

## Here's one person who's putting their money where their mouth is....Gordon the Optom is putting up to **\$240** up for grabs for cleaner curtains or a brighter theatre entrance...

When you are self employed, and your only member of staff has to go across the world for two weeks, to a family funeral, panic ensues. My receptionist was called away, naturally at very short notice, and I had to find a replacement. I tried all my regular replacements, who were either now mothers of newly born babies, or working to pay off their HECS fees. I had a young lady recommended, but ten minutes before she was due to start, she phoned in with the flu.

Another stand-in could not find a baby sitter. The third, an actress whom I had not seen for months, accepted the challenge and came to the rescue. When she arrived I was horrified to see that she was large! 8 months large!

I trained her in all the complications of Medicare, and the Private Health Funds, however three days later she phoned in to say that she had started contractions. I tried to explain that they were 'all in the mind' and that she should just ignore them, but alas she decided to finish her employment there and then. She recommended another actress friend, who could work 4 days a week, and her male acting partner would do the other odd day. Finally on the last day, before my regular little treasure was due back, I had yet another actress work for me.

I should just like to say how wonderful the actors are as staff. Thanks to their theatre training, their people skills, immediately being able to connect with the patients, and more importantly knowing if the patients have connected back. The organised and logical way that they tackled various complicated tasks. Smiling 'genuinely', when a good throttling of the patient would have been more appropriate. They were on the ball and a pleasure to employ.

You know how it is, you have just made mad passionate love and your partner says 'You know the ceiling needs painting!' Well on visiting theatres as often as I do, you start to see through the façade.

One theatre has a beautifully looped proscenium curtain, but is so full of dust I

take bets with my wife as to whether they will be able to raise the curtain fully before the first act is finished. Last time I went to this theatre, the curtain was already fully raised – yes, it must have taken the whole cast to pull the rope to raise it. At other places, the entrance hall is drab and could do with a good fresh coat of paint, preferably of a lively colour, or the foyer is tatty and requires framed posters or displays from previous shows.

Some auditorium seats are hard. Even those with cushions often require two (one pinched from the row in front) to ensure buttock comfort. Many theatres have armless seats placed so close that 5 seats are required for 4 people, with a space between the two couples. The auditoria can often be black, shiny paint instead of a matt finish of some less severe colour. The odd light or sound fader is a bit sticky and cuts out, or staggers through its course with a wobbly effect.

The heating can be variable from the overhead infra-red heater strips. Even the reverse cycle heater in one theatre blows a gale on the front two rows, so that one side of your face appears to have Bell's Palsy by the first interval. A few theatres have fans on stands, placed facing the front row, which rattle away throughout the performance.

Many theatres have no black drapes between the rigs of over stage lights, so that even half way back in the audience seating, all the lights can be seen. I should like to make an offer to the company with the best idea of improving their community theatre, of \$20 per head for every helper (up to 12 – i.e. a total of \$240) that turns up on a particular busy-bee day, to put things right in that theatre. This per head offer does not cover tea makers, only those grafters with a vacuum cleaner, paint brush, needle and thread or hammer. The money will go to the theatres central funds to pay for the raw materials such as the paint, hard board, hinges and cloth etc that are used.

**Gordon the Optom**

**Farewell to Access 31, The Green Room & Wake Up WA, but it seems that no-one is giving up, stay posted for information as we get it.....**

**In this issue, Tatiana's new baby... a word about Apocalypse Perth... masks..... humour.... more money up for grabs... Stirling Theatre's seating.... Judith Prior's mew musical and heaps more...**

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## "Wake Up WA" on Access 31 TV.

Every second Thursday at approx. 7.20 am. (WUWA show airs daily

Mon to Fri from 7am to 8am and is repeated at 10.30 am every morning).

Theatre Guest Reviewer is John Flood. Tel 94448211, mobile 0422495807

email jaf100@hotmail.com Photos of selected shows are welcome

**Free Publicity & Advertising . ITA Website: www.theatre.asn.au . Over 40,000 people visit per month. Details can be published in the "What's On" section. Email: theatre@theatre.asn.au or ph: 9420 7242**

**ITA Membership Fees** (July '07 to June 08) Metro Clubs \$90; Country Clubs \$50; Individuals \$25. The ITA Office is open on a part time basis.

If a matter is urgent contact 0424 926 438 **Advertising in the ITA LINK** Present and forthcoming production/audition information is published free to member clubs. Rates for other ads in ITA Link are available from the secretary or the editor.



## BEHIND THE SCENES

*Pat's (from Murray Music and Drama) in-depth analysis of what goes on behind the goings on onstage!*

## Props

The props manager of a show pretty quickly learns not to go out in the first week of rehearsals and get or make all the props. As sure as God made little apples, if you do, you will be sorry! Directors have this uncanny knack of changing their minds!! So if you are going to do the props, you use make believe things

until it's almost opening night.

As a performer, the best help you can give your props manager is the respect to look after the props. Sometimes, something that is on stage for 2 minutes may have taken an hour or more to make and if you damage it just before opening night, all hell can break loose. Some props are very hard to find and it may take weeks and hours of looking to finally come up with the appropriate piece. In most shows there will be a props table in the wings. That is where every prop should be placed after use: not in the changeroom: not thrown on the floor. If you find something needs mending please tell the props person immediately so that it can be fixed before the next show. Doing props for a show can once again be lots of fun. Paper and glue from ear to ear, nails and wood at every turn, more paint on clothes than product, who could ask for more? What you may find frustrating, another person finds very interesting and rewarding. If, when reading through a script you discover you have a prop that may fit the bill, speak with the props person straight away. Remember, the fourteen weeks you spend having fun rehearsing, another person is spending fourteen weeks having fun making props. Life is never boring in theatre!!

## Join YOUR ITA today it's \$25, a small price to pay for making things happen in the world of Community Theatre WA

\$25 will give you a 12 month membership to the ITA, the umbrella organisation of amateur theatre in WA.

It'll get you 12 copies of the LINK posted to your address two weeks before it's electronic release.

The opportunity to buy discounted theatre tickets at participating clubs (and the list is growing).  
 AND more importantly you'll be supporting a group of committed individuals who work tirelessly and without remuneration to bring you The Finleys & The One Act Festival, who help advise on regulations covering Amateur Theatre, negotiate discounted Public Liability Insurance, organise social activities for members and so much more.

If you'd like to join this growing band contact [itaperth@gmail.com](mailto:itaperth@gmail.com) and we'll send you an email with details on how to join using PayPal and your Credit or Debit Card (or your PayPal account if you're already a PayPal member).

**The ITA is responsible for so many good things about Community Theatre in Perth, support it and see things get better & better & better.**

# APOCALYPSE PERTH

by Kate Rice 17 August 2008

## Why did you choose this subject for a performance/script?

As a writer and a somewhat nosy person I'm constantly intrigued by the stories that I come across in daily life. This forum was one of those intriguing snippets. It is a synthesis of several different themes I've been grappling with for quite a while and that made this story something I wanted work on.

One theme is criticism. I see lots of theatre and I frequently find myself in the situation of being in the foyer, giving my "public" words of encouragement and opinion, and then telling my husband what I really think in the car on the way home. There is a great line in *Pride and Prejudice* about how Elizabeth tries to "unite truth and civility". I'm very interested in exploring how "truth" and "civility" interplay, and how that affects the listener. This forum shows what happens when people give themselves licence to say what they really think in a very public way.

Another theme is the nature of internet communication. Email, blogging and website forums have become ubiquitous forms of expression and I'm interested in how the nature of the forms influences the content and actually shapes relationships. I have written about this topic before. These forms of communication are unique in their public availability and potential for anonymity. I am amazed at how they are so immediate, yet require no human interaction whatsoever.

Finally, this is all about theatre the world in which I have lived and worked since appearing in an amateur pantomime of *Sleeping Beauty* when I was about 10. I played a fairy and an imp, and I had one line.

## Were you involved in the original in any way and if not did you see it?

I was not involved and I didn't see the show. I wasn't even aware of the theatre company. I've only been in Perth for a couple of years.

## What do you expect it to achieve what's your goal?

My goal is to produce an entertaining and thoughtful piece of theatre. I want people who see it to enjoy themselves. They'll go on a journey with the people who were part of the forum and the production, and come away marvelling at the intricacies of human interaction. I'm trying to answer the questions why do we need to be truthful what does it mean exactly and what is the cost?

## What about you what drives you in theatre?

I always want to be entertaining and thoughtful. I have frequently been accused of being funny and clever, which is another way of saying that, but it sounds superficial. I'm driven by the need to process this bizarre, terrible and magnificent *Life* through the medium of theatre and turn it into something comprehensible.



## Do you have any strong opinions about Perth theatre and the quality an audience should expect?

I have lived in Sydney, Melbourne, Darwin and Perth and the quality of theatre I've seen across its various branches in the different cities is comparable. The issues facing theatre generally appear to be the same everywhere. The great thing about Perth is that there is comparatively a lot going on it's quite a blessing in a city of this size to have six full-time professional theatre companies (*Deckchair*, *Black Swan*, *PTC*, *Yirra Yaakin*, *Spare Parts* and *Barking Gecko*) plus *The Blue Room*, *PICA*, lots of good independent companies and heaps of community theatre groups.

Audiences are always entitled to expect high quality they've given their time and their money and they want something good in return. But the quality of a show has a lot to do with the spirit in which it is given. Theatre exists in the interaction between the performer and the audience. Fancy design and brilliant acting doesn't mean so much to me when I feel I'm being insulted, bullied or attacked as an audience member. I want to be provoked, moved, challenged, amused, and shown something new. I think every audience member is entitled to expect that.

*Apocalypse Perth* will be on at *The Blue Room Studio*, 22 October to 8 November 2008, Tues Sat 6.30pm and Fri-Sat 9.15pm. It is a verbatim theatre piece based on an online forum about a community theatre production.

## ANSWERS to last month's crossword

**ACROSS** 1 Maj 4 Guy 7 Ski 10 Pilaf 12 USA 13 Beans 15 Snarl 12 Sew 17 Let Go 18 Tim 19 Opt 21 Lee 23 ill 24 Motor 26 Payee 28 Odor 30 Bike 31 Adam 34 Xebec 36 Spot 40 Inc 41 Gov 42 Ole 43 Date 45 Radio 47 Side 48 Viol 50 Skip 52 Credo 54 Rooms 57 Ali 58 Imp 60 Pan 61 Etc 63 Lotto 65 Leo 67 Inter 69 Agent 70 Apr 71 Curvy 72 SST 73 Yak 74 Toe

**DOWN** 1 Minim 2 Alamo 3 Jar 4 Gust 5 Use 6 Yawl 7 See 8 Katie 9 Ingle 10 PSI 11 Flood 13 Bleak 14 Sol 20 Prax 22 Epic 25 Torn 27 Yes 29 Regal 30 Bovis 31 Aid 32 DNA 33 Act 35 Bod 37 Poi 38 Old 39 Tee 44 Eve 45 Room 46 Okra 47 Spa 49 Idiot 51 Ionic 52 Clogs 53 Rites 55 Metro 56 Steve 57 Ala 59 Play 60 Pork 62 Cry 64 TNT 66 EPA 68 Nut



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see [www.maskworx.co.nz](http://www.maskworx.co.nz) for lots of really great ideas, why didn't I know about this before?

The website says that they use a basic mask (neutral face shape) made from recycled paper (Classroom grade) and then go onto to have masks suitable for long term wear, water resistant etc. There's lots of useful info on the site, have a look.



Suggested uses, School Topic Studies in all curricula areas, Visual, Performing and Dramatic Arts, Wearable Art Events, Storytelling and Visual Narrative, Cultural Studies, eg. African, Japanese, Aboriginal, Pacific, Animal and Bird Masks, eg. gorilla, Carnivals and Festivals, Venetian, Masquerade and Themed Balls, Halloween, Mardi Gras, Party Masks, Sports Events, Visual Merchandising etc

**Ponder the following, I was told....**

- Can you cry under water?
- How important does a person have to be before they are considered assassinated instead of just murdered?
- Why do you have to 'put your two cents in'... but it's only a 'penny for your thoughts'? Where's that extra penny going to?
- Once you're in heaven, do you get stuck wearing the clothes you were buried in for eternity?
- Why does a round pizza come in a square box?
- What disease did cured ham actually have?
- How is it that we put man on the moon before we figured out it would be a good idea to put wheels on luggage?
- Why is it that people say they 'slept like a baby' when babies wake up like every two hours?
- Why are you IN a movie, but you're ON TV?
- Why do people pay to go up tall buildings and then put money in binoculars to look at things on the ground?
- Why do doctors leave the room while you change? They're going to see you naked anyway.
- Why is 'bra' singular and 'panties' plural?
- Why do toasters always have a setting that burns the toast to a horrible crisp, which no decent human being would eat?
- If Jimmy cracks corn and no one cares, why is there a stupid song about him?
- If the professor on Gilligan's Island can make a radio out of a coconut, why can't he fix a hole in a boat?
- Why does Goofy stand erect while Pluto remains on all fours? They're both dogs!
- If Wile E. Coyote had enough money to buy all that ACME crap, why didn't he just buy dinner?
- If corn oil is made from corn, and vegetable oil is made from vegetables, what is baby oil made from?
- If electricity comes from electrons, does morality come from morons?
- Do the Alphabet song and Twinkle, Twinkle Little Star have the same tune?
- Why did you just try singing the two songs above?
- Why do they call it an asteroid when it's outside the hemisphere, but call it a hemorrhoid when it's in your butt?
- Did you ever notice that when you blow in a dog's face, he gets mad at you, but when you take him for a car ride, he sticks his head out the window?

*time I got a life, I think. Thanks Hannah.....*

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**New Youth Musical**

**'Rockin Robin'**  
By Judith Prior

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## South West One Act Drama Festival 13 & 14 September



This year we have 5 entries in the Youth Section which will be held on Saturday morning 13 September commencing 10am.

The Main section will see 11 plays being performed and will be spread over 3 sessions Saturday 2pm & 7pm and Sunday 10am.

The Main Awards will be presented after lunch.

The venue this year is the New Lyric Theatre, 7 Bourke Street, Bunbury, home of Bunbury Comedy Music Group who have kindly let us use their premises. Detailed maps will be sent out to participating clubs.

We also have a change of adjudicator. The adjudicator this year is John Senczuk. John's career in theatre, nationally and internationally, spans 30 years and he has a CV that blows you out of the water. We welcome John to the South West Festival.



Any queries can be directed to Rod and Wendy at [rodandwendy@iinet.net.au](mailto:rodandwendy@iinet.net.au)



## Have you got an idea for an arts or cultural project or event – which just needs a little funding to make it happen?

### The City of Joondalup Community Funding Program is now open.

The "Culture and the Arts Development" fund provides grants to not-for-profit organisations to provide cultural opportunities anywhere in the Joondalup region. Joondalup stretches from Marmion / Duncraig / Warwick in the south to Burns Beach and Kinross in the North but your organisation does not have to be based here to apply.

Funding is available for workshops, exhibitions, performances or any other activities which enrich life in Joondalup. All art-forms and cultural activities are welcome including:

- **visual arts, crafts and photography**
- **performing arts such as music, theatre, dance, mime, puppetry, comedy**
- **film, electronic arts and new media**
- **writing projects**

• **special events celebrating cultural life such as Indigenous events or multicultural events**

Small grants are available for up to **\$2,500** and large grants are available **over \$2,500**. The closing date for applications is **5.00pm on 22 September 2008** – so please contact Alicia Wyatt (details below) immediately for application forms, if you are interested.

Please also pass on this information to any other groups you think may be interested in applying.

Please contact Alicia Wyatt, Performing Arts Officer, City of Joondalup on 9400 4927 or [alicia.wyatt@joondalup.wa.gov.au](mailto:alicia.wyatt@joondalup.wa.gov.au) if you would like any further information. Alicia is also happy to meet with you to answer any questions you may have and assist with the development of your application.



# Quest: A Tell-Tale of the Heart

The Australian premiere of writer/performer Warren Antoin Herbu's latest work, Quest: A Tell-Tale of the Heart, is the second incarnation of his solo show originally staged in London, coming to the Blue Room Theatre 20 August 6 September, 2008.

Awarded Best Male Actor at London's Act Provocateur Solo Festival in 2007, Herbu returns to his home town of Perth to enchant audiences with a visceral performance that wields its way through a fragmentary parade of short stories and poetry from the arch-priest of gothic horror, Edgar Allan Poe.

The life and work of Poe is shrouded in mystery, madness and the macabre. Herbu uses these themes in a combination of evocative imagery, creative movement, traditional storytelling, and live original music (performed by Elisa Siipola from Jasmine Loop Control), to thread together a tale of terror. Edgar is a man who lives in a haunted, decaying mansion with nothing but his disturbed memories of the past.

When an angel appears and invites him to go on a Quest, Edgar sets out on a mystical journey filled with strange characters, cryptic clues and worlds real and imagined into the darkness of his heart and mind.

X-RoadS COLLECTIVE has come together with a commitment to create highly original and whimsical physical theatre that entertains, mystifies, and stirs the depths of the imagination.

This latest incarnation of Herbu's solo show has been closely workshopped and devised in collaboration with actor/musician Brodie Caporn (The Mozart Faction, What a Man's Gotta Do), who will make her directorial debut with this production.

Later this year Steven Berkoff, the International patron of the school at which Herbu and Caporn trained Total Theatre, descends on Perth with his own adaptation of The Tell-Tale Heart. In the meantime, witness local artists X-RoadS COLLECTIVE pay their unique homage to Poe and his classic tale.

**The Blue Room Theatre 53 James Street Northbridge Bookings: (08) 9227 7005 / www.pacs.org.au**



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Matthew and Tatiana Arellano and their new daughter, Elin Hender, born on 12th August 2008 at 11:10 am. (She weighed in at 4.18kg (9 lb, 4 oz) and was 52cm long).

Tatiana was last seen in Endeavour Theatre's hit musical play "Free & Easy" and is blessed with a great singing voice, those of you who heard her will never remember Pet Clark singing "Downtown" anymore, it'll be known as 'Tat's song'.



# Judith Prior's New Musical **Rockin Robin**

The drama group is rehearsing "Horror Movie" by Skyhooks for the Rock Eisteddfod when an electrical fault in the special effects department causes two of the cast, Maddie and William, to be transported backwards through time to medieval Sherwood Forest.

Here they meet Robin Hood and Little John, who have been eagerly awaiting their arrival. They are all immediately swept up in events involving a plot to thwart a Sorcerer who has cast a spell on the village of Locksley, because of a missing magic ring he mistakenly believes has been stolen by Robin Hood and his band.

The story becomes complicated when The Sorcerer falls madly in love with Maddie, and concocts a love potion to help win her over. The Sheriff is trying to win Marion, and evade the advances of Elvira, the Sorcerer's unattractive daughter, and Robin and Marion are simply trying to find a happy ending.

How our heroes manage to triumph, return the ring to its rightful owner, release the spell on the village and get back home, is a rollicking rocking romp of energetic ingenuity from start to finish. School Rock Band Music Score and Rehearsal Cd is available. Robin Hood Musical by Judith Prior © 2008. Judith@judithprior.com



## The ITA's recent Sound & Lighting Expo

A picticle (an article with more pictures than text, a *made-up word but it sounds pretty good to me*) of the ITA's recent Sound & Lighting Expo, held at Playlovers in June. A very well attended event, heaven for 'techies' with lot's of toys and lighting etc on show and ample opportunities to play



# Stirling Players \$46000 investment proves a winner

Stirling Players recently took possession of mobile, retractable, tiered seating platforms to be used in their Stirling Theatre, in the Innaloo Community Centre. A little history needs to be recorded before explaining the new seating.

For many years, Stirling Players had a wonderful little theatre in Cedric Street, which its members had created in disused buildings on the City of Stirling's council offices site. Unfortunately, around 2000, the City of Stirling wanted the land for development so Stirling Players had to move and the little theatre was demolished. The City of Stirling found the players a new home in the Innaloo Community Centre. The City was very helpful with the move. They created a much larger stage area, built on the changerooms/ greenroom, created a bio-box, gave Stirling Players several rooms which they could use for the wardrobe, props, paint and materials store, etc, as well as allowing them sole use of the office.

Stirling Players were very happy with this new arrangement but they had to share the venue with other groups. No groups were allowed to use the centre of an evening but four groups used it during the day. This meant of course that Stirling Players members had to put out chairs and pack them away during a season, and often patrons complained that if they were seated towards the back they could not see the show.

During 2007, Stirling Players hired platforms and stage blocks to give the audience a better view. This was quite successful but labour intensive and the platforms still had to be moved in order for the other groups to use the auditorium during the day.

There had been investigations into retractable seating soon after Stirling Players moved into the new premises. Various brochures and plans were studied but things remained as they were. Finally, in late 2007, drawings and quotes were sought for mobile, retractable, tiered platforms that had been seen in an old Acromat brochure. I was the president at the time, and the prime mover for this project. After much discussion and with the full support of the committee, I went ahead with the plans, putting a submission in to Lotterywest for a grant to help pay for the platforms. The grant was agreed to in early December and construction could begin.

Acromat, a company in Adelaide, supplied the plans and materials for the platforms. The process, from confirmation of the project with a deposit cheque, to the date of installation, took about 5 months.



When not in use the stacks are kept along the auditorium wall.

The materials were delivered on Monday March 31st, this year, and construction began on site, (ie: inside the auditorium) the next day. The platforms took about three days to construct. The new seating was ready for opening night for 'Hello Dolly!' and it was certainly appreciated by our audience.

There are two mobile stacks and these are lifted on hydraulic trolleys and manoeuvred into place then locked down. Two people then use long handles to pull out the platforms which lock into place as they are extended. This operation is very easy and doesn't need great effort. The hand rails and gap covers are then put in place before the chairs (locked in sets of five) are placed on the platforms. In all there are nine platforms which carry 94 chairs. There are two side aisles with built-in floor lights. Each platform is 15cms higher than the one in front, and the back row is about one and a half metres above floor level. There is now a great view from every seat. An old stage curtain (actually the one from the old theatre in Cedric Street) has been positioned so that it forms the "back" of the auditorium and we now have a real theatre atmosphere. When not in use, the 'stacks' are kept along the side wall of the auditorium.

The total cost of this project was almost \$46,000 with the monies coming from Stirling Players' own funds as well as a generous grant from Lotterywest.

*Fran Gordon, President, Stirling Players*

## TAP report

from Joe McCabe

We had a fruitful 'techie Moot' at the ITA Expo, which proved informative & worth while. However only 4 of our Happy tappers, from a chorus line of about 20 thus far. Were able to step out, on their upstage foot & appear. being an inaugural ad hoc session, nothing was choreographed as a formal routine, more of a free form warm up session. However there was a lot of enthusiastic & even new interpretations, that should be include into the concept. The initial move was for it to remain a hands left in the pocket style advisory pool. This of course would be upto the individual tapper, dependant on their work load at the time, at their own home theatre group. This of course is good insurance in order for TAP to perpetuate & cover against burn out & fusion. Although it was suggested that TAP would be an ideal oasis for those who have suffered in theatre to recover & not be lost to comeatre altogether. Which I'm sure there is a load of techies who have spat the dummy over time & are lost as a reusable resource.

If you are interested in joining the 'techies' or would like to learn and have a mentor, contact Joe McCabe on hylas@iinet.net.au, start learning, meeting new friends and having fun in community theatre.

These guys are a valuable resource, use them.....

## Around the Clubs

### Spectrum Albany

Marianne Winser was awarded a Life Membership on 20th July for her dedecated support to the theatre over 20 years

### Old Mill

The last phase of renovations to the theatre have almost finished, in time for Old Mill's 60th Birthday celebrations next year.

### Northam Theatre Group

Have a beautiful Grand Piano in their foyer. It is on loan from Bev Westcoast on the proviso it is played regularly

### Roleystone

Recently had a 75th Birthday Ball

### Playlovers

Recently held a Variety Night Concert to raise money for Myanmar (Burma). They raised around \$2000 for Save The Children Fund projects in the region.

### Theatre 8

Have decided to stay in their own building in Eighth Street (after which the theatre is named). They had been threatened with eviction as part of redevelopment of a Sporting Precinct. Research by member Doreen Howells revealed that the land was gazetted for "Repertory Use Only" and could not be taken from them without substantial compensation.