blood. Woods resists the temptation to side with either. **[Continued over]**







## THIS IS NOT A PLAY OF GRAND GESTURES, BUT OF SMALL DEVASTATIONS.

Instead, he asks us to sit with their complexity — to recognise ourselves not in their politics, but in their failures to speak, to listen, to change. The structure of the play mirrors its emotional arc. Taking place over a few hours, the action unfolds in real time, with no escape for its characters — or the audience. The domestic set, deceptively ordinary, becomes a crucible. The kitchen, the dining table, the quiet rituals of middle-class life — all become charged with meaning. Watch closely how the actors move around one another. Where they stand. When they draw near. When they retreat. The blocking is not merely physical — it's emotional topography.

Though set over three decades ago, *Hansard* feels eerily present. Its debates around identity, progress, and power echo far beyond 1988. What struck me most in working on this production is how little has changed — how easily the language of exclusion can be dressed in reason; how history, even when recorded in official transcripts, so often leaves the most human truths outside its margins. This is not a play of grand gestures, but of small devastations. A glance held too long. A hand not taken. An accusation that cuts too close. As the play moves from brittle wit to aching confession, I urge you to follow the tonal shift.



## [GRANT MALCOLM'S] PERFORMANCE IS A STUDY IN RESTRAINT, IRONY, AND SLOW UNRAVELLING.

The humour is real — and sharp — but it serves as armour. Beneath it lies a sorrow that both characters can barely name. *Hansard* is ultimately a play about the stories we tell to maintain the illusion of order — and what happens when those stories fail us. It is about the limits of language, the burden of memory, and the ways we wound those we love, not with cruelty, but with inarticulacy, with neglect, with fear.

It has been an absolute privilege — and no small pleasure — to work with two actors of such intelligence, generosity, and craft as Grant Malcolm and Suzannah Churchman, who take on the formidable roles of Robin and Diana. These are not easy characters to inhabit: complex, contradictory, and emotionally demanding, they are on stage — and in emotional combat — for almost two hours without respite. It's a challenge only seasoned performers can meet with such nuance, control, and emotional truth. Grant Malcolm brings a wealth of experience to the role of Robin, honed over a career that has seen him appear in more than a hundred productions across an impressively eclectic range of venues — from the Blue Room Theatre to the Playhouse and the New Fortune Theatre. With a background in Theatre Studies from UWA, Grant's versatility is evident in every role he takes on — whether as the stately *Henry IV*, the comic *Falstaff*, or the emotionally raw Michael in *Someone Who'll Watch Over Me*. As Robin Hesketh, Grant masterfully balances the character's sharp political rhetoric with the vulnerabilities he can barely admit to himself. His performance is a study in restraint, irony, and slow unravelling — a portrait of a man built on certainty, grappling with what happens when that certainty begins to crack.



## SUZANNAH CHANNELS WIT, DEFIANCE, AND GRIEF WITH BREATHTAKING PRECISION — HOLDING HER OWN IN A PLAY THAT GIVES NO ROOM TO HIDE.

Suzannah Churchman, trained at the Oxford School of Drama, brings a quiet ferocity and deep emotional intelligence to the role of Diana. With years of experience on the West End stage and on tour across the UK, Suzannah's artistry reveals itself in every glance, pause, and shift in tone. Her background in immersive theatre, and writing lends a rare sensitivity to character — a kind of storytelling that lives between the lines. Since arriving in Perth and becoming involved in community theatre, she's become a vital presence in many productions, most recently as my Miss Shepherd in *The Lady in the Van*.



**I'M TRULY GRATEFUL TO THE GARRICK THEATRE FOR THE OPPORTUNITY TO STAGE THIS IMPORTANT PLAY AND I'M HONOURED TO HAVE BEEN ENTRUSTED WITH DIRECTING HANSARD.**

As Diana, Suzannah channels wit, defiance, and grief with breathtaking precision — holding her own in a play that gives no room to hide. It's not the first time Grant and Suzannah have shared a stage — they were once unhappily married in *Incognito* at Melville Theatre, and their onstage chemistry (and tension!) has only grown deeper and more dynamic since then. Watching them inhabit this play — tracking every beat of this difficult relationship, every power shift, every moment of silence and rupture — has been one of the great joys of directing *Hansard*. Their trust in one another, their clarity of intention, and their tireless commitment to exploring the emotional terrain of this piece has made the rehearsal room a place of genuine discovery. As a director, I can only say: I could not have asked for better collaborators. It is rare to work with actors so attuned not only to their characters but to each other — and to the emotional intelligence of the play itself. I hope you enjoy watching them as much as I have enjoyed working with them.

The world of *Hansard* lives and breathes within a single, domestic space — a comfortable, middle-class English home that becomes both sanctuary and battleground. The set for this production has been crafted with remarkable care and precision by Karen and Alastair Woodcock, whose attention to period detail and spatial storytelling has brought Robin and Diana's world vividly to life. Every element — from the carefully chosen furnishings to the subtle visual echoes of 1980s design — contributes to a sense of lived-in history, a place where politics and personal memory collide.

Enhancing this world is the atmospheric lighting design of Mark Nicholson, with whom I've had the pleasure of collaborating on several past productions. Mark's intuitive, textured approach to light and shadow has deepened the emotional landscape of the play, shifting the tone as the minutes pass by, and illuminating not just the physical space, but the changing emotional relationships between the characters within it. Together, this design team has created a setting that is as emotionally charged as the dialogue — a space, such as below the table, where every corner holds memory, tension, and meaning.

Towards the end of *Hansard*, the play shifts beyond its domestic setting through a beautifully crafted short film, expertly shot and edited by the talented Nigel Goodwin. Though brief, the film carries profound emotional weight — serving as both memory and revelation, revealing what the characters cannot fully express.



Nigel's sensitive eye for detail, evocative visual style, and careful pacing make this film a vital part of the play's emotional climax. Far from a mere addition, it is a quietly powerful turning point, and I am deeply grateful for Nigel's artistry and the depth he brings to this moment—speaking volumes beyond words.

I'm truly grateful to The Garrick Theatre for the opportunity to stage this important play and I'm honoured to have been entrusted with directing three powerful works over the past three years—*The York Realist*, *The Lisbon Traviata*, and now *Hansard*. My sincere thanks to the theatre for its continued support and trust.

It has been a true joy to direct this production. My heartfelt thanks also go to the two actors, our stage managers and our tireless creative and production team, whose skill, passion, and hard work have brought *Hansard* to life with such care and integrity.

My hope is that you leave the theatre not with easy answers, but with lingering questions—about politics, certainly, but also about the ways we listen, the voices we overlook, and the silences we allow to persist. More than that, I hope the conversation this play sparks will resonate with you long after the final bows are taken. ■



**HANSARD**  
**WRITTEN BY SIMON WOODS**  
**DIRECTED BY BARRY PARK**

**OCTOBER 2, 3, 4, 9, 10, 11 AT 7.30PM**  
**OCTOBER 4, 5 AT 2PM**

ADULT \$28, CONCESSION \$23, MEMBERS \$22, UNDER 18s \$15  
FOR TICKETS: TAZTIX.COM.AU/GARRICKTHEATRE  
OR PHONE TAZ TIX ON 9255 3336





# GARRICK THEATRE

# VOLUNTEERS

# WANTED

## JOIN THE HEARTBEAT OF GARRICK THEATRE

Since 1932, the Garrick Theatre has been more than just a stage. It's a vibrant community hub where stories come to life, friendships are forged, and creativity flourishes. But behind every performance is a team of passionate volunteers who make the magic happen. *Right now, we need more helping hands to keep the curtain rising.*

### WHY VOLUNTEER?

Volunteering at the Garrick Theatre is a powerful way to stay connected, give back, and grow. Whether you're retired, between jobs, or simply keen to support the arts, it offers a chance to meet new people, learn new skills, and contribute to a creative community. Plus, being part of a team with shared purpose can lift your mood, reduce isolation, and build lasting relationships - all while helping the theatre thrive.

### ROLES WE'RE LOOKING TO FILL:

**Pamphlet Droppers:** Help spread the word! We need energetic volunteers to distribute flyers and posters around town.

**Gardeners:** We're lucky to have the City of Swan helping us out, but occasionally we would appreciate a weed or two plucked out, and a rake or blow away of the leaves to keep our grounds looking welcoming and well-tended.

**Tea & Coffee Servers:** Bring warmth and hospitality to our audiences during intermission and community events.

**Program Sellers:** Be the friendly face that greets patrons and offers them a program before the show begins.

**Bio Box & Sound Operators:** Tech-savvy or keen to learn? Support our shows from behind the scenes with lighting and sound.

**Backstage Crew / Set Builders:** Be part of the action! Assist with building, painting, or with scene changes, props, and supporting performers during productions.

**Bar Keepers:** Help run our bar with good cheer and responsible service — RSA certificate essential.

### GET INVOLVED

Interested? Reach out to us at [garricktheatreguildford@gmail.com](mailto:garricktheatreguildford@gmail.com) or drop by the theatre to chat with our team. We'd love to welcome you aboard.

*Let's keep the lights on and the stories flowing — together.*



## Arabella (1990): Garrick Theatre's Foray into Film

*Recently, we received some enquiries seeking the whereabouts of a short film produced by Garrick Theatre. We did some digging. As it turns out, Treasurer Terry Brown located a VHS copy of the film, which was then digitised by Tom Goode, and has now been uploaded for all to view once again. Carly Ranger writes.*

**THIRTY-FIVE YEARS AGO, THE GARRICK THEATRE took a detour from live performance to produce *Arabella*, a short drama filmed in Guildford and featuring the talents of local theatre members.**

The film was written and directed by Chris Holden, with scenes shot around the town's heritage precinct—including buildings that are historically depicted in the film. Featured are the Garrick, courthouse, police station and the Guildford Hotel, featuring the original roof-top cupola, which was destroyed by fire in 2008.

Christine Hughes, credited as Script Assistant (then Quinn), told the *Garrick Gazette* that the production was a community effort and the film's music was composed and performed by Meg Tanner, a longtime organist at St Matthew's and piano teacher to several local children. Christine commented that Tanner "*did a sterling job on the music.*"

The premiere took place at the Garrick Theatre on Sunday, 19 August 1990, and was preceded by a potluck lunch. VHS copies were sold for \$15, with cast and crew available to sign them. Barbara Dundas, whose house across from the theatre was used as the brothel in the film, was among the many locals who contributed to the production's texture.

*Arabella* is now accessible to all on YouTube and we hope you're entertained by this historically valuable piece. Search 'Arabella Garrick Theatre on YouTube or use this link: <https://tinyurl.com/Garrick-Theatre>



**HOLLYWOOD CALLING:**  
A newspaper clipping from 1990 promoting *Arabella's* premiere. (Photo: Courtesy of Christine Hughes)

## We ♥ our Volunteers

The Garrick Theatre wishes our much-loved volunteer, Donna May, a quick recovery.

If you've seen a show at Garrick Theatre, chances are you have crossed paths with our Donna May. She's often found greeting theatregoers and serving drinks behind our busy foyer bar.

Sadly, she recently had a bad fall, injuring her right shoulder. She has a lot of work ahead of her in the coming months to get the full use of her arm back - so Donna has no choice but to take a break from volunteering at our theatre.

Recently, fellow volunteers Sandy (pictured above with Donna May) and Yvonne paid her a visit. While we won't see her behind the bar at Garrick for a little while, it's clear from this photo - even though she's recovering from a major injury - she's still lighting up every room with her infectious smile. Take care Donna - we miss you!





# CURSED

## FROM THE DIRECTOR'S CHAIR: BRINGING CURSED TO LIFE

By Carly Ranger  
Director of *Cursed: The Pantomime*

When we opened auditions for *Cursed: The Pantomime* on a wet and blustery Sunday, 24 August, I hoped for a strong turnout, and I was not disappointed. The room was buzzing with energy, filled with performers of all ages ready to dive into this quirky, heartfelt show. That day set the tone for what has become a whirlwind.

Rehearsals have been, in a word, hectic. With a cast of over 30, managing schedules has felt like a game of theatrical Tetris. Between winter illnesses and end-of-season sports finals, we've had our fair share of absences. But what's been unwavering, is the passion. This cast shows up with heart, humour, and a hunger to make something special.

Hearing the songs come to life and watching choreography take shape has been deeply moving - ideas that once floated in my mind at 3 AM are now dancing, singing, and laughing on stage.

I'm incredibly fortunate to be surrounded by a powerhouse creative team. Ben Clapton, our Music Director, has brought both precision and playfulness to the score. Sarah Robinson's choreography is vibrant and character-driven, elevating every moment. Ali Louise - Assistant Director and Nikita Nankiville - Stage Manager have been my right hand, and have been steady, sharp, and generous. And Bek Hannah, our Intimacy Coordinator, has ensured that every moment of physical connection is handled with care, clarity, and respect. Their contributions have made this process not only smoother but richer.

Behind the scenes, one of the more complex challenges has been music licensing. With 14 tracks woven into the show, navigating rights in Australia has been a learning curve. From APRA AMCOS to Concord Theatricals to Universal Management Group, each track has required its own set of forms, permissions, and follow-ups. It's been a meticulous process, but the approvals are finally coming through and with them, a huge sigh of relief. These songs are integral to the spirit of *Cursed* and securing them ensures we can prepare them fully to delight our audiences! Did I mention we will have a *live band*, too?

So, what can audiences expect? A feel-good, joy-filled, slightly chaotic (as scripted, by the wonderful Taneal Thompson), and thoroughly magical night at the theatre. I'm thrilled to say we've already sold out one performance, and seats for the rest are filling fast.

On the next page, I'm proud to introduce the talented cast of *Cursed: The Pantomime*. Each person involved has brought dedication, creativity, and warmth to this production, and you'll find the names behind the characters. It's been a joy to work with them - just such passionate individuals all wanting to do their absolute best to make this show shine. I can't wait for you to see what we are creating, and I'll be sharing more soon!



GARRICK THEATRE  
PRESENTS

# CURSED

A P A N T O M I M E

WRITTEN BY  
TANEAL THOMPSON

A CURSE.  
A FROG.

A KINGDOM FULL OF CHAOS.

DIRECTED BY  
CARLY RANGER

EVENINGS (7:30 PM)  
27, 28, 29 NOVEMBER  
4, 5, 6, 11, 12, 13 DECEMBER

CHILDREN	MEMBERS
\$15.00	\$22.00
CONCESSION	ADULTS
\$23.00	\$28.00

MATINEES (2:00 PM)  
30 NOVEMBER  
6, 7 DECEMBER

TAZtix

TICKETS:  
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WWW.TAZTIX.COM.AU/GARRICK

THE GARRICK THEATRE CLUB INC.  
CELEBRATING 93 YEARS IN 2025.



## CAST ANNOUNCEMENT

DAME GERTIE – Gavin Crane  
PRINCE FREDERICK – Ben Vaughan-Sanders  
EVIL COUSIN GREGORY – Aaron Wilkes  
THE KING – Michael Hart  
THE QUEEN – Kirsty Plews  
FRANCIS THE WITCH – Ellie Skinner  
WITCH MOTHER – Steph Hickey  
FIP – Ethan Dal Molin  
FOP – Zane Holt  
VERITY – Sheridan Spencer  
VERA – Nadiyah Singh  
VAL – Amanda Neal  
PRETTY PRINCESS – Zoe Carr  
PERKY PRINCESS – Jordana McGrath  
PUSHY PRINCESS – Maya Boeser  
FAIRY – Harper Ranger  
PRINCESS FIFI – Erin Shay Horrigan  
PIRATE KING – Jack Buckmaster  
CHILD DAME – Piper Gibson  
CHILD FRAN – Halle McDonald  
CHILD FRED – Harvey Alembick  
CHILD FIP – Daniel Keenan  
CHILD FOP – Quinn Dally  
CHILD FIFI – Jasmine Dally

ENSEMBLE: Imelda Alembick, Emily Bowden Jessica Keenan, Annabelle Morris,  
Freda McColgan, Carolena Shaw, Lexie Taylor





# Become a GARRICK MEMBER!



Garrick Theatre is always open to new members, whether you're interested in supporting us, having a say, performing, working behind the scenes, or assisting front of house.

There are numerous roles to participate in, such as acting, lighting, sound, set construction, directing, front of house, bartending, and many more. We welcome individuals of all skill levels and experiences.

With membership\* you are entitled to reduced price show tickets, exclusive club nights for members, participate in productions and club events, nominate for the committee and vote at general or special meetings. *\*See our website for details on membership categories and their inclusions.* Join our Garrick community to create lasting friendships and unforgettable memories.



## NEW MEMBERS

New Members need to complete a Member Application Form. To do this you can:

- Pick up an application form in our foyer OR
- Visit our website, where you can complete an application online. See link below.

## CURRENT MEMBER RENEWALS

***It's never too early to renew for 2026!***

Membership Renewals do not need to complete another Member Application Form unless your contact details have changed.

- To pay your renewal, simply visit:  
[trybooking.com/1318239](http://trybooking.com/1318239)

**Go to: [garricktheatre.com.au/membership/](http://garricktheatre.com.au/membership/) for more information.**



# TAG Update

## Are We Okay - A Short Film About Female Friendships

■ View The Vancouver International Youth Short Film Winning video:  
<https://youtu.be/Jt6bHUiB1OI?feature=shared>

You may recall in our June newsletter, we celebrated the short film, *Are We OK?*, featuring TAG's own Juliette, Piper, Freda and Zane that won 'Best International Film'; at the *Vancouver International Youth Film Festival*. Please remember to check out the above link to the short film, and as the kids say, please 'like and subscribe' to the video. This was a wonderful endorsement for TAG and the 16-year-old writer and director, Ziva Taylor.



## Curiouser and Curiouser...see Zane and Will for the production of ALICE

Congratulations to Zane and Will. They've been cast in the production, *ALICE*, a youth theatre production based on the classic tale by Lewis Carroll at the Don Russell Performing Arts Centre, Thornlie.

Show Dates: *Wed 8/10 11am, Thurs 9/10 11am, Fri 10/10 7:30pm and Sat 11/10 at 2pm.*

Tickets: <https://drpac.sales.ticketsearch.com/sales/salesevent/152849>



## The Luck of the Irish: Rebekah Hannah's TAG Workshop

On Saturday, 20 September, Rebekah Hannah took our teens to Ireland. Almost. Rebekah's workshop included Irish oral storytelling, rooted in ancient Celtic traditions and passed down by bards and *seanchaithe*, which is a central art form for sharing history, myths, and moral guidance. The group learned about The Abbey Theatre, founded by W.B. Yeats and Lady Gregory, which was instrumental in the modern cultural revival, bringing these traditional tales to the stage and shaping Ireland's national identity. TAG workshopped scenes from Irish plays such as: *The Bog of Cats*, *Pygmalion*, *Dancing at Lughnasa* and *The Importance of Being Ernest*. Thank you to Rebekah, for sharing your culture and experience. The TAG kids had a lot of fun learning about the rich culture of Irish theatre.



## But wait, there's more!

Congratulations to Piper, Zane and Freda, who have been cast in the end of year pantomime *Cursed*, written by local Taneal Thompson and directed by Carly Ranger. TAG attend as many Garrick productions as possible and are planning a group booking to come along to see *Cursed*. Our sincere thanks to TAG for always supporting TAG members and our shows.

**CURSED**

### Upcoming TAG Workshops:

Oct 25 - *Shakespeare*  
 Nov 22 - *Transitions and movement*  
 Dec 13 - *Theatre of the Absurd*





**THE GARRICK THEATRE CLUB INC.**  
**NOTICE OF ANNUAL GENERAL MEETING 2025**

**The 2025 Annual General Meeting will be held at the clubrooms**  
**16 Meadow Street, Guildford**

**on**

**Friday 14th November 2025 at 7.30pm (registration from 7pm)**

All nominations for committee must be received no later than **5pm Friday 24th October** and no nominations will be accepted after this date. Nominations will be published in the Garrick Gazette. The Nomination for Committee form is included in this issue. You must be a financial ordinary member to vote so please ensure your membership is current. Junior, Student or Production Members are not eligible to be either the Proposer, Second, or to be nominated for any Committee positions, and they also cannot vote at the AGM.

**INSTRUCTIONS FOR NOMINEES**

1. To be nominated for any position on the Garrick Management Committee you must be a current financial member of the Club.
2. Both your Proposer and Second must also be current financial members of the Club.
3. **PLEASE NOTE:** Junior, Student or Production Members are not eligible to be either the Proposer, Second, or to be nominated, for any Committee positions.
4. If you wish to nominate for more than one position, you must complete a separate nomination form for each such position. Legislation imposes restrictions on eligibility for being elected to a Management Committee. You must meet these requirements as detailed in the Declaration of Eligibility in the nomination form.
5. The completed nomination form must be posted or emailed to:

**The Returning Officer, Tom Goode,**  
**15 Harold Street, Mount Lawley, WA, 6050**  
**Email: [tomgoode@aussiebb.com.au](mailto:tomgoode@aussiebb.com.au)**  
**Mobile: 0419 900 751**

In sufficient time to reach him no later than 5.00pm on Friday 24th October 2025. Nomination forms received after this time will not be accepted.





**THE GARRICK THEATRE CLUB INC.**

**APPOINTMENT OF PROXY**

I, \_\_\_\_\_ (INSERT MEMBER'S NAME)  
OF \_\_\_\_\_ (INSERT MEMBER'S ADDRESS)

BEING A MEMBER OF GARRICK THEATRE CLUB INC

APPOINT

\_\_\_\_\_  
(INSERT PROXY'S NAME)

WHO ALSO IS A MEMBER OF THE GARRICK THEATRE CLUB INC., AS MY PROXY AT THE  
ANNUAL GENERAL MEETING ON FRIDAY 14TH NOVEMBER 2025.

MY PROXY IS AUTHORISED TO VOTE ON MY BEHALF AT THE ABOVE MEETING IN  
RELATION TO THE FOLLOWING RESOLUTIONS AND/OR NOMINATIONS:

IN FAVOUR:

AGAINST:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_  
(OF MEMBER APPOINTING PROXY)

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_  
(OF PROXY)

THIS WRITTEN NOTICE MUST BE GIVEN TO THE SECRETARY (EMAIL BELOW) AT LEAST 45  
MINUTES BEFORE THE SCHEDULED TIME FOR COMMENCEMENT OF THE GENERAL  
MEETING.

PLEASE EMAIL: [GARRICKTHEATREGUILDFORD@GMAIL.COM](mailto:GARRICKTHEATREGUILDFORD@GMAIL.COM)







**THE GARRICK THEATRE CLUB INC.**

**OFFICIAL NOMINATION FORM FOR MANAGEMENT COMMITTEE 2026**

\*MEMBER NOMINATED: \_\_\_\_\_

Position for which nominated \_\_\_\_\_

(President, Vice President, Treasurer, Secretary, Committee Member)

Postal Address of Nominee:

\_\_\_\_\_

\_\_\_\_\_

Preferred Phone Number: \_\_\_\_\_

Email: \_\_\_\_\_

**Declaration of Eligibility:**

I hereby declare that I have not been convicted of, or imprisoned, in the previous five years for:  
An indictable offence in relation to the promotion, formation or management of a body corporate;  
An offence involving fraud or dishonesty punishable by imprisonment for a period of not less than three months; An offence under Part 4 Division 3 or section 127 of the Associations Incorporations Act. (Note these provisions relate to breaches of the provisions relating to responsibilities of committee members to exercise due care & diligence, act in good faith etc. and the incurring of debts when insolvent) I also declare that I am not a bankrupt or a person whose affairs are under insolvency laws.

Signature of Nominee: \_\_\_\_\_

\*Proposed by: \_\_\_\_\_

Signature of Proposer: \_\_\_\_\_

\*Seconded by: \_\_\_\_\_

Signature of Seconder: \_\_\_\_\_

**Please post or email to:**

**The Returning Officer, Tom Goode,**

**15 Harold Street, Mount Lawley, WA, 6050**

**Email: [tomgoode@aussiebb.com.au](mailto:tomgoode@aussiebb.com.au)**

**Nominations must be received by 5pm Friday 24th October 2025**

**\*The Nominee, Proposer and Seconder must all be current financial members**





# COMMITTEE MEMBERS

## AND PORTFOLIO HOLDERS CONTACT LIST

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SOCIAL CONVENYOR	VACANT		



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## HANSARD

**DIRECTED BY BARRY PARK**

**SEPTEMBER 25, 26, 27 AND OCTOBER 2, 3, 4, 9, 10, 11 AT 7.30PM  
SEPTEMBER 28, AND OCTOBER 4, 5 AT 2PM**

**ADULT \$28, CONCESSION \$23, MEMBERS \$22, UNDER 18S \$15  
TAZTIX.COM.AU/GARRICK  
OR PHONE TAZ TIX ON 9255 3336**

## DATES FOR YOUR DIARY

AGM - 14 NOVEMBER

ONE ACT AUDITIONS - TBC NOV

CURSED - THE PANTOMIME - TICKETS NOW SELLING - BEGINS 27 NOV

GARRICK AWARDS NIGHT - 21 FEB 2026