

PRESIDENT'S REPORT!

Happy February everyone!

It's been a whirlwind of a month for me — I hope yours has been a little calmer. With so much happening, it's hard to know where to begin.

Our April season has shifted from two weeks of *Grimm Tales* to one week of a *Musical Melody*, directed by Tamar Basini with musical direction by Juliette Basini. Auditions for the *Musical Melody* run this weekend: 27-28 February. This change comes down to several factors, including the need to give our little stage some much-needed TLC. It wasn't an easy decision, but health and safety come first, and this window allows us to complete important work.

Playboy of the Western World will be our next full season production, with auditions coming up soon — keep an eye out. This one will be directed by the very talented Siobhan Vincent, and I can't wait to see her vision come to life. We also have some exciting social events on the horizon, so stay tuned.

Our awards night on the 21st was a massive evening. So much time and effort went into it, and I don't have enough words to thank everyone involved. I do want to offer a very special thank-you to Peter Giles, who stepped in as MC at the last minute, and to Ian Lusted, who arrived early on Saturday to help set up and kept my exhausted brain on track all night. He was an absolute rockstar, helping anywhere and everywhere he could. Peter and Ian — thank you.

There were also so many new and old faces! We had VIP guests to help us present awards from the City of Swan, Cr Ian Johnson and Cr Rod Henderson (Cr Henderson who represented Tanya Richardson, Mayor). Joining them was Hon Steve Catania MLA, who also represented of Hon Simone McGurk MLA Minister of Creative Industries, and his guest Harrison Swinburn who works in his office. We were also delighted to welcome the wonderful Taneal Thompson from Darlington Theatre Players. It was a joy to see all of our VIP's up on our stage - and a relief to know that they all could read. (If you were there, you would get it!)

We also unveiled the new Garrick Theatre logo. It's certainly different from our old one, and it may

take a little time to adjust, but I'm incredibly excited to finally share it. Thank you to everyone who submitted designs, and congratulations to Mark Thompson — the thought and care behind the chosen design truly stood out.

Every nominee and winner on the night was so well deserved, and I'm honoured to have been part of that cohort. The performance of the final ballad from *Sweeney Todd* was phenomenal and brought a tear to my eye, and the "Raining Men" dance was such fun to be part of — even if I was stumbling while everyone else absolutely smashed it. With Musical Director Ben Clapton at the end of the aisle grinning and singing along, it was a night to remember.

On the 22nd of February, the new Midland train station held its grand opening, and our wonderful social convener Ben Vaughan-Sanders attended on behalf of Garrick Theatre to support Steve Catania and the rest of the team on this momentous occasion.

Exciting things have been happening everywhere, and March is looking even busier. Garrick may seem quiet, but many of our members are out there working with other community theatres. Barry Park is directing Noël Coward's *A Song at Midnight* at Old Mill. GRADS is opening their season of *Macbeth*, directed by the talented Grace Edwards, featuring both myself and committee member Nera Camponovo, as well as regular Garrick performer Aaron Wilkes. Marloo's tickets are selling fast for *School of Rock*, directed by Devlin Turbin, and Roleystone's *Twelfth Night*, directed by the formidable Paul Treasure, is opening in Araluen Botanic Park. If you're looking for something fun to do in March, these are fantastic options.

Finally, thank you to everyone who supports us and other community theatres. Community is vital for mental health and wellbeing — it creates a sense of family, especially for those who feel far from theirs. We all volunteer our time for this joyous world we love, and I feel honoured to be a small part of this growing community. It's important to me that everyone feels welcome and able to be who they need to be while they're with us. That's all from me (can you believe it!).

Ali



Acknowledgement of Country

Kaya, wanjū! (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.

Theatre to Die For

WRAP UP



A lively mix of new writing, classic absurdism, and farce made Garrick's One Act Season a fun, varied show for audiences - with each production team delivering standout moments from sharp physical comedy to clever staging and seasoned comic timing.

Garrick's One Act Season *Theatre to Die For* kicked off 2026 with a lively mix of styles, voices, and creative teams - three very different plays that together made for a thoroughly engaging experience at our theatre.

Please Wait

Written by Thomas Dimmick
Directed by Siobhan Vincent

The night opened with a locally written absurdist piece that immediately grabbed attention with its stillness, physicality, and sense of mystery. Audiences enjoyed the clever awkwardness of the opening and the strong physical character work from the trio onstage. The minimalist set and subtle lighting and sound helped build the atmosphere.

The Actor's Nightmare

Written by Christopher Durang
Directed by Nera Camponovo

The second play shifted gears into classical theatre chaos. Patrons loved the contrast between the baffl-

-ed and bewildered central character and the larger-than-life personalities swirling around him. The cast handled the script's rapid shifts in style with humour and many noted that the staging made smart use of the space.

Strawberry Jam

Written by Bruce Fisk
Directed by Rob Warner

Closing the show was this witty farce performed by four actors whose chemistry was a joy to watch! The timing and ease of these experienced performers made this a satisfying final course to the evening.

It is never an easy time of the year to rehearse or stage a season, with the run-up being Christmas and New Years - and the growing success of Fringe shows. However, the Garrick were delighted with the audience feedback and how much they appreciated the work of the casts, crews and volunteers who brought *Theatre to Die For* together. Well, we couldn't say it better ourselves and we can't wait to see how they fare at next year's Garrick Awards!





OH WHAT A NIGHT!

THE GARRICK AWARDS – CELEBRATING OUR 2025 SEASON

- Garrick Theatre’s 2025 Awards Night on 21 February was a vibrant celebration of creativity, community, and the extraordinary dedication of our volunteers.
- MC Peter Giles hosted the evening - and the theatre was buzzing with new and familiar faces - so much so that we exceeded auditorium capacity. Extra seating was set up in the foyer, where guests watched the ceremony live on the big screen.



It was indeed a night to remember. We were privileged to welcome several VIP guests to present awards throughout the evening: Cr Ian Johnson and Cr Rod Henderson from the City of Swan, Hon Steve Catania representing Minister for the Creative Industries Simone McGurk, accompanied by Harrison Swinbourne, and Taneal Thompson from Darlington Theatre Players. In her President’s address - true Ali fashion - she opened the night by checking whether our elected representatives could, in fact, read - and to everyone’s relief (and amusement), they proved more than capable at the lectern.

A highlight of the evening was the unveiling of Garrick’s new logo, designed by competition winner Mark Thompson. His fresh, modern design gives a nod to Garrick’s heritage while offering a bold new visual identity for the years ahead. The room responded with enthusiasm, and Mark’s pride in the work was unmistakable.

The awards themselves reflected the breadth of talent across Garrick’s entire 2025 season. Performances, direction, design, backstage excellence, and the cherished Adjudicators’ Certificates all found their moment in the spotlight, celebrating contributions from productions: *Cursed*, *Hansard*, *Sweeney Todd*, *The Canterbury Tales* and *Midnight Murder at Hamlington Hall*. The spread of recognition across so many shows was a testament to the strength and diversity of the year’s work.

The Adjudicators’ Certificates added their own sparkle, honouring everything from outrageous character work, singing, inventive housekeeping announcements and the unforgettable “Little Green Frog” ensemble moment in *Cursed*.



A particularly moving part of the evening was the In Memoriam tribute to Barbara Reynolds and Hilary Lewis — two women whose artistry, generosity, and long-standing contributions helped shape Garrick's story. Narrated with grace and deep affection by Kerry Goode and Lynne Devenish, the tribute offered a quiet, heartfelt pause in an otherwise bustling night, reminding us of the legacy we inherit and the community we continue to build.

We were also treated to two special performances: members of the *Sweeney Todd* cast reprised their powerful final ballad, and the *Cursed* cast returned with a musical moment that brought the house down all over again. These performances were a joyful reminder of the magic created on our stage throughout 2025.

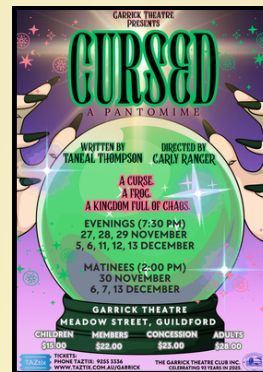
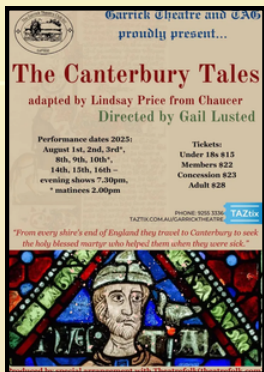
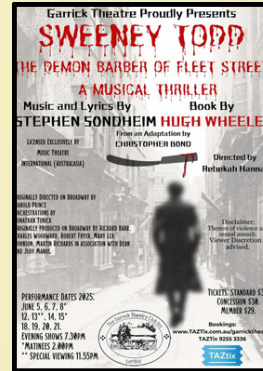
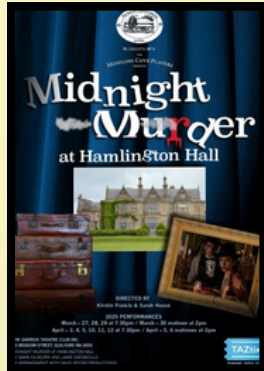
The night ran smoothly thanks to the beyond-helpful TAG (Teens at Garrick) volunteers, who kept the ceremony flowing and our guests happy. Their enthusiasm, professionalism, and willingness to jump in wherever needed made a noticeable difference - a wonderful reminder that Garrick's future is in very good hands.

To all the volunteers - front of house, backstage, in the kitchen and bar - and to everyone who attended, thank you. Your energy and generosity are what make nights like this possible. 2026 promises to be even bigger and better, and we can't wait to bring you more fantastic shows.

See our list of awards winners on the next page.



2025 SEASON | WINNERS LIST



*Best One Act Play – The Heist
(Directed by Lynne Devenish)*

*Best Supporting Actor – Aaron Wilkes
(Cursed)*

*Best Actor – Grant Malcolm
(Hansard)*

*Best Supporting Actress – Grace Edwards
(Sweeney Todd)*

*Best Actress – Ali Louise
(The Canterbury Tales)*

*Norma Standing Award for Best Characterisation –
Ethan Dal Molin & Zane Holt (Cursed)*

*Ailsa Travers Award for Best Costumed Play –
Cursed*

*Best Set – Midnight Murder at Hamlington Hall
(Constructed by Alistair Woodcock)*

*The Paul Brown Award for Outstanding Direction –
Rebekah Hannah (Sweeney Todd)*

*The Philip Jamieson Award for Best Production –
Hansard (Directed by Barry Park)*

Ken Smith Merit Award – Mark Nicholson

*President's Encouragement Award –
Nera Camponovo*

*Gavin Crane – For his
outrageous role as Gertie in
Cursed*

*Carly Ranger – For her ability
to direct Cursed while
watching the show with
enthusiasm*

*Kirstie Francis & Sarah House
– For their interesting and
unique housekeeping
announcement at the
commencement of Midnight
Murder at Hamlington Hall*

*Steph Hickey – For her
beautiful singing in Cursed*

*Harper Ranger – For her very
sweet singing in Cursed*


*Prince Fred & Ensemble – For
their rendition of Little Green
Frog in Cursed*

*Olivia Keary – For her energy,
freshness, and stage presence
in Midnight Murder at
Hamlington Hall*



Musical MELODY

Opens 16 April



First Look: *Musical Melody*

Garrick Theatre is gearing up for a vibrant April as *Musical Melody* takes the stage - a brand-new production created and directed by Tamar Basini, celebrating the golden decades of musical theatre.

Inspired by director Tamar Basini's lifelong love of old Hollywood musicals and the vaudeville tradition, *Musical Melody* brings together iconic numbers from *Singin' in the Rain*, *Newsies*, *My Fair Lady* and more. Tamar describes the show as "a line-up of talented performers singing your favourite songs, where you're welcomed like an old friend encouraged to sing along."

With her background in vintage fashion and her passion for the 1920s-1960s, Tamar is already dreaming up colour palettes, silhouettes, and Hollywood-inspired glamour. "Costuming always comes easy to me," she says. "I'm like a kid in a candy store."

The production also marks a special collaboration between Tamar and her daughter Juliette, whose dance training and musicality will bring fresh energy to the show's multi-decade spanning choreography.

Why Garrick? For Tamar, the answer is heartfelt: it's where she performed her first community theatre show, and its diverse, loyal audience, makes it the perfect home for a celebration of musical memories. She hopes audiences will leave the theatre with full of heart and nostalgia, and the feeling of having spent "a lovely evening with an old friend."

Stay tuned - we'll be sharing the cast list and an in-dept interview with Tamar as well as some behind-the-scenes insights as the cast comes together and the magic of *Musical Melody* begins to unfold.



**DON'T
MISS!**

**MUSICAL MELODY
TICKETS ON SALE NOW!**

16-19 APRIL 2026

ADULT \$28, CONCESSION \$23, MEMBERS \$22,

CHILDREN U18 \$15

SEE [TAZTIX.COM.AU/GARRICK](https://www.taztix.com.au/garrick) FOR SHOW TIMES

OR PHONE TAZ TIX ON 9255 3336



The Man Behind the Mark: Meet Mark Thompson, Garrick's Logo Designer

Lecturer, game designer, performer, and now Garrick Theatre logo creator.



Mark, congratulations on winning the Garrick Theatre Logo Competition! Could you share a little about your background in graphic design and game development, and how those skills shaped your approach to this project?

My background in graphic design is relatively new. I've never considered myself much of a visual artist, but I work as a lecturer on creative media focusing on game and software design at SAE institute. That does mean however my approach can be a little dry and academic, pulling from the writings of designer Bob Gill and the input of my more formally trained illustrator and animator husband, Cameron. All the graphic design I do can be said to be a collaboration between Cameron and I, without his support, his suggestion, I could not be half the designer I have become. While I'd love to drive more into the approach I took, I have been writing up a more formal article and I have a lot to say (currently 2k words on the topic) so I will summarise it this way: *Define, Research, Extract, Synthesis, Inevitable Results.*

At the Awards Night you mentioned that you have a passion for Garrick's convict history. Could you tell us more?

I was passionate about the convict history of Garrick. It is an oft cited part of the history of the building and I am Australian, it's our history. So, I felt it was important that the design pay tribute to the interesting symbology the subject contains.'

'When you walk down the street to see a show, you look up from the sidewalk and see the chimney you know you've arrived at Garrick.'

The use of the convict arrow in the original yellow is such a striking and meaningful choice. Can you talk us through how you decided to weave that symbol into the stage lighting?

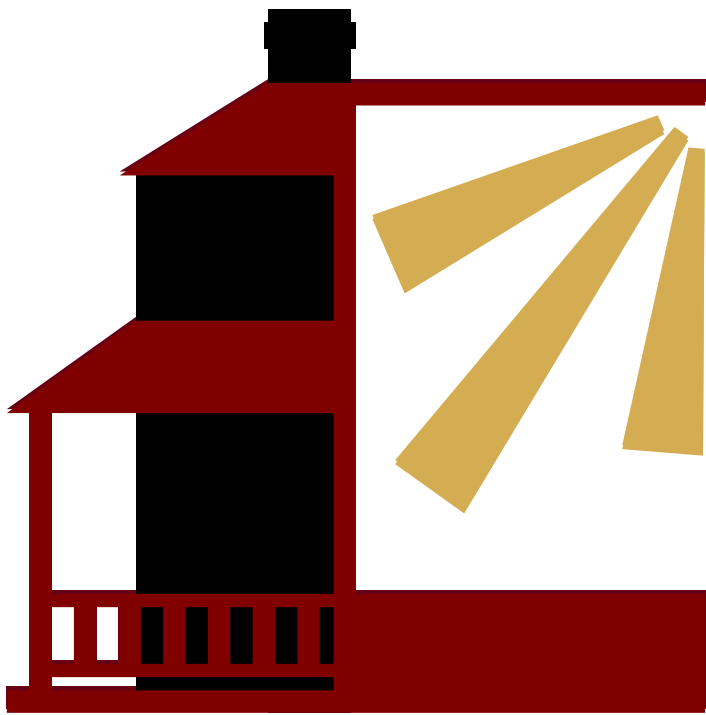
I remember studying convict history in primary school and it always stayed with me. The world has a fascinating history with the symbols used to mark prisoners and while most of those types of symbols would fill people with horror, the convict uniform has (not exactly been lost to time) but instead has moved in Australian mythology and designers love using mythology in their designs.

Yes - to that end, the competition brief encouraged artists to capture 'the soul of the stage' and the legacy of our historic theatre.

Nothing says soul of the stage like the experience of the stage from the actor's perspective, backstage, the stage and the spotlight, choosing not to just focus on Garrick, but rather demonstrate how Garrick contains its own version of this universal theatrical experience."

Your winning design also beautifully incorporates the Garrick's front façade on Meadow Street. What drew you to that particular angle or architectural feature as the heart of your logo?

There's a few layers: In the cynical layer, when I googled the Garrick, it is the most photographed angle of the building, therefore, we can make an assumption that it is the central image around which someone would recognise the building. With logos being identities, the 'right' logo connects the viewer to the place.



GARRICK THEATRE

EST. 1932

'Charm, longevity, creativity, history and inventiveness. These have been the elements that I have seen from shows at Garrick.'

(continued) No other theatre has this look and as I was researching, there is only one other instance of this type of colonel building in the whole of Australia. In the poetic layer, It's home. When you perform, when you enter backstage, that's where you are, that's the part of the building where the community is formed. When you walk down the street to see a show, you look up from the sidewalk and see the chimney you know you've arrived at Garrick. In the personal layer, I just like it.

The brief also asked for each artist's unique style to shine through. What elements of this logo feel most "you" as an artist?

I think the thing that makes it uniquely me is that there's an inevitability. I don't think I would have designed a different logo, I don't think I was capable of designing a different logo. I identified the things that mattered to me and I put them all in my image and so the end result is as me as I can get.

Were there alternate early sketches, and how did it feel to see the final version become a lasting part of Garrick's identity?

There was never a full idea; it was only pieces. Many different attempts at the building, the arrows, colours, all made separate,

then assembled like a jigsaw before being remade as a final polished image. It made me want to know more about the last logo, to find out to understand whose footsteps I followed in, and who will follow mine - a line of people connected by our shared desire to shape Garrick's identity.

You told us at the Garrick Awards night that you're proud of the design and hope it will serve the theatre well into the future. What do you hope people feel or understand when they see this logo representing Garrick?

Charm, longevity, creativity, history and inventiveness. These have been the elements that I have seen from shows at Garrick.

Now that your design will become the official logo across signage, programs, and digital media, what are you most excited to see it appear on first?

It'll be on the season board, when I next go see a show there. It'll feel real the moment is put somewhere permanent.

Finally, what advice would you give to emerging artists or designers who want to take on projects that blend history, storytelling, and visual identity?

Read Bob Gill's book 'Graphic Design as a Second Language' and define the problem, research the facts, extract the interesting stuff, and arrive at Inevitable Results. ■



PHOTOS:

Opposite: Mark Thompson.

Above Left: Garrick's new logo designed by Mark Thompson.

Above Right: The famous frontage which looks onto Meadow Street.

Left: Mark in his role as Sweeney Todd in the 2025 Garrick production of *Sweeney Todd: The Demon Barber of Fleet Street*. Pictured with Katie Nowland.

Garrick attends the Opening of Midland's New Train Station

On Sunday morning, the 22nd of February, the new Midland Station was opened to the public, and a few Garrick Theatre representatives were lucky enough to be invited along.

Nestled in the heart of Midland on Railway Parade, close to hospitals and other public amenities, the Station's design reflects Noongar culture, landscape and industrial heritage of the Midland area. The ribbon was cut by WA Premier Roger Cook, WA Transport Minister Rita Saffioti and Midland MLA Steve Catania.

A sausage sizzle was had, animals were patted and Garrick Theatre even received a mention in Steve Catania's speech! Not really, but he was happy to take photos anyway.

Keen to catch the train next time you pop in at the Garrick? The Guildford stop is only a short 5-minute walk away, although we dare you not to call in at the famous Alfred's Kitchen, which is conveniently located between the two destinations!



Pictured: Midland Station and Hon Steve Cantania and Ben Vaughan-Sanders.

Teens at Garrick

Our first TAG (Teens at Garrick) workshop was held on the 14th of Feb, launching our 2026 program with a bang!

We started with a welcome to all the new and returning TAG members, as well as our new TAG liaison, Kieran.

During our workshop, we ran several teamwork and icebreaking games and outlined the exciting year ahead we have planned for TAG. The schedule for the first six months is outlined in the table on the right.

We also introduced the TAG production for this year - *A Wrinkle in Time!*

It features an epic adventure across time and space where our young heroes and heroines must contend against the forces of evil to save humanity using the power of love, discovering themselves in the process. Keep a lookout for more info about the auditions – these will be open to all.



Feb 14 th	1 st workshop
March 14 th	Acting Techniques
April 19 th *	Lighting Workshop
May 16 th	Costume Design
June 27 th	Vocal Techniques
June 21 st	A Wrinkle in Time Auditions
June 28 th	A Wrinkle in Time Call back
July 11 th	Film Acting
*All Workshops are held from 11-2, with the exception of April 19 th , which is 9:45 – midday.	

IN MEMORIAM

Recently, the theatre community lost Charles Pratt, who performed at the Garrick Theatre in 2015's *Flight of Fancy*, a one-act play written and directed by Luke Heath. Our heartfelt condolences go out to Charles' loved ones.



PHOTO: (From left) Charles Pratt, and cast including Shelley and Luke Miller.

GARRICK MEMBERSHIPS

Join or renew now!

CURRENT MEMBER RENEWALS

It's not too late to join 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
Garrick
Committee

Ali Louise
Rebekah Hannah
Erin Shay Horrigan
Gail Lusted
Carly Ranger
Siobhan Vincent
Rob McConnell
Yvonne Starr
Paris Jenner
Lynne Devenish
Nera Camponovo
Nikita Nankiville
Kieran Smith
Ben Vaughan-Sanders
Steph Hickey



PRODUCTION SEASON

1

ONE ACT SEASON: THEATRE TO DIE FOR

STRAWBERRY JAM BY BRUCE FISK. DIRECTED BY ROB WARNER.
THE ACTOR'S NIGHTMARE BY CHRISTOPHER DURANG. DIRECTED BY NERA CAMPONOVO
PLEASE WAIT BY THOMAS DIMMICK. DIRECTED BY SIOBHAN VINCENT
5-14 FEBRUARY 2026

2

MUSICAL MELODY

DIRECTED BY TAMAR BASINI
16-19 APRIL 2026

3

the playboy of the western world

BY JOHN MILLINGTON SYNGE.
DIRECTED BY SIOBHAN VINCENT.
4-20 JUNE 2026

4

THE BEAST

BY EDDIE PERFECT.
DIRECTED BY LYNNE DEVENISH.
30 JULY - 15 AUGUST 2026

5

A WRINKLE IN TIME

BOOK BY MADELEINE L'ENGLE. ADAPTED BY MORGAN GOULD.
DIRECTED BY GAIL LUSTED AND EDEN FLYN-RADCLIFFE.
25 SEPTEMBER - 10 OCTOBER 2026

6

OLDE TYME MUSIC HALL

DEvised AND DIRECTED BY KERRY GOODE.
26 NOVEMBER - 12 DECEMBER 2026

Garrick
Contact Info

Garrick Theatre Club Inc.
16 Meadow Street
Guildford WA 6055

Mailing Address:
PO Box 122
Guildford WA 6935

Email:
garricktheatreguildford
@gmail.com

Treasurer:
treasurer
@garricktheatre.com.au

Facebook:
facebook.com/Garrick1932

Bookings:
TAZtix.com.au/Garrick
or
phone TAZ Tix 9255 3336

The Garrick Gazette

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MUSICAL MELODY

EVENINGS: 16-17-18 APRIL 2026
DOORS OPEN 7 PM, CURTAIN UP 7:30 PM

MATINEES: 18 AND 19 APRIL 2026
DOORS 1 PM, CURTAIN UP 1:30 PM

ADULT \$28, CONCESSION \$23, MEMBERS \$22, CHILDREN U18 \$15
TAZTIX.COM.AU/GARRICK
OR PHONE TAZ TIX ON 9255 3336

DATES FOR YOUR DIARY

MUSICAL MELODY:

AUDITIONS - 27-28 FEB 2026 - SEE OUR FACEBOOK PAGE FOR MORE INFO
TICKETS ON SALE NOW!

AUDITIONS - THE PLAYBOY OF THE WESTERN WORLD - MARCH

