



# The Garrick Gazette

Issue 635  
November 2025

The Garrick Theatre Club Inc.  
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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](http://WWW.TAZTIX.COM.AU/GARRICK)

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

## SOLD OUT SEASON

*Oh yes it did! Cursed Casts a Box Office Spell.*

*Cursed*, a pantomime by Taneal Thompson, directed by Carly Ranger has magically arrived the Garrick Theatre, and with the entire season selling out one week before the opening night on Thursday 26 November. The season runs until Saturday 13 December.

Led by the darling Dame Gavin Crane in the role of 'Gertie', with strong leads Aaron Wilkes as 'Evil Cousin Gregory', Ben Vaughan-Sanders as 'Prince Fred', and Ellie Skinner as 'Witch Fran,' the cast of 30 delighted audiences of all ages in its opening week.

Director Carly Ranger praised her cast and crew. 'They are an amazing team, dedicated and professional and did the Garrick Theatre proud. Tech and Opening Week is always a massive undertaking, and I am so proud of how we all persevered to ensure we were ready for the opening night.' *More Cursed news inside!*



### EXCLUSIVE GARRICK THEATRE MEMBER OFFER

10% off any food\* at THE STIRLING ARMS for  
Garrick members / ticket holders to:  
**CURSED**

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

### GARRICK'S NOVEMBER ISSUE:

President's Message ■ CURSED news ■ One Act Season 2026  
■ AGM Results ■ Garrick News...plus more!

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# President's message

## Hellooo Everybody!

It's the season of the pantomime and do we have one for you! Or we DID... but we completely SOLD OUT the *Cursed* season!

I get to be behind the scenes for this one every night and let me tell you, this cast of 30 are having a great time both off and on stage!

We also held our AGM earlier in a November, the first I've ever hosted - if you can believe that! We have an almost brand-new committee ready to tackle the year ahead!

We also take this moment to thank Terry and Barbara Brown for their remarkable service to Garrick. Terry has guided our finances with fairness, organisation, and diligence over many years as Treasurer, leaving the club in a strong position. Barbara's rare shorthand skills and tireless work as Minute Secretary have kept our records precise, while her humour and stories have brightened many meetings. Their dedication has been invaluable, and they will be greatly missed on the committee. Thank you, Terry and Barb. We look forward to seeing you both soon at the club.

We're leading into the holiday season now and which means our 2026 One Act Season, *'Theatre to Die For'* will be rehearsing! More info on the three one act plays and cast announcements coming soon. Tickets are now.

A big HAPPY HOLIDAYS to those who celebrate and a safe and healthy time for those who don't!

Ali



### ***Acknowledgement of Country***

Kaya, wanju! (Hello, welcome!) 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.





# SOLD OUT SEASON

MEET THE MUSIC DIRECTOR AND CHOREOGRAPHER BEHIND CURSED'S SUCCESSFUL SOLD OUT SEASON!



Ben Clapton - Music Director - Cursed

**LAST MONTH, GARRICK GAZETTE featured an interview with Cursed director Carly Ranger. Now it is time to meet more of the creative team behind the pantomime's success, Ben Clapton, music director, and Sarah Robinson, choreographer.**

**Garrick Gazette: Welcome Ben Clapton, Music Director for Cursed! You led the music for Sweeney Todd earlier this year and now Cursed. What's it been like returning to the Garrick, and how has this experience differed from your last?**

Sweeney Todd was my first taste of being a music director, stepping out of the pit where I like to reside behind my violin. It was a baptism by fire in some ways - it's such an intense score with lots of intricate parts. *Cursed* on the other hands is lots of pop music - it's a lot simpler, so not as much for my head to get around.

Coming back to do *Cursed* at the Garrick gives me the opportunity to do something I wanted to do with Sweeney - have live music. It seems an obvious thing to say, but the difference between Musicals and Theatre is the music, and it's so much better when that music is live. So, to have the opportunity to put a band together for *Cursed* was something that I think will be a really fantastic thing for the production.

**Garrick Gazette: We've learned you have some versatility across instruments and musical experiences. How did you shape the musical landscape of Cursed to support its storytelling and energy?**

Yes, it's something that I've utilised across my musical career. Violin is my main instrument, but I also play keys, guitar, and a number of others. I think I put the number of instruments I can play at ten. I think that, along with my experience as a composer gives me the experience to craft a bit more of an interesting sonic world for this show. Part of that is the choice of sounds that support the song, but also what we are looking to do with *how* we perform the songs.



ABOVE: Gavin Crane as Dame Gertie. All photos by Sean Breadsell, Paris Romano Jenner and Nikita Nankiville.

**TO HAVE THE OPPORTUNITY TO PUT A BAND TOGETHER FOR CURSED... WAS A REALLY FANTASTIC THING...'**

**Garrick Gazette: What's your process when working with a cast that includes both seasoned singers and newer performers?**

I think with all singers my approach is similar - I would rather teach them the correct way first. If you practice the wrong way first, it takes a lot longer to correct, than just learning it the right way first. So, I'm quite happy to "note bash" and have them singing the correct way the first time.





**WE'VE GOT A REALLY BIG NUMBER (PINK PONY CLUB), AND AS ITS CLOSING THE SHOW I REALLY WANTED IT TO GO OUT WITH A BANG.**

The difference between newer and experienced singers is the note bashing will often take less time with experienced singers, and then we can move on to other things such as phrasing and characterisation.

*Garrick Gazette: Can you share a moment during rehearsals where the music really clicked, either with the cast, the band, or the audience?*

I think at the moment, the part that has clicked the most was getting the band together and running through Pink Pony Club. It's a really big number, and as its closing the show I really wanted it to go out with a bang. But with only the space for a four-piece band, I was worried whether we would be able to pull it off. But I've got an incredible group of musicians who have just made these songs work and really lifted this song. And knowing what the cast has been doing for it - I can't wait to put them together.

*Garrick Gazette: What does the Garrick community mean to you as a musician and collaborator?*

I am a huge advocate of community arts. I've spent many years playing in community orchestras and playing in community theatre productions - and they're just incredible. In our world dominated by screens, with social media telling us to curate the ideal and perfect image of ourselves, Community arts gets us out, engaging with real people, and putting forward the best version of ourselves - whether it is perfect or not.

**JUST LOOKING HERE AT GARRICK, YOU'VE GOT THE BEST PEOPLE PUTTING IN HOURS AND HOURS OF WORK TO GET THE SET READY, TO GET THE COSTUMES READY, THE LIGHTING, AND THE FRONT OF HOUSE - AND THE HOURS AND HOURS THE CAST HAVE PUT IN...**

Community arts also have the best people involved in it. Even just looking here at Garrick, you've got the best people putting in hours and hours of work to get the set ready, to get the costumes ready, the lighting, and the front of house - and that's not even mentioning the hours and hours the cast have put in learning their lines and songs.

And why? Because the feeling at the end of each show is incredible. The opportunity to share not only these stories with the audience, but also to choose to spend our valuable free time with the other members of the cast and crew form relationships and memories that last for a lifetime and more.

(Continued next page)







Sarah Robinson

**SARAH ROBINSON, CHOREOGRAPHER ANSWERED THE CALLOUT** for the Garrick's end-of-year musical, *Cursed*. Every production brings its challenges, tight rehearsal schedules, performers with a wide range of dance experience, and the director's creative vision to bring to life. Sarah embraced them all, shaping movement that supported the storytelling, teaching steps with patience and crafting ensemble routines that highlight the cast's energy. From polishing stage patterns to ensuring safety and confidence in every performer, her choreography has been central to the pantomime's success.

**Garrick Gazette:** Welcome, Sarah! From performing at Stirling's *Evita* to choreographing Garrick's *Cursed*, your experience has spanned quite a range. What drew you to this particular production, and how did you approach its unique style and tone?

I've always wanted to choreograph a musical, the opportunity presented itself and I loved the theme and music choices so felt that it would be the perfect fit.

**Garrick Gazette:** Audiences are raving about the ensemble dances in this pantomime. You've brought such dynamic energy to the dance sequences. Can you share a moment in rehearsal where the cast surprised or delighted you with their movement choices?

I'm always delighted when I see *Pink Pony Club*. It's great seeing all the cast and characters up there doing the choreography and putting their own style/characterisation into it. I really love what Steph Hickey (Witch Mother) and Jack Buckmaster (The Pirate King) do with their movement during their solos and how their characters interact with each other.

**Garrick Gazette:** With last-minute tech and blocking changes to adapting Carly's creative visions, how did you stay grounded and responsive in your process?

I just went with the flow, things can change and we all need to be adaptable. Working in the travel industry and previous experience in productions and dancing has probably helped keep me calm about last minute changes! Also asking the cast what their thoughts were on some ideas I had and hearing their input and suggestions really helped at times.

**EVERYONE'S WORKED SO HARD AND I CAN'T WAIT TO SEE THEM UP THERE RELAXED AND ENJOYING THEMSELVES.**



RAIN OR SHINE, SHE HAD THE CAST COVERED! PHOTO: Sarah Robinson choreographing the disco classic, 'It's Raining Men'

**I LOVED THE THEME AND MUSIC CHOICES [FOR CURSED] SO I FELT THAT IT WOULD BE THE PERFECT FIT FOR ME.**

**Garrick Gazette:** What have you loved most about working with the Garrick team and this particular ensemble? Any standout memories or backstage moments?

The Garrick team have all been so welcoming and supportive. It's been a wonderful experience that I am very grateful for. All the cast members have been wonderful to work with. Some stand out moments are seeing are just seeing the commitment that everyone put in to learning the routines and coming in for extra last-minute rehearsals. 'Wellerman' is a routine that really stands out to me as it heavily relies on acting within it. I gave everyone some guidance and ideas on what they should be doing with the props, but the cast really have brought it to life. And 'It's Raining Men' when we got all the umbrellas open at the same time!

**Garrick Gazette:** That is an amazing moment! What are you looking forward to the most?

The entire show. Everyone's worked so hard and I can't wait to see them up there relaxed and enjoying themselves. But If I had to pick apart, I'd look forward to the most, I'd have to say 'Pink Pony Club' - it's my favourite. ■



# Garrick

## NEWS

### Thank You to Sean Breadsell at Immaculate Photography

We extend our heartfelt thanks to Sean Breadsell of Immaculate Photography, who generously gave his time and expertise to capture recent location photographs of the *Cursed* cast on 17 November.



In addition to taking the cast bio portraits now proudly displayed in the foyer for patrons, Sean's images were also featured in the *Cursed* program, adding a professional and vibrant touch to our production materials. Under the guidance of director Carly Ranger, the cast ventured to Stirling Square, posing near the park's stylised gates, the pond, and St Matthews Church.

The day coincided with the Italian Day Markets, where the cast greeted visitors and handed out *Cursed* postcards. Marketgoers were delighted by the sight of pirates, queens, kings, princesses, princes and one *unforgettable dame*, bringing a touch of Garrick magic into the community. We are deeply grateful to Sean for helping us preserve these moments and share the joy of *Cursed* with both our audiences and the wider public. Check out Sean's details below if you or someone you know is in need of a wonderful photographer!

Sean Breadsell | 0402881972 | Immaculate Photography | <https://immaculatephotography.zenfolio.com/>

### Farewell to the Foyer Pews



After many years of faithful service, the church pews in the foyer have now been retired. One had fallen into disrepair, and after careful discussion at a recent committee meeting, it was agreed that the time had come to replace them. In November, cabaret-style bentwood chairs and tables arrived to take their place. Already, they have brought new life to the space - patrons at *Cursed* have enjoyed gathering around them, and their flexibility has allowed the foyer to be used more fully as a multi-purpose area. Workshops, rehearsals, and informal gatherings can now be accommodated with ease.

Importantly, the pews themselves will not be lost. They will be preserved and repurposed around the theatre - whether providing additional seating for patrons or even making an appearance on stage in future productions. While the pews carried with them a sense of tradition, their departure marks the beginning of a new chapter. The addition of tables and chairs ensures the foyer remains welcoming, practical, and ready to serve the evolving needs of our theatre community.

### Annual General Meeting 2025

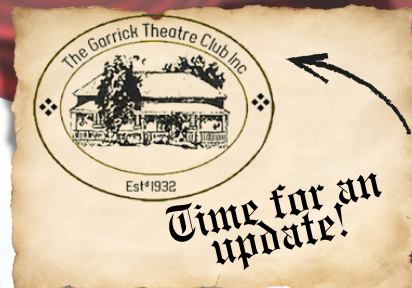


The Garrick Theatre Club held its Annual General Meeting on Friday 14 November 2025 at the clubrooms. The evening began with catchups and reflections on the year past, before moving into reports and updates. Lynne Devenish reflected on her tenure of President, which began at the 2024 AGM until 7 March 2025, highlighting memorable events such as the "Roasting" of Fred Petersen, the success of *The Lion*, *The Witch and the Wardrobe*, and the 2025 One Act Season *Comedy Carousel*. She also noted the generous funding secured as promised from Steve Catania MP, following the WA State Election which helped purchase a new stage curtain. Current President Ali McNamara reported on a busy year of productions and workshops, including *Midnight Murder at Hamlington Hall*, *Sweeney Todd*, *Canterbury Tales*, *Hansard*, and the ongoing success of *Cursed* added to the vibrancy of a successful year. TAG (Teens At Garrick) reported a strong year, with a full roster of students and a waitlist of ten. Their production of *Canterbury Tales* challenged young performers, where they enjoyed workshops in mime, Irish theatre, Shakespeare, and circus skills. Financially, 2025 was one of Garrick's strongest years yet, with record ticket sales, a bar surplus, and no cancelled productions. The meeting concluded with thanks to the outgoing committee (including long-serving Terry and Barbara Brown - we will pay our whole-hearted appreciation to them both soon - watch this space), and the announcement of the 2026 committee: President: Ali Louise, Vice President: Rebekah Hannah, Secretary: Carly Ranger. Treasurer: Jason Blaine and Committee Members: Erin Shay Horriggan, Rob O'Connell, Gail Lusted, Paris Jenner, Siobhan Vincent and Lynne Devenish.



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](mailto: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.*



# The Garrick Gazette

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**SOLD OUT**

## CURSED

A PANTOMIME  
WRITTEN BY TANEAL THOMPSON  
DIRECTED BY CARLY RANGER

NOVEMBER 27, 28, 29, DECEMBER 5, 6, 11, 12, 13 AT 7.30PM  
MATINEES: AT 2PM

NOVEMBER - SUNDAY 30,  
DECEMBER - SATURDAY 6 & 13 AND SUNDAY 7TH DECEMBER

ADULT \$28, CONCESSION \$23, MEMBERS \$22, CHILDREN U18 \$15

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OR PHONE TAZ TIX ON 9255 3336

**PLEASE CALL TAZTIX NOW TO JOIN THE WAITLIST!**

## DATES FOR YOUR DIARY

CURSED - NOW SHOWING - 26 Nov - 13 Dec 2025

ITA FINLEY AWARD NOMINEES ANNOUNCEMENT - 13 Dec 2025

GARRICK BUSY BEE - 22 DEC 2025

TAG CHRISTMAS WINDUP - 20 Dec 2025

2026 ONE ACT SEASON - THEATRE TO DIE FOR - 5 Feb - 14 Feb 2026

GARRICK AWARDS NIGHT - 21 Feb 2026