



The Garrick Gazette

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May 2026

The Garrick Theatre Club Inc.
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THE WONDER OF THE WESTERN WORLD! THE PLAYBOY OF THE WESTERN WORLD EARNS GLOWING PRAISE FROM REVIEWERS AND AUDIENCES ALIKE

FEATURING THIS MONTH:

- PRESIDENT'S REPORT
- MEET THE CAST AND CREW OF THE PLAYBOY OF THE WESTERN WORLD
- THE BEAST CAST ANNOUNCEMENT
- A WRINKLE IN TIME AUDITION INFORMATION
- GARRICK GENERAL NEWS

GARRICK THEATRE CLUB Inc. Proudly Presents

The Playboy of the Western World

Written by John Millington Synge

Directed by Siobhan Vincent



A Traditional Irish Comedy

PERFORMANCE DATES 2026

June 4,5,6,11, 12, 13, 18, 19,20-7.30pm

June 7, 13 & 14 - 2pm

Adults \$28
Conc \$23
Members \$22



**GARRICK
THEATRE**

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www.TAZtix.com.au/garrick

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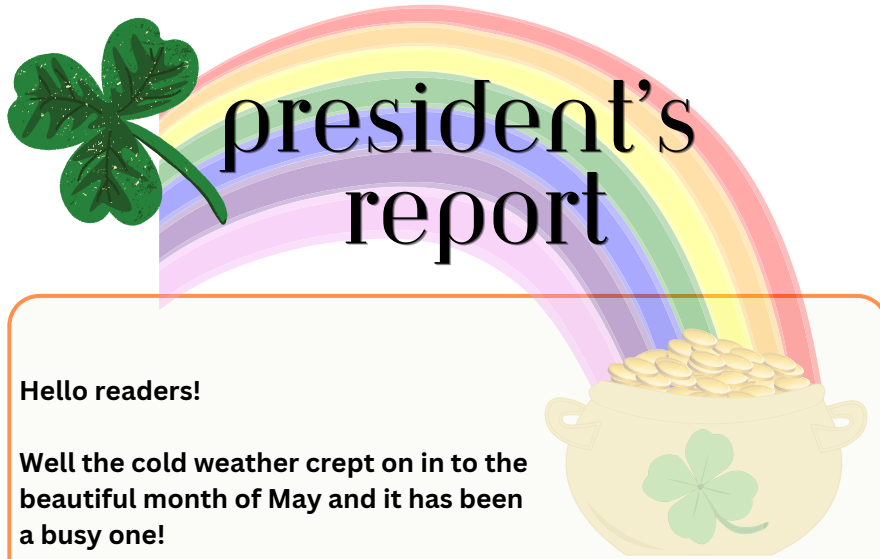
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AVAILABLE IN THE GARRICK FOYER



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Newsletter Editor
Carly Ranger

Every effort has been made to ensure the information in this newsletter is accurate at the time of printing. As this is a volunteer-produced publication, we appreciate your understanding if any details change.

Hello readers!

Well the cold weather crept on in to the beautiful month of May and it has been a busy one!

I started the month out with my walk! Did I make 35km's? Nope! But I did make 21km and that is good enough for me this year!

We held auditions for *The Beast* and now have a fantastic cast lined up!

The Playboy of the Western World has opened to packed audiences and by Jove is it a great show! It's hilarious and heartfelt, so as the Irish would want - grab a Spice box and a Guinness at the Stirling arms, 10% off if you show your purchased ticket, and then make your way on over to enjoy the night with us!

We have our next social night coming up! Our Dazzling Duologues! So, grab a friend and come on down on 3rd July for a night of fun - soup included!

We have a new Instagram account set up so if you haven't already give us a follow! @garricktheatreclubguildford

Finally! At the end of May I celebrated my birthday. I saw *Dracula the Ballet*, and it was beautiful. I love the way art moves on a stage whether professional or amateur, we are all creating art for our communities to watch, to fall into, to feel, and I am ever so grateful for the love we all share.

I am also so grateful to those in my life who have been a constant support to me!

Until June!

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.

Djeran – season of adulthood (April – May)

This is the "Season of Adulthood," which marks a significant transition from the searing heat of Bunuru to the cooler, milder days of autumn, serving as a time for preparation and resource gathering before the winter.

[Source: Bureau of Meteorology]



“a great gap between a gallous story and a dirty deed”



INSIDE THE MAKING OF. PLAYBOY OF THE WESTERN WORLD



The Synge classic has officially opened and it's already earning glowing praise from reviewers and audiences alike

After only a week on stage, *Playboy of the Western World* has already impressed many.

The ink is still wet on the write up from *Theatre Reviews Perth* who praised the cast for having “put their all into their performances and taken on the characters by making them their own.” They also highlighted standout performances, noting: “...the incredible Garrison Cox, Siobhan Vincent, and Rebekah Hannah [pictured above] taking on such powerful roles and delivering both characters with perfect characterisation and energy, especially when interacting with each other and their fellow cast members.”

It's clear this production is resonating deeply - and to understand why, *The Garrick Gazette* spoke with three creatives at the heart of it: set designer and builder Jake Newby, rehearsal stand-in Sarah House and actor Ian Staunton, whose comic timing as Shawn Keogh has quickly become an audience favourite.

A SET 50 YEARS IN THE MAKING

Jake Newby on his inspiration, memory, and the poetry of the play

When asked what inspired the design, Jake didn't hesitate. For him, *Playboy* has been waiting in the wings for half a century. “The first time I ever came across it was when it was first done at the Sydney Opera House in 1973... the designer was a man called Ian Robinson

from Perth... he had to try and make the thing look like a tight little pub.” That early production left a lasting impression - and a sense of unfinished business.” Here is, at long last, the chance for me to vindicate his view and build a tight little *shebeen*.”

Jake's own memories of Ireland also shaped the design: “Having spent time in Ireland... going to a little shebeen where they sat around in the pub and they'd each egg one another on... I have such a memory of it that I then thought that's what it's got to be.” The resulting set is intimate, textured, and deeply atmospheric a space that feels lived-in and ready to hold the emotional weight of the story.

“A VESSEL FOR THE PLAY'S EMOTIONAL ARC”

He deliberately split the stage: “One side is the bar... built out of a pre-existing building. It also allows for the more private moments to take place over the other side, so it feels almost like their living room.” But for Jake, the set is more than architecture - it's a vessel for the play's emotional arc. “It is one of the last plays to have a truly great love scene... When the two of them finally do something perfectly simple, like touch one another, it becomes the consummation of something.”

After more than 50 years of building sets, Jake still says: “This one, always. It's always the one you're doing.”
(Continued next page)

INSIDE THE REHEARSAL ROOM

Sarah House on stepping in, supporting the cast, and watching the show take flight

While Jake was building the world, Sarah House was helping bring it to life - quite literally, by stepping into any role needed during rehearsals. "I'm helping out Siobhan... because she's in the play and she's directing it. The blocking is so complex... so it helps to just get on stage and be a body."

Sometimes that meant filling in for Widow Quinn. Other times, for Christie himself. "That was one of the hardest because the language is really tricky... I'll read and I just have no clue what I'm talking about." But the challenge is part of the joy. "It's fun to be part of the rehearsal process... that's the creative process, and I just love seeing it come together."

Sarah speaks with admiration about the cast: "They lift it each time they see a new part of the set come together... once you put them in the costumes and then with the props and light, it's just gonna come together so beautifully." And she is unequivocal about Siobhan's direction: "I'd consider Siobhan one of the best directors in community theatre... she knows how to pace a play... how to use power... where the highs and lows are. You know you're in good hands." ■



A QUICKFIRE CHAT WITH IAN STAUNTON

We last saw Ian Staunton on the Garrick stage with his Liverpoolian dry-wit and puns, as the MC for *Musical Melody*. He stars in *Playboy* as Shawn Keogh.



Favourite line to say: "Oh, St. Joseph and St. Patrick and St. Brigid, and St. James, have mercy on me now!"

Castmate who breaks him the most: "Gavin/Garrison."

Shawn's modern Perth job: "Putting the stickers on apples."

Go-to pub order: "Just serve me, please."

Cast member who'd survive 1907 Ireland: "Ben."

Funniest rehearsal moment: "Either Gavin bellowing Murder or watching Garrison hiding with the loy!"

Theme song: My Lovely Horse from Father Ted.

Biggest chaos agent: "Guilty."

Prop he'd steal: "No prop from the play, but I do have my eye on the closet full of furs out the back."

Three-word character summary: "God Fearing Wimp."

Cast member Shawn wouldn't get along with: "Bek - she's tougher than Pegeen Mike."



Tinder bio: "Fancy a dip in the same gene pool?"

Best accent in the cast: "Bek... so consistent."

Rehearsal survival snack: "Sour lollies."



HA
HA
HA
HA



DON'T MISS OUT!

The Playboy of the Western World

June 11, 12, 13, 18, 19, 20 at 7.30pm
June 13, 14 at 2pm.

Doors open 30 minutes prior to curtain

Tickets: Adult \$28, Concession \$23, Members \$22.

Bookings: Phone TAZ Tix 9255 3336 or visit TAZtix.com/Garrick

AUDITION NOTICE

A WRINKLE IN TIME

ADAPTED FOR THE STAGE BY MORGAN GOULD
FROM THE BOOK BY MADELEINE L'ENGLE
BY ARRANGEMENT WITH STAGE PARTNERS

DIRECTED BY GAIL LUSTED AND EDEN FLYNN-RATCLIFFE
UNPAID COMMUNITY THEATRE ROLES

ABOUT THE PLAY

First published in 1962, *A Wrinkle in Time* is young adult science fantasy novel, written by award-winning American author Madeleine L'Engle. The main characters – Meg Murry, Charles Wallace Murry, and Calvin O'Keefe – embark on a journey through space and time, from galaxy to galaxy, as they endeavour to rescue their father and fight The Black Thing that has intruded into several worlds. *A Wrinkle in Time* inspired a 2003 television film directed by John Kent Harrison and a 2018 feature film directed by Ava DuVernay, both for Disney, and was later adapted for the stage by Morgan Gould.

REHEARSAL DATES

Wednesday July 8, 6.30pm – 8.30pm
First Read through. Everyone required.

July – August

Monday 6.30 – 8.30,
Wednesday 6.30 – 8.30, Sat 11 – 4

September

Monday 6.30 – 9.00,
Wednesday 6.30 – 9.00, Sat 11 – 4

AUDITIONS – LOCATION DATE AND TIME

**Guildford Mechanics Hall
20 Meadow St, Guildford WA 6055**

**Sunday July 5, 2026
11 AM-3 PM**

**Group Audition
Everyone is required for the whole time**

PERFORMANCE DATES

September 19th – 22nd – tech/ dress
September 24th – Final Dress/ preview
September 25th - Opening Night
September 26th, 27th (matinee)
September 30th - fun run – just cast (no audience) 6.30 – 9
October 2nd, 3rd, 4th (matinee). 8th, 9th, 10th (closing night and after show party)
October 11th – Bump out, approx. 10 - 3

CHARACTERS

If a stage age hasn't been stated, then the characters can be any age. To keep the story as theatrical as possible, there is an Ensemble employed throughout to reflect the thoughts and feelings of the characters, and to create the environment of the story without the need for lots of scenery, props, and costumes. The Ensemble can be thought of as a sort of Greek Chorus, reflecting on the arch of the story, and the emotional life of Meg, Charles Wallace, and even Calvin. and from this pool of ensemble players, the smaller roles can be pulled.

MOTHER (F presenting, stage age; 25 plus)

Dr. Kate Murry, known as Mrs. Murry, is a brilliant, beautiful microbiologist and dedicated mother. She is an experimental scientist who works from home, managing a family while dealing with the secret absence of her husband.

BULLY (M or F)

The bully is a mean-girl archetype who targets Meg, making fun of her, particularly regarding the disappearance of her father.

TEACHER (M or F)

The teachers and school administrators are depicted as rigid, conformist, and unable to understand or appreciate Meg Murry's unique intelligence, often viewing her as a "misfit" or a troublemaker. They represent the mundane, conforming world that clashes with Meg's unconventional nature and the fantastical, intellectual journey she undertakes.

SANDY (M or F), DENNY (M or F)

Meg's 10-year-old twin brothers. They are characterized as "normal," athletic, and well-adjusted—a contrast to their genius, misunderstood siblings. They are average students, athletic, and protective of their family, serving as a grounded, conventional figure.

POSTAL WORKER (M or F)

The Camazotz post worker is a minor character who serves as a key representation of the town's gossip and suspicion regarding the Murry family.

CAMAZOTZ MOTHER (F presenting, 25 plus)

The Camazotz mother is a Stepford-like figure representing enforced conformity. She lives in a grey, identical house, appears identical to other mothers, and acts with mechanical, synchronized precision under IT's control. She coldly tries to entice the children with food to submit to the planet's collective mind.

LITTLE BOY/GIRL

The little child on Camazotz is living under the totalitarian mind-control of IT, appearing identical to all other children on the planet. They bounce a ball in perfect, robotic rhythm with others, displaying no individuality until they drop the ball, which is considered a terrifying aberration.

NEWSPAPER BOY/GIRL

They act as an agent of the dystopian, 'organised' society, operating with impersonal efficiency. They are not a normal child playing, but rather a rigid, obedient part of the machine-like town.

To request further details, script and an audition form please email: glusted@westnet.com.au



Garrick Club Social Event *Dazzling Duologues* - Friday 3 July

The Garrick Theatre stage beckons once again, will you answer?

After the success of *Mystery Monologues*, we have decided to up the stakes by introducing a partner to the scene to bring you *Dazzling Duologues*. You will be paired up on the night and provided with a random duologue to perform together, however you wish. Think you have what it takes to be the Garrick Theatre Dazzling Duologue master? Prove it and claim your title!

Our licensed bar will be open and a light supper and tea and coffee will be provided.

- Friday 3 July
- 6:30 pm arrival | 7 pm start
- RSVP [TAZtix.com.au/Garrick](https://www.taztix.com.au/Garrick) or 9255 3336
- Free for members
- Gold coin for non-members

Position Vacant: Bar & Bar Stock Manager

We're seeking a friendly, organised Bar & Bar Stock Manager to join the Garrick team. If you already have your RSA and Approved Manager qualification, also known as the MLP1 (Manage Licensed Premises) or are happy to complete this short course - we'd love to hear from you! After completing three bar shifts, the Club will reimburse your course fee. This role is a wonderful way to support the theatre and be a part of our community.

■ Please send enquiries to Yvonne Starr - Front of House Manager on 0409 112 695 or email: yvones.45@bigpond.com



Garrick Instagram Relaunch

Our Instagram has been completely refreshed and relaunched. Former committee changeovers meant we unfortunately lost access to the security details for our previous account. So, we've started afresh, and we're already loving the clean slate! A huge thanks to Paris Romano Jenner for rebuilding our Insta presence from scratch, and giving Garrick a clean, modern relaunch. Keep an eye out for our upcoming 'Meet the Committee' video series and updates on all things Garrick!

@GARRICKTHEATRECLUBGUILDFORD

■ [Instagram.com/garricktheatreclubguildford](https://www.instagram.com/garricktheatreclubguildford)

Thanking Our Outgoing Committee Members

We extend our sincere thanks to Siobhan Vincent and Rob McConnell, who have recently stepped down from their committee roles due to other commitments. We wish them both all the very best in their next chapters.

Among many contributions to the Garrick, Siobhan has given thoughtful care to collecting and maintaining production archives, helping preserve our history.

Rob, through his Maintenance Supervisor and City of Swan Liaison roles, supported the upkeep of our space and helped us maintain our positive relationship with the council.



Curtain Donation

Thank you so much, H Durbridge in Bassendean for thinking of us and donating her beautiful velvet burgundy curtains, along with swags, pelmet and fittings. These curtains are truly beautiful, and we're deeply grateful to H Durbridge and their generosity and support of Garrick Theatre. We're already thinking they may be perfect for dressing the foyer at next year's Awards Night!



Seeking Shows for Our 2027 Season

We're now welcoming submissions for all plays, musicals, pantomimes, and one-acts for our 2027 season! We'd love to see what stories you want to bring to the Garrick stage. Submissions close 30 June.

■ Submit your proposal here: <https://shorturl.at/foDBY>

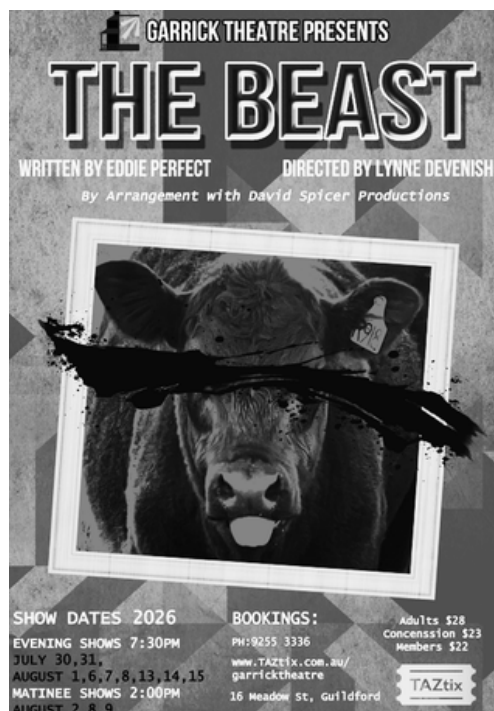
Vale Brendan Tobin

Garrick Theatre were saddened to hear of Brendan Tobin's recent passing, a loss felt deeply across the community theatre scene in Perth. In her reflections, *Lynne Devenish* shares some of her memories of Brendan - his work on productions and the recognition he earned for the performances they created together.

My personal memories of Brendan go back to 2011, when he auditioned for a play that I was directing, *Bone Chiller*. I cast him in the role of Adler Sheridan and that, they say, was that. He and George came as a team, and George designed and built the set, and also worked in the biobox. That year, Brendan was deservedly nominated for Best Actor.

I then cast Brendan as Wal in *Hotel Sorrento*. This play went on to win The Philip Jamieson Award and The Paul Brown Award. Brendan won Best Supporting Actor.

Brendan will be sadly missed by many people in community theatre. We were privileged to know him and be a small part of his life.



The Beast Cast and Crew Announcement

Rehearsals for *The Beast* are now underway, with a talented cast led by Greg Ross, Russell Fellows, Paul Cook, Darcy Hay, Susan Meikle, Clare Alason, Katie Nowland, Ben Vaughan-Sanders and Kieran Smith.

The production is supported by a skilled crew, including Stage Manager Nikita Nankiville, Technical Operator Joe Hoedemaker, Set Design and Construction by Kel Camponovo, Props by Paris Romano Jenner, Graphics by Astro Stewart, Script Assistant Christine Offringa and Publicity Erin Shay Horrigan.

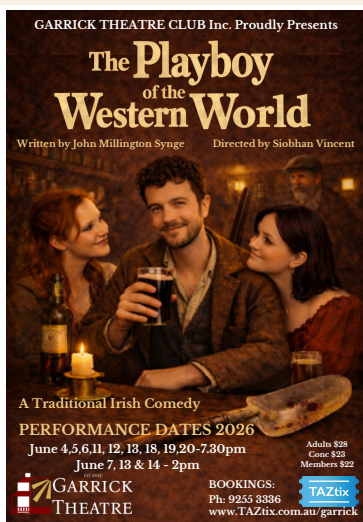
Eddie Perfect's dark comedy *The Beast* follows three couples whose attempt at an ethically sourced, back-to-nature lifestyle spirals into chaos, testing their morals, friendships, and sense of self.

The Beast will be directed by Lynne Devenish and opens Thursday 30 July through to 15 August. Tickets went on sale 7:30 PM, Thursday 4 June. **BOOK NOW!**

The Garrick Gazette

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DATES FOR YOUR DIARY



FROM 4 JUNE TO 20 JUNE - THE PLAYBOY OF THE WESTERN WORLD
4 JUNE - THE BEAST TICKETS GO ON SALE
5 JULY - AUDITIONS - A WRINKLE IN TIME
3 JULY - SOCIAL EVENT - DAZZLING DUOLOGUES