



The Garrick Gazette

Issue 634
October 2025

Garrick Theatre Club Inc.
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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 PRESENTS

CURSED

A PANTOMIME

WRITTEN BY TANEAL THOMPSON DIRECTED BY CARLY RANGER

**A CURSE.
A FROG.
A KINGDOM FULL OF CHAOS.**

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

**MATINEES (2:00 PM)
30 NOVEMBER
6, 7, 13 DECEMBER**

**GARRICK THEATRE
MEADOW STREET, GUILDFORD**

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

TICKETS: PHONE TAZTIX: 9255 3336
WWW.TAZTIX.COM.AU/GARRICK

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

CURSED: A PANTOMIME SET TO ROCK THE GARRICK THEATRE!

CURSED, A PANTOMIME by local playwright Taneal Thompson opens at the Garrick Theatre on 27 November through to 13 December, and is gearing up to be a production full of fun for all ages.

Featuring songs that span the generations, get ready to have your feet tapping and your spirits lifted by this magical tale, directed by Carly Ranger.

Set in the Kingdom of Lily, the charisma-starved Prince Frederick must choose a bride by his next birthday, or risk losing the crown to his cousin Gregory, whose lust for power has him dabbling in Fred's affairs and sneaking closer than ever to claim the throne. Will Fred find true love and secure the kingdom?

Cursed features an array of beloved pantomime characters. There is Dame Gertie (played by Gavin Crane) who narrates the story, Kings and Queens, Princesses, Princes, Witches, Pirates and a pair of entrepreneurs who seek any opportunity to push their wares on unsuspecting characters. Tickets are now on sale and are flying out the door! **More Cursed inside!**

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PRESIDENTS

Report

Hello Theatre goers,

I hope you are all well.

Well, it has been a pretty intense month this past October. We've had some ups, and we've had some downs.

I'd like to offer an insanely massive congratulations to the production of *Hansard*. Barry Park has put on once again, an incredible show for us here at the Garrick. I am so grateful to his cast, Grant Malcolm and Suzannah Churchman for showing and bringing us their talent to our little stage. I could not be more proud of them.

Cursed rehearsals are well-underway, and the set has been put up. We are now in the process of painting; it is going to be a fun and energetic show which has had an enormous effort put into it and I can't wait for you to see it.

Next is our AGM which is coming up on Friday, 14 November. I truly hope to see all of our members who can make it. It would be lovely to see faces, shake hands, and have little chat after the AGM is done. If you're interested in joining the committee, please let us know, come along on the night and raise your hand, it would be great to see you.

On Thursday 30 October, we got to celebrate the life of long-time Garrick volunteer, Hilary Lewis. While I did not have the opportunity to get to know her as well as many of you, I understand that she was funny, intelligent and a kind and caring person. I was honoured to be asked by her family to deliver a eulogy on behalf of the Garrick - which you will see later in this newsletter.

It is always really sad when you have to say goodbye to someone who meant so much to your community, and Hilary was such a huge part of the Garrick. I can't imagine not seeing her there for another show.

I hope you all have an enjoyable November and I also hope to see you all at *Cursed*.

Alix

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.

CURSED

THE PANTOMIME

In the Director Chair with:
CARLY RANGER



- *Cursed* is a pantomime loosely based on the fairy tale, *The Frog Prince* and was written by local playwright Taneal Thompson.
- Carly Ranger is directing a cast of 31, with 15 songs performed by the cast and performed live by a band.
- Ben Clapton is the musical director, and Sarah Robinson is the choreographer.
- The show is perfect for all-ages, and at the time of print, two-thirds of the tickets have sold out, so you'll want to get in quick!

Hi Carly! Thanks for joining us for this month's Garrick Gazette newsletter. You're in the director's seat for Cursed, can you tell us more about the process of putting together a panto?

Thank you it is a pleasure to be here! Well, *Cursed* will be the second play I've directed this year by an Australian playwright (the first play was *Therapy-go-round* by Sean Guy) which is really important to me. I've seen Australian audiences really connect with locally written scripts, in that, there isn't much lost in translation from script to stage. Audiences understand the themes, get the nuances and references and pick up on context clues easier. Aussies also love our unique sense of humour!

The audience interaction element of a pantomime reminds us of the theatre we first saw as children.

Taneal Thompson, on the back of her pantomime success last year at Marloo Theatre with her show, *Mother Goose on the Loose*, wrote *Cursed* to challenge herself.

The songs... are familiar and popular but reflective of several generations of fantastic music, which I know our audiences will enjoy!

When she was writing this show, she told me she had weaved into it all of her years of performance, writing and directing experience, and feedback she had received, from critics to friends, to create what I think is a really terrific script. When I sat and met with Taneal to talk about directing *Cursed*, many of our ideas and passions for community theatre aligned so well, and I felt that she was incredibly supportive with my early concept and vision for this show and connected me with some terrific people who could help me bring this pantomime to life. She writes with the community in mind - and has provided in *Cursed* roles aplenty across all ability levels.

Taneal also offered me the flexibility to curate the songs we will perform in *Cursed* to match the play's themes and character development. I wanted to make sure I chose songs that were not only familiar and popular but reflective of several generations of fantastic music, which I knew the audience would enjoy. Gaining the rights to 15+ songs has been long and meticulous journey, but I'm about to sign off on the last of the license contracts and I am so relieved! I couldn't not have realised this essential part of the creative vision for the show without the unwavering support of Ben Clapton, our Musical Director. He has been the zen to my chaos.

Garrick Gazette: *So, what makes a pantomime special?*

What makes a pantomime play special is that it's the perfect blend of the familiar - the fairy tale tropes-

Continued next page



Cursed is not a highbrow or serious play to make you think. This is a play to make you feel.

characters and popular songs we know and love, and how they're all wrapped up in a satirical, silly and yet hilariously funny script. The audience interaction element of a Panto reminds us of the theatre we first saw as children, when characters were bright and bouncy, and we felt as though we were a part of the show - calling out 'he's behind you!', 'Oh no it's not, oh yes it is!', booing the villain and cheering on the hero and heroine.

Garrick Gazette: *What draws you to this script and what do you like about it?*

Taneal has cleverly played with the conventions of storytelling by creating a self-aware script that pokes fun at other plays and their flashbacks and flash-forwards. She positions the audience to not ignore the plot holes, but point blank draw our attention to them, and this has allowed for so many funny bits to be woven into the story. There's also the right balance between funny and those special, sentimental moments, where audiences will relate with what the characters are going through, such as parents having to 'let go' now that their children have turned into adults - seemingly overnight - and other characters who are figuring out who they are, and where they belong in this world. I love that Taneal has provided the right amount of context in her stage directions but allowed for a director to make it their own too. In many ways, this is also a performer's script, because it encourages actors to be a part of the creative process by developing and extending their characters.

Garrick Gazette: *What do you hope audiences will take from your show? What do you think they'll like most?*

I hope that audiences come for a fantastic time, because my goodness, we will be serving that out in spades! *Cursed* is not a highbrow or serious play to make you think. This is a play to make you feel. I think that audiences will love that there are so many 'wow' moments - from dance sequences to scenes where you will get goosebumps, because it's just so beautiful. There's also the power ballads and pop numbers which hit all the right notes, and you will laugh yourself silly at the actors literally falling over themselves to make you laugh. You know a funny play as a director - when



you're still laughing silly after hearing the same lines a hundred times over. I also think that *Cursed* is the perfect show to bring families and good friends together at the end of a long year, as we roll into celebrating another Christmas. I encourage audiences to participate as much as they're able to - whether that be booing the villain, clapping your hands, calling out to our Dame or singing along with the songs.

Garrick Gazette: *How are you feeling about rehearsals so far? How are the cast bringing it to life?*

I am not going to lie - rehearsals can sometimes feel like pulling teeth with a large cast with their varying availabilities and other commitments. As director you must build trust - that your cast feel supported and safe in understanding the creative choices you've made for the play, whilst extending that trust that they have the plays best interests at heart and are faithfully learning their lines and songs. It's during rehearsals that people get tired, throwaway words can sometimes crush delicate egos and you wonder - 'gee-whiz, I hope we will get there in the end!'

Rehearsals are a test of endurance, commitment and sanity! All of us are balancing work, study, family and personal relationships alongside [the production].





But I can tell you honestly, every play I've been involved in, either as a cast or crew, big cast or small, goes through these moments. Rehearsals are a test of endurance, commitment and sanity! All of us are balancing work, study, family and personal relationships alongside rehearsals. If you're lucky, and I know we have been with *Cursed*, you'll be so proud of how it all comes together in the end. We've shared many laughs, made massive leaps in progress and I can see all that hard work is finally paying off. As we round the corner towards performance, those songs and chorey are getting tighter, and the cast are gelling into a great unit.

Garrick Gazette: *Has anything about the process surprised you so far?*

I am constantly surprised at amount of people stepping forward to help with *Cursed*. In beginning I wondered, '...who would want to dedicate hours of their free time to help me with this? Has anyone actually got free time these days?' But one by one, I've had an army of extremely talented contributors stand with me: Ben Clapton, musical director, Sarah Robinson, choreographer, Nikita Nankiville, stage manager, Ali Louise, set designer, builder, painter, Rebekah Hannah, production liaison, intimacy and stage combat coordinator and Mark Nicholson, lighting designer and set builder. My cast come from near and far - some travelling as far as 60 minutes away to the Garrick!

I've learned that if you put yourself out there and you do the groundwork, people will stand with you, and support you, and that is a pretty amazing feeling.

and I've got cast carpooling, ride sharing, taking the train and staying back when needed until the job is done. I've learned that if you put yourself out there and you do the groundwork, people will stand with you and support you, and that is a pretty amazing feeling.



Garrick Gazette: *Before we go, do you have any final words of advice for people thinking about buying tickets?*

I just urge people to buy those tickets before they run out, round up your besties, families, and those long-lost theatre friends. We've had a few group bookings for *Cursed* and added a fourth matinee to meet demand! We recently received a large booking of 17 young people who I know will sit and watch a whole show without glaring into a screen - simply because they love theatre (shout out to TAG - Teens At Garrick)! But most importantly, I'm looking forward to seeing the Garrick Theatre still drawing crowds at the glorious age of 93 years young and looking forward to seeing many smiling faces.



A PANTOMIME

7.30 PM
NOVEMBER 27, 28, 29
DECEMBER 5, 6, 11, 12, 13

2.00 PM
NOVEMBER - SUNDAY 30,
DECEMBER - SATURDAY 6
& 13 AND SUNDAY 7TH
(SOLD OUT)

ADULT \$28, CONCESSION
\$23, MEMBERS \$22,
CHILDREN U18 \$15
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GARRICK THEATRE CLUB INC.

AGM NOMINATION LIST

The following valid nominations for Office-bearers and Committee Members were received by the Returning Officer by close of said nomination period on Friday, 24th October 2025.

President	Ali McNamara
Vice-President	Rebekah O'Brien
Secretary	Carly Ranger
Treasurer	Jason Blaine

Committee:	Erin Horrigan
	Yvonne Starr
	Lynne Devenish



The 2025 Annual General Meeting

Where: Garrick Theatre, 16 Meadow Street, Guildford

When: Friday 14th November 2025

Time: Registration from 7pm, begins 7:30 PM

Light refreshments will be provided following the meeting



[ABOVE] Grant Malcolm. Photo by Thomas Dimmick.

Hansard

FINISHES WITH A FLOURISH

Before we close the book on what was *Hansard*, we reflect on the show one last time - a show which sparked powerful reactions from audiences and critics alike. With its razor-sharp dialogue, emotional depth, and standout performances, this play has etched its significance on all who saw it.



"This is an extraordinary play: ninety very funny but increasingly emotionally-charged minutes... building up to an ending that is unexpected and overwhelmingly poignant."

Source: Neale-Peterson (From the Cheap Seats)

"Hansard is... biting, [a] brilliant play... met with wide critical acclaim."

Source: OUTinPerth

"Set designers Alistair and Karen Woodcock have created a picture-perfect home, a beautiful box set that speaks of domestic bliss, for a couple that live with anything but that. Some of the finest acting you will see this year...theatre that leaves you thinking..."

Source: Kimberley Shaw (Stage Whispers)



"Great acting... very professional." **Yvonne S**

"Brilliant play & actors. Emotional. Poignant. Lump in my throat." **Cathy P.**

"Had the pleasure of seeing Hansard this afternoon – a first class production. The acting was absolutely outstanding – really never felt like they were acting – it was all so real and absorbing. Always enjoy our trips to the Garrick but this production was absolutely outstanding. Thank you all." **Carolyn F.**

"Great performance, wonderful acting... Go see this drama..." **Patsy B**

"Absolutely stellar performance, well done." **Jon P**



"A truly excellent performance. Thank you." **Marika L**

"Brilliant show Sunday matinee left me with goosebumps—so well acted." **Helen F. J.**

"Such an excellent show! Well done everyone." **Rachel M**

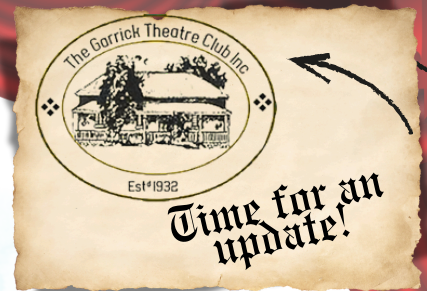
"Outstanding and professional performance by both actors." **Keith A.**

"I just been to this play and can't praise it highly enough. Tremendous script and fantastic acting—definitely the best play I have ever seen." **Lawrie G.**

"We just saw the Hansard play, tonight, & wanted to say what a brilliant performance it was. The actors were amazing & deserved a standing ovation. For a production of this calibre, I would have expected it to be in a West End theatre." **Sue H.**

Calling all
artists and
designers!

GARRICK THEATRE LOGO DESIGN COMPETITION



The Garrick Theatre Committee are inviting creatives of all levels to submit an original logo design for the Garrick Theatre, a logo that captures the soul of the stage and the legacy of our historic theatre.

WHAT WE ARE LOOKING FOR:

1. A theatrical theme
Think symbolic representation of theatre arts.
2. The Garrick Theatre building
The design must visually reference or interpret the Garrick Theatre's architecture either stylised or realistic.
3. Your unique artistic style
Show us what makes your work distinctive. We are looking for originality and flair.
Please note: This will become the Garrick Theatre's Official Logo and will be used to represent us across all platforms (Signage, programs, digital media, etc.)

KEY DATES:

Submissions close: 31st of January 2026 at 11.55pm
Winner announced: 21st February 2026 at the Garrick Theatre Awards and online.

HOW TO ENTER:

Please submit:

1. Your full name and contact information
 2. Your logo design (PNG, JPG or PDF)
 3. A short statement (max 150 words) explaining your design.
 4. OPTIONAL - progress sketches or alternate versions.
- Email your entry to Rebekahhannah.talent@outlook.com
Subject line: Garrick Logo Submission and your name.

The Winner will
receive:

- 1) Your design featured as the official Garrick Theatre Logo
- 2) A feature interview in our theatre newsletter and website
- 3) 2 x tickets to an upcoming 2026 production of your choice.

CREATIVE TIP:
Visit the theatre or research its history. Let the architecture, performances and community spirit influence your creation.

Yours truly

REMEMBERING HILARY LEWIS
1947-2025

Here at Garrick, we were saddened to receive the news of Hilary's passing. Her kindness greeted generations of patrons, and her dedication helped shape the heart of our theatre. Since hearing the news, many of you have been sharing memories of Hil, from her love of referring to herself as 'yours truly,' her love of cats, family and friends, and of course, the Garrick. Many of our memories we're lovingly weaved into a eulogy delivered by Ali McNamara, President.



Hilary was, quite simply, part of the very fabric of the Garrick Theatre. For over fifty years, she volunteered her time, her talents, and her heart - working both backstage and Front of House. She was a constant presence - calm, capable, and always willing to help out wherever she was needed, no matter the task. Hilary had an incredible gift for making people feel welcome. Newcomers to the Garrick were often greeted with warmth and kindness, and before long, she would have them deep in conversation - sharing stories, laughter, and the occasional worldly opinion or two. Many will fondly remember long chats after shows, often stretching well into the night, as she and her friends helped to "prop up the bar" and solve the world's problems - one conversation, one laugh, and perhaps one glass of port at a time. One story that still brings a smile is the time Hilary drove her car - the one that had been held together with duct tape - right up onto the footpath. Completely unfazed, she simply carried on as though that was the most natural thing in the world. Hilary was a true gem - a beautiful lady, a dear friend, and an irreplaceable part of the Garrick Theatre family. She had an astonishing memory and an impressive knowledge of history, politics, and current affairs. Her insights into the stock exchange were often delivered with the same dry wit that made her stories so engaging. Her curiosity about the world never faded, and her conversations could bounce effortlessly from Shakespeare to share prices. Her support for others at the theatre was unfailing. Whether someone was performing, directing, or backstage, Hilary was always there - encouraging and understanding. She embodied the spirit of the Garrick: caring, capable, and full of heart. Hilary was known to bring along sandwiches and a sneaky port backstage for the cast and crew before a show, or to share her curried egg sandwiches while on Front of House duty. They were more than snacks - they were part of her generosity, her care, and the sense of family she created around her. It wasn't unusual to find her during intermission, tucked into a pew in the foyer, eyes closed, taking a little nap before getting back to work. Even in repose, Hilary brought a quiet charm that made people smile. Hilary was more than a volunteer - she was an icon of the Garrick Theatre. Her warmth, generosity, and unwavering support touched every production and every person who crossed the stage or stepped into the foyer. Her presence will be deeply missed - the tea, the stories, the laughter, and the light she brought into the theatre and her flare pants. Today, we raise a glass - perhaps a port or a sherry - in her honour. To Hilary: for over fifty remarkable years of friendship, humour, and dedication. For her kindness, her spirit, and her unforgettable contribution to the life of the Garrick Theatre. She will always be part of the show.



2026 GARRICK THEATRE MEMBERSHIPS

Join or renew now!

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. 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.*

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.

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.

<https://garricktheatre.com.au/membership/>

2026 SEASON PASSES ALSO AVAILABLE



COMMITTEE MEMBERS AND PORTFOLIO HOLDERS CONTACT LIST

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SOCIAL CONVENYOR	VACANT		

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 Facebook: facebook.com/Garrick1932
 Bookings: TAZtix.com.au or phone TAZ Tix 9255 3336

The Garrick Gazette

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DIRECTED BY CARLY RANGER

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DATES FOR YOUR DIARY

CURSED FROM 27 NOVEMBER

ANNUAL GENERAL MEETING - 14 NOVEMBER

AUDITIONS - 2026 ONE ACT SEASON - TBC DECEMBER

ITA FINLEY NOMINATIONS - 13 DECEMBER

2026 GARRICK AWARDS NIGHT - 21 FEBRUARY 2026