

Independent Theatre Initiative grant recipients

Kwinana Theatre Workshop , Kwinana (1\$ 865)

The Kwinana Theatre Company program five plays , including one musical and Christmas performance , every year . This funding will allow them to replace their 20 -year -old flats and out -of -date lighting systems , increasing the quality of their productions and the enjoyment of their membership and audience .

Darlington Theatre Players Inc , Darlington (1\$ 987) The Darlington Theatre Players , also known as The Marloo Theatre , have a membership of 150 . This funding support will enable them to upgrade theatre flats and foyer facilities .

Northam Theatre Group , Northam (1\$ 410)

The historic 100 -year -old Link Theatre in Northam is an old church building , unique for its gothic architecture and excellent acoustics . This funding will provide much needed repairs to the structure of the building which currently has rising damp and crumbling brick work .

Perth Diocesan Trustees , Gosnells (6\$ 111)

The All Saints Players are a community -church based theatre group who perform Old Time Music Hall in a church hall in Gosnells . This funding will enable them to purchase a fire retardant curtain which will also be used by other groups in the community , including a number of dance , seniors and school groups .

Roleystone Theatre Inc , Roleystone (2\$ 910)

The Roleystone Theatre is an 86 -year -old , heritage -listed theatre and the only venue in the City of Armadale which caters for live theatre audiences . This funding will enable the theatre group producing work in the venue to carry out much needed repairs to the stage floor , replace the stage curtain and purchase new screens .

Murray Music and Drama Club Inc , Pinjarra (3\$ 736)

The Murray Music and Drama Club Inc reach a large cross section of the Peel Community , with club members ranging in age from seven to 73 . A significant proportion of the audience are elderly and this funding will enable the club to provide comfortable seating . It will also be used to replace damaged curtains and purchase a new sound system for the stage .

Kalamunda Dramatic Society Inc , Kalamunda (1\$ 950)

The Kalamunda Dramatic Society has a strong local audience base , including season ticket holders . To retain this audience , the club will increase the comfort level of the venue through the purchase of two reverse -cycle air conditioning units .

Goldfields Repertory Club , Kalgoorlie (1\$ 000)

The Goldfields Repertory Club is housed in a 90 -seat theatre built in the 1930s . The venue is used by a number of clubs and community groups . The club will use the funding to install a disabled toilet and a ramp to allow wheelchair access to the auditorium , which is currently through a flight of stairs .

Harbour Theatre Inc , Fremantle (3\$ 800)

The Harbour Theatre , currently housed in The Princess May Building in Fremantle , was established in 1963 and has a committed membership . This funding will enable the group to install new lighting equipment and intra -theatre communications .

Playlovers Inc , Floreat (3\$ 000)

Playlovers Inc are the only community club in metropolitan WA that do not have tiered seating in their venue . This funding will enable the club to purchase and install a retractable , raked seating system , which can be taken down for other community groups who use the Hackett Hall Venue .

Playlovers Inc , Floreat (1\$ 000)

Playlovers Inc deliver an artistic program of six theatre productions a year . To develop new audiences for these productions , the group will use marketing a company .

Melville Theatre Company Inc , Melville (1\$ 800)

The Melville Theatre Company is located in the Roy Edinger Hall in Stock Road and produces six shows each year . This funding will enable the company to install four split -system air conditioners which will control the temperature of the large venue and enable audiences to enjoy the productions in comfort .

Phoenix Theatre Inc , Hamilton Hill (4\$ 000)

The Phoenix Theatre recently moved into the Memorial Hall , a venue which has been refurbished by the City of Cockburn . This funding will enable Phoenix Theatre to complete the refurbishment with the installation of technical and stage equipment , making the venue a fully - functional theatre space .

Graduate Dramatic Society Inc , Nedlands (9\$ 950)

The Graduate Dramatic Society is made up of University of Western Australia graduates and other community members . Productions take place in the Dolphin Theatre on the Nedlands campus . The funding will be used to run an innovative marketing program , which will train its members in marketing skills through the mentorship of a high profile marketing agency .

Esperance Theatre Guild , Esperance (5\$ 150) Audiences for Esperance Theatre come from a wide regional area which includes remote farms and communities . In order to stay in touch with its audience , the Esperance Theatre Guild will develop a website and train its members to maintain it .

Esperance Theatre Guild , Esperance (2\$ 175)

The Esperance Theatre Guild owns and performs in the tiny Bijou Theatre , built in 1896 . The guild has provided entertainment to the community since 1969 . Funding will enable them to restump the theatre , reinstall the floor and install new fire retardant carpets .

Narrogin Repertory Club Inc , Narrogin (4\$ 000) The Thornton Theatre in Narrogin currently seats 45 people . The funding will allow Narrogin Repertory Club to carry out a major upgrade and refurbishment , which will increase audience capacity by 50 per cent and see the installation of new lighting , curtains and seating .

Narrogin Repertory Club Inc , Narrogin (3\$ 750)

This marketing funding will enable the club to set up a new website and electronic newsletter , install blue street signage on the main street and install a large event sign to attract visitors and direct them to the location of the theatre .

Bunbury Repertory Club , Bunbury (4\$ 000)

The Bunbury Repertory Club has been operational for over 60 years and currently presents five plays every year in the Little Theatre in Bunbury , as well as opening the venue to a number of community groups . The building is in need of urgent repair due to storm damage . Funding will enable the club to repair the structure above the stage and part of the auditorium .

Garrick Theatre Club Inc , Guildford (8\$ 73)

The Garrick Theatre has operated as a performing arts venue for over 75 years . This funding will be used to install theatre lighting which will increase the production quality of its performances .

Stirling Players , Innaloo (8\$ 140)

Stirling Players have been producing live theatre for the local community for 38 years . This funding will be used to install lighting and audio equipment in the theatre in the Innaloo Community Centre , with a view to enhancing the quality of the audience experience .

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ITA Membership Fees (July '08 to June 09) 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.

Why you never question a drunk.

I was shopping at the local supermarket where I selected the following -

A litre of milk, a carton of eggs, a carton of orange juice, a 250 gram package of bacon, a head of lettuce and 1 kilo of coffee
As I was unloading my items onto the conveyor belt at the checkout, a drunk standing behind me watched as I placed the items in front of the cashier.

While the cashier was ringing up the purchases, the drunk calmly stated, "You must be single."

I was a bit startled by this proclamation, but I was intrigued by the derelict's intuition, since I was indeed single. I looked at the Six items on the belt and saw nothing particularly unusual about my selections that could have tipped off the drunk to my marital status.

Curiosity getting the better of me, I said: "Well, you know what, you're absolutely right. But how on earth did you know that?"

The drunk replied, "Cause you're ugly."

Paul Martin

Baptising an Irishman

An Irishman, is stumbling through the woods, totally drunk, when he comes upon a preacher baptising people in the river.

He proceeds to walk into the water and subsequently bumps into the preacher.

The preacher turns around and is almost overcome by the smell of alcohol, whereupon he asks the drunk,

'Are you ready to find Jesus?'

The drunk shouts, 'Yes, oi am.'

So the preacher grabs him and dunks him in the water.

He pulls him up and asks the drunk, 'Brother have you found Jesus?'

The drunk replies, 'No, oi haven't found Jesus.'

The preacher shocked at the answer, dunks him into the water again for a little longer.

He again pulls him out of the water and asks again, 'Have you found Jesus me brother?'

The drunk again answers, 'No,oi I haven't found Jesus.'

By this time the preacher is at his wits end and dunks the drunk in the water again —

but this time holds him down for about 30 seconds and when he begins kicking his arms and legs he pulls him up.

The preacher again asks the drunk, 'For the love of God have you found Jesus?'

(Are you ready for this?????)

The drunk wipes his eyes and catches his breath and says to the preacher, 'Are you sure dis is where he fell in?'

GWEN THOMPSON a final goodbye....

It is with extreme sadness that we farewell Gwen Thompson, who passed away recently after a long illness. Gwen came along to Murray Music and Drama Club in 1999, saw our production of "Joseph & The Amazing Technicolor Dreamcoat" and thought it looked like a fun way to pass the time! So when "Kiss Me Kate" took to the stage in 2000 Gwen had joined the ranks of chorus ladies, and has been pretty much involved non stop ever since. Our costume store is full of her wonderful creations, ("My Fair Lady" and "The King and I" to name just two, and as well as becoming involved on the MMDC committee over recent years, this year she directed John Williamson's "Dead White Males" as our mid year show.

Gwen also was involved at MPAC in the early 'noughties', and assisted in the costuming there for South Pacific, and as recently as last year co-ordinated all the costumes for Pheonix Productions' season of Les Miserables, and helped with Kwinana Theatre Workshop's costuming for "Alice in Wonderland" a few years ago.



Meet the Finley Adjudicators for 2009



Olga Ward tells us a little bit about herself.....

I will have a go at just about anything [except bungee jumping] . I variously work as a GP, GP surgeon, flying doctor, freelance writer and rural medical support person. I prefer to arrive at work in a light aircraft [flown by myself] or on a motorbike [treated myself to a midlife crisis last year and got a licence]. I am also a mad keen gardener and enjoy singing with the WASO Chorus, which I find quite challenging, but extremely good fun.

What has Olga done in Community Theatre....

I'm quite a latecomer to community theatre. I was in a few school productions [South Pacific, Great Western Revue, One Act festival] and then took up medicine and caring for elderly and disabled parents and got married. This didn't leave a lot of time to get into anything at uni, or thereafter, and my next involvement was 15 years later in Southern Cross, with the Yilgarn Entertainers. Since returning to Perth, I've watched and enjoyed many productions all over the metro area, and appeared in Seussical 2 as a Who/Hunch/Sea Creature and in the chorus of Princess Ida with the G&S Society. I've helped with backstage on Eurobeat [getting Cynthia in and out of skin tight sequined things in between carrying outsized beer mugs on and off stage and masquerading as an unlikely French reporter with a sex fetish] and lent occasional medical and language help to a few productions. In 2008, I auditioned for the WASO Chorus, and have sung in Mandurah's WASO Chorus Sings, the Faure Requiem, Debussy Sirenes and Symphony in the City.

What does she think about the idea of the Finleys...

Great to have an award to recognise the immense effort and enthusiasm that goes into community theatre in WA. I have to say there are a lot of unsung heroes out there doing a

sterling job- and I'll be looking out for them!

How does Olga see Community Theatre....

Oh, I'll be seeing a LOT of community theatre in 2009- ask me at the END of the year!

Kerri Hilton will be known to many people in Community Theatre, having been a Finley Adjudicator for many years. Here's how she answered the set questions.....

What do I do in real life?

I am a teacher and have been for over 25 yrs. I have taught high school drama in both the private and public sector. I was on the inaugural Actors Equity judging panel and served on that for three years.

What have you done in Community Theatre....

In community theatre I have been in a number of plays for both GRADS and Blak Yak and although I would have loved to have been in more, my teaching commitments and being a Finley Adjudicator has prevented this. I hope to turn this around in future years.

What do you think of the Finleys.....

I think the Finleys is an excellent idea and I am very passionate about them for several reasons. As a community of any kind celebrates achievement, we should too.



Andrew Wong had the following to say in answer to my questions.

What you do in real life and tell me something interesting bit about yourself....

I have previously been a Medical Practice Manager, run my own IT business and trained for the Anglican priesthood after my initial foray into University life.

I now spends my work week gainfully employed by CSC as the IT site support person for the BHP Billiton office at the Australian Resources Research Centre in Technology Park just 8 min from home!

What you do, or have done in Community Theatre...

My first foray into community theatre was at the age of 21, directing a musical with a chorus

of 35 and 7 leads. It was my first & last outing as a director and engendered a great respect for all those who direct! The musical did well & was well received; I just decided that I didn't need the ulcers! This was followed up by few Music Halls staged by a couple of the Anglican parishes around town and then nothing till Southern Cross & the Yilgarn Entertainers, where I was on stage & assisted with lighting and sound. It was a few years after coming back to Perth that John Woolrych asked me to sub for him at the lighting console for a few productions including the Finley winning "I Love You, Your Perfect, Now Change". Since then, I have participated in a few productions including Seussical, Eurobeat, The House of Frankenstein at Garrick & Princess Ida for the G & S Society of WA.

I joined the WASO Chorus in 2006 and 2008 saw the Chorus have its busiest year with 8 projects ('Scotland the Brave' and 'Andrea Bocelli' by invitation), all of which I count myself as fortunate to have participated in, but it left no time for participation theatre.

What you think about the idea of the Finleys...

Having had the honour of participating in a few productions that have been recognised at the Finleys, I can only say that everyone owes a debt of gratitude to the Finley Trust for supporting community theatre in WA in this manner. There are so many people who certainly deserve recognition especially when many amateur productions I have seen (or had the pleasure to be part of) have surpassed professional productions I have attended.

Something about how you see Community Theatre...

A place where those of us who never had the chance can give our creative side expression; A place where those headed for the professional scene can hone their skills; A place for all to share their creativity & love of theatre.



meet Karen Woodcock, the fourth Finley Adjudicator, over the page

Best Actor Nominations

Dan Mitton : *Butterflies Are Free, Darlington Theatre Players*
 Mark Blades: *Dangerous Obsession, Old Mill Theatre*
 Travis Vladitch: *Wuthering Heights, Harbour Theatre*
 David Gregory: *Much Ado about Nothing, GRADS*
 Alan Kennedy: *Sum of Us, Old Mill Theatre*
 Neil Cartmell: *Intimate Exchanges, KADS*
 Theo Messenger: *Venetian Twins, Old Mill Theatre*
 Alex Jones: *Deus Ex Quanta, Blak Yak Theatre*
 Alex Jones: *This is our Youth, Blak Yak Theatre*
 Matt Sheehy: *This is our Youth, Blak Yak Theatre*

Best Actress Nominations

Joan Scafe: *3 Tall Women, Melville Theatre Company*
 Sue Hicks : *Deckchairs, Kwinana Theatre Workshop*
 Julia Dalby : *Much Ado about Nothing, GRADS*
 Katy Mitton: *Butterflies are Free, Darlington Theatre Players*
 Zalia Joi : *Dangerous Obsession, Old Mill Theatre*
 Megan Kelly: *Fatal Attraction, Wanneroo Rep.*
 Dale James: *The Stillborn Lover, Garrick Theatre*
 Kristen Berry: *Deus Ex Quanta, Blak Yak Theatre*
 Mia Martin: *Gaslight, Old Mill Theatre*
 Irma McCullen : *Amigos, Garrick Theatre*

Best Set Nominations

Sum of Us, Old Mill Theatre
Wuthering Heights, Harbour Theatre
Small Poppies, Playlovers
Jakes Women, Old Mill Theatre
Suddenly at Home, Melville Theatre
Gaslight, Old Mill Theatre
Fame, Wanneroo Repertory
How about That?, Garrick Theatre

Best Costumes Nominations

Seussical, Murray Music and Drama
Wuthering Heights, Harbour Theatre
The Venetian Twins, Old Mill Theatre
Peter Pan, Darlington Theatre Players
The Importance of Being Earnest, Wanneroo Repertory
Gaslight, Old Mill Theatre
The Sound of Music, Roleystone Theatre.
Pirates of Penzance, Stage Left Theatre, Kalgoorlie
A Laughing Matter, GRADS

Best Choreography Nominations

Jess Dunn: *Bullet Betty Vareska: the Directive of Six, University Dramatic Society*
 Kristen Twynam-Perkins/ Tamara Woolrych: *Bare, Playlovers*
 Hilary Reading /Jason Kuhne: *Fame, Wanneroo Repertory*
 Rebecca Money : *Peter Pan, Darlington Theatre Players*
 Jo Asperios and Lisa Van Oyen: *Pirates of Penzance, Stage Left*
 Kristen Twynam-Perkins: *Cabaret, Kwinana Theatre Workshop*
 Jessica Caley: *Seussical, Murray Music and Drama*

Best Other than Lead Male Nominations

Robert Whyte: *How the Other Half Loves, Harbour Theatre*
 Phil Barnett: *The Sum of Us: Old Mill Theatre.*

Shaun Griffin : *What Are Little Girls Made of ?, Kwinana Theatre Workshop*
 Ray Egan: *How about that? Garrick Theatre*
 Chris Bedding: *Amigos, Garrick Theatre*
 Grant Watson: *A Laughing Matter, GRADS*
Best Other than Lead Female Nominations
 Sue Lynch: *Wuthering Heights, Harbour*
 Jacqui Warner: *Butterflies are Free, Darlington Theatre Players.*
 Susannah Devenish: *How the Other Half Loves, Harbour*
 Barbara Reynolds: *Amy's View, KADS*
 Jenny Palmer: *This is our Youth, Blak Yak*
 Emma Shaw: *The Importance of Being Earnest, Wanneroo Repertory*

Best Director Nominations

Pat Barton : *How the Other Half Loves, Harbour Theatre*
 Gail Palmer: *Butterflies are Free, Darlington Theatre Players*
 Hal Davies: *Dangerous Obsession, Old Mill Theatre*
 Danni Ashton/Phil Barnett: *The Sum of Us, Old Mill Theatre*
 Andrew Warwick : *Intimate Exchanges, KADS*
 Teresa Felvus: *Deckchairs, Kwinana Theatre Workshop*
 Stephen Lee: *Much Ado About Nothing, GRADS*
 Nick Donald: *Deus Ex Quanta, Blak Yak*
 Sally Barendese: *Gaslight, Old Mill Theatre.*
 Scott Northover: *This is Our Youth, Blak Yak*
 Sue Lynch . *A Laughing Matter, GRADS*

Mary Webb Award for Direction of A Musical Nominations

Ryan Taffe: *Fame, Wanneroo Rep*
 Paul Treasure: *Sound of Music, Roleystone*
 Kristen Twynam-Perkins: *Bare, Playlovers*
 David Gregory: *Bullet Betty Vareska:the Directive of Six., UDS*
 Priscilla Buscher: *the Mystery of Edwin Drood, Roleystone*
 Alex McLennan: *Hot Mikado, Wanneroo Repertory*

Best Musical Direction Nominations

Craig Dalton : *Fame, Wanneroo Rep*
 Priscilla Busher: *Sound of Music, Roleystone*
 Jacob Latter: *Godspell, Garrick*
 Tim How; *Chorus Line, Melville*
 Sarah Cosstick : *Cabaret, KTW*
 Jacob Latter/ Andrew Dobosz: *Bare, Playlovers*
 John McPherson: *Bullet Betty Vareska: The Directive of Six, UDS*

Outstanding Breakthrough Performance

Michael Abercrombie: *Bullet Betty Vareska: The Directive of Six, UDS*
 Jono Hopkins: *Alice in Wonderland, Stirling Theatre.*
 Chris Bedding: *Amigos, Garrick Theatre*
 Graham Sharpe: *Amigos, Garrick Theatre*

Best Musical Theatre Performer Nominations

Leo Dounsbrough: *The Mystery of Edwin Drood, Roleystone*
 Tyler Jones: *Cabaret, KTW*
 Rhoda Lopez: *Bare, Playlovers*
 Holly James: *Fame, Wanneroo Rep*
 Gemma Sharpe: *Bare, Playlovers*
 Shelley McGinn: *Fame, Wanneroo Repertory*
 Manuao Teatonga: *A Chorus Line, Melville Theatre company.*
 Tyler Jones: *Bare, Playlovers*
 Lindsey Oelsnik: *Cabaret, KTW*

Meet Karen Woodcock 2009 Finley Adjudicator. In 'real life', I am a Business Bookkeeper/Accountant. I specialise in setting new businesses up with the MYOB accounting program, then teach the new business owner to use them. I'm married, a Mum of 3, Granma of 6, LOVE: Gardening, Orchids, Daffodils, Owls, Community Theatre, Travel, Flying my friends' Piper Cherokee and Driving my Chrysler Crossfire (Not necessarily in that order!!). HATE: arrogance, liars, deception, snails, march flies and constant rainy days (Once again, not necessarily in that order). I first 'trod the boards' at the tender age of 4. I played a babies rattle in a school Christmas play. I wanted to be Mary, but it wasn't to be. (I still haven't played Mary – OH except when I was 'Typhoid Mary' @ KADS, but that's a different story!!) I have been in Australia for 26 years (From UK, but don't hold that against me!!) and have played many and varied parts on stage, from a homicidal maniac ('Housekeeper Required', KADS) to a Grand Duchess ('Sleeping Prince', Garrick) and from a 75yr old Texan woman (I'm not THAT old really) ('Falling off a log' @Garrick) to a nosy next door neighbour ('How about that' @ Garrick). This year I've been involved in 5 productions at 3 theatres, my favourite of which was Edith in 'Allo 'Allo at Marloo. As well as acting I have operated lights/sound, done props, costumes, hair & makeup plus I've Directed 2 plays ("Caravan" @ KADS 2005 ((I won best Director/Costumes/Best Set) and "How about that" @ Garrick 2008). I really enjoy Directing and intend to do more in the future (It beats learning lines!!) My favourite position in the theatre is Stage Managing. I've done this at KADS, Garrick, Old Mill, Harbour etc in too many productions to mention, plus I've Stage Managed the ITA Finley Awards and One Act Play Festival. The Finley Awards are something to really strive for and be proud of if you are lucky enough to receive one, however at the same time we are all involved in Community Theatre as a hobby and we do it to have fun, so it's really just a bonus if we receive awards for doing what we love.



Goodbye to 3 of 2008's Finley Adjudicators.....Sue Hayward, Graeme Johnson, Ken Harris and thanks for the efforts you have made for Community Theatre

Invariably during an interval, I hear the audience chatting about how much they are enjoying the play so far. 'Isn't so-and-so wonderful?' and 'Isn't that character a nasty bit of stuff?' are typical comments, often said with great emotion. At the recent performance of 'Gaslight' at the Old Mill, a number of older members of the audience stood at the front of the stage, where the curtains had remained open, and just stared at the superb set. Then the patter started. Do you remember those gas lights? The mantles used to break so easily; just a little tap and they fell to pieces!

Yes, as kids we were often sent to bed for throwing things and hitting them. See that style of fireplace, my Auntie Mary had one just like it, never gave out any warmth. All the heat just went straight up the chimney and the room froze!

Even if you sat directly in front of the fire, all you got was blood vessel patterns on your legs- burnt into a map of the London Underground, but the rest of you never really warmed up!

Not much wonder London had those terrible fogs with all that smoke belching out.'

Yes real pea-soupers and they are worrying about today's greenhouse gasses! They don't know what pollution is!

Some of the youngsters passing by, on their way back to their seats, just shook their heads, and with an expression of despair at the pathetic patter, walked off. Their place was soon taken by yet another oldie recalling their youth.

It soon became obvious to me, that their trip to the theatre was not simply a night out to see a set of actors perform a saga, but for many of the older members in the audience it is a special occasion, an experience filled with memories from the past and new ones for the future. As the regulars get older, many do not really want something new, too clever, or excessively different, quite simply more of that on which they were brought up.

There are many of the theatre regulars, who a couple of decades ago saw variety shows live on stage, or watched a diverse selection of light entertainment on TV. Sadly, now most of these programmes no longer exist. Yes, there are shows like 'Rove', but other than 'Hey Hey it's Saturday' or 'Telethon' when on TV did you last see synchronised dancing, solo professional singers, and Graham Kennedy type comedy? The adult audience today are desperate for a laugh, to see quality singers doing real shows, certainly not the amateurs of 'Australian Idol'.

There is a huge gulf in the entertainment business, and community theatre can fill that gap. If you look at your theatre's most popular shows, the sell-outs are primarily musicals, pantomimes, and theatrical versions of TV comedies. When did you last do a sing-along Music Hall? If you really know your audience, their likes and dislikes, their age group, then the empty seats will fill up and the house full signs will return. The shows that the audience demand may not be to the liking of the theatre's committee, or to the adventurous desires of the directors who would much prefer to put on a show that is very arty, with a complex storyline or something 'different' but which is horrendously dreary and lacklustre.

The public can longer be dictated to, they know what they want, and they want it NOW. In the past year there were a couple of plays which I went to see, that were well conceived, very competently acted and directed, but sadly got minimal audiences. Having yet another version of 'The Importance of being Ernest' every six months is not the answer to local theatre. Are you trying to dictate what you think the patrons should have? Some will wish to develop their appreciation of various aspects of theatre, but many of the regulars just want simple entertainment.

All the very best for the 2009 season, and may all your 'houses' be full.

Gordon



GOOD NEWS WEEK

Last month we ran a story about Vida and her husband who arrived in Australia as Iranian refugees on the 12th of June 2008. Vida who had experience on the stage in Iran was keen to join a local theatre group, I'm pleased to say that we have had a response from one of Perth's well known community theatres and the information has been passed on.

A WA entrant in this 2008 Short & Sweet



Tim Lethorn and his short play, *Cheeseburger and Fries* has been selected as one of the Top Twenty plays to be performed for four nights in December at the Melbourne Short and Sweet Festival.

So, what is Short + Sweet? Well, to quote directly from the organisers: a competition, based on 10-minute works of theatre, that encourages the participation of writers, directors and performers from the community to explore their creativity in a supportive professional environment. Short + Sweet is held annually at the Arts Centre.

Short + Sweet starts with call for scripts from writers around Australia, followed by auditions with actors and interviews with director, and culminates in performances of 50 of the chosen works. The aims of Short + Sweet are: to encourage excellence in the presentation of short scripts that can stimulate, move and entertain audiences; to showcase the work of aspiring writers, actors and directors and to give new talent an opportunity to surface with an emphasis on Australian artists; to make theatre more accessible and affordable to a wider audience; to inspire theatre practitioners of the future to better their artistic practice; to encourage active participation in theatre making by aspiring writers, directors and performers in a supportive environment thus foster growth in the theatre.

The process of selection is undertaken without the judging panel knowing the writer[s] of each piece. The result is, and I think this is great, that both

experienced and known playwrights have theatre pieces on the same bill as inexperienced and unknown writers. As someone who falls in the latter category he is chuffed. The collaborative experience that is at the centre of Short and Sweet has been a wholly positive one for him. The director of *Cheeseburger and Fries* is Liz Pery (*and we hope to have a view on Short & Sweet from Liz in the near future*) who has many years of directing experience and has been very open to suggestions from Tim and he hopes that she can say the same of him. Being part of Melbourne Short and Sweet 2008 has provided Tim with an opportunity for developing whatever talent he may have in writing for theatre. Tim has learned much about what a collaborative approach can achieve when done in an atmosphere of mutual trust. He hopes to be able to return to Perth and to put what he has learned to good and effective use.

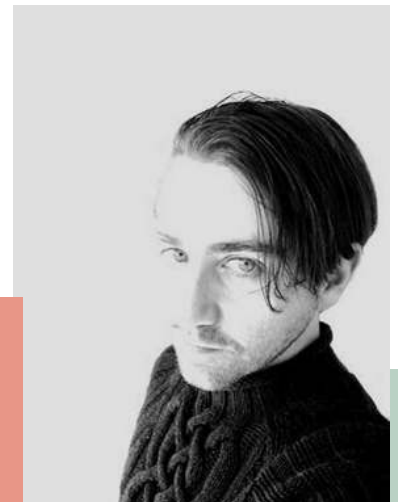
So, why did Tim enter a piece for Short + Sweet? Well, he enjoys the immediacy of working within this discipline. It is challenging to be able to produce a script that can be performed within ten minutes and still allows for plot, character development and to explore the themes that appeal. For Tim, *Cheeseburger and Fries* allows him to express in dramatic terms the choices that people make in life; the energy that is created by the quiet desperation that most of us live with is usually channelled to create something of beauty or brutality. Most lives include both. The question Tim posed was; if you were faced with imminent exiting from this world, what would you do? Would you kick, bite, butt, twist, and spit? Would you dance, kiss, caress and hold? Can our short lives be lived in a manner, in an exquisitely beautiful manner, that is liberating for us and for those around us or will we live our precarious lives with a kneejerkism, a cruel and brutal retort to the voice of fear, that wounds others and ourselves? Can we channel the swirl of desperation to become, not the Dance of Death but the dance of life?

Why write? Tricky. Tim does hear people talking of writing, painting, etc. as a need to give birth to ideas. This is not the case for him. Never has been. What he writes, every time he writes, feels like a mini abortion.

So, who is Tim Lethorn? In his words, it can be confusing at the best of times...this is his version: Former, half-hearted London Gadabout Timothy Mauve, who relocated to Perth in 2004 to pursue a romantic interest. I have written, directed and produced for a small amateur dramatic society in London. In the late 90s and early 00s I edited poetry fanzines. I have an unpublished novel, Vermoulu, mouldering.

I am in the process of researching the background to a 2 act play based on the rather fraught and taut relationship between religious organisations and the police, health professionals and politicians in Perth in the mid 1970s - It was quite a tense time for all concerned. I am also working on a screenplay, provisionally entitled 'The Beautifier', which is a whimsical modern gothic comedy *Glories always are diminished in the present.*

The past always offers more than the present. Ask any historian. www.vermoulu.com



ITA Annual General Meeting 2009

Will be held at Lotteries House, West Perth on
SUNDAY FEBRUARY 15th at 2.30 pm.

If you'd like to help Community Theatre in WA you should consider joining the ITA, it's a great way to meet people and make a difference. All Committee positions come up for re-election, that's Chairperson, Treasurer, Secretary and Committee Members and LINK Editor. To nominate or vote you must be a member of the ITA or be representing a member club.

If you are unable to commit to a full year on the committee but would like to offer your services from time to time, send an email to itaperth@gmail.com.

If you are willing, enthusiastic and prepared to commit to a year (that's 12 monthly meetings plus associated work for festivals etc) then email itaperth@gmail.com for a nomination form.

AUDITIONS JANUARY more info see www.theatre.asn.au

The Crucible Saturday Jan 31st & Sunday Feb 1st

Director: Kim Martin Roleystone Theatre, Brookton Highway, Roleystone WA

The Producers Wednesday 28th,

Director: Carole Dhu . Murray Music & Drama, Pinjarra Civic Centre, Pinjarra Rd, Pinjarra For information [contact!](mailto:caroledhu@hotmail.com)
caroledhu@hotmail.com

We Happy Few January 31st, Feb 1st & 3rd,

Director: Simon James . OLD MILL THEATRE, SOUTH PERTH More info: simon_james63@hotmail.com phone: 9362.4080

William Golding's LORD OF THE FLIES January 25th,

Director: Gregory Jones . All auditions start at 10am sharp. For further info contact the WhipLash team on whiplashtheatre@hotmail.com or visit our website www.whiplashtheatre.com

Grease 19-20 January 2009, Director:

Amanda Huxtable. Santa Maria College, Further Info huxa@santamaria.wa.edu.au or 08 6330 0227

2009 is the fortieth anniversary year of the Murray Music and Drama Club, situated in Pinjarra WA, which operates out of the Pinjarra Civic Centre. During this time MM&D have staged many shows from Trial By Jury in 1971 to The Pajama Game in 1981 and currently working on The Producers for May 2009.

Forty years is quite an achievement for a community association, one that has always been run totally by volunteers, and our club was the only 'provider' of regular musical theatre in the area until the advent of the



Mandurah Performing Arts Centre just over a decade ago. Murray Music and Drama Club has garnered a number of Finley Awards (from the Independent Theatre Association) over the years, in the areas of Costuming, Musical Direction, Front of House and Best Musical 2005. We are an extremely active association, and have a full programme lined up for 2009 (The Producers, Months on End and Oklahoma!) as well as already pursuing the rights for several other shows for as far ahead as 2011. For more information contact Carole Dhu 95814583 or email her at caroledhu@hotmail.com.




Next Month's LINK.....

Will have something from a director at the Short & Sweet Festival (hopefully), a rambling piece from Murray Jackson, the winners of the FINLEYS and more.... don't miss it, subscribe itaperth@gmail.com (\$25 per year full ITA membership which includes a printed copy delivered to your door) or via email itaperth@gmail.com (you get this two weeks after its published and its FREE) or online (at the end of the month) at www.theatre.asn.au

DON'T FORGET THE FINLEYS, JANUARY 17TH, email itaperth@gmail.com or ring Alan on 0402 036 578 to reserve your ticket at Perth's Premier Community Theatre Event.

**Judith Prior Presents:-
Theatre Restaurant, Comedy
& Pantomime Scripts.**



**That's Your Funeral, The Pirate Prince,
The Last Resort, Opportunity Knocks,
Uncle Jack, Strudelfest, Jungle Juice,
Wink at the Sphinx,
The Outback Debutante Ball,
Jest at the West, Jest call Me Cowboy,
Phantom of the Music Hall, Lady Godiva,
Puss in Thongs and more.**

Ph/Fax 07- 41527003
6 Ryan Street Bundaberg Qld 4670
www.judithprior.com

The ITA's LINK needs a New Editor

I'm leaving the LINK, why? Because after 3 years it's time for a fresh new look with someone who can drive the LINK further forward, introduce new ideas and really take this publication to a new level.

The LINK enjoys a readership in excess of 300* people per month, plus those that download it from theatre australia, that's quite a large chunk of the Community Theatre population and it's growing every month.

I've thoroughly enjoyed editing the LINK, finding articles, badgering people for information (because precious little is ever volunteered), interviewing some of Perth Community Theatre's characters and putting it together each month, seeing it printed and getting the odd email or phone call about the content (good or bad), it makes it worthwhile.

But work commitments are getting greater and I need to spend more time on my business and at home.

So if you'd like to put your hand up to edit the LINK, get along to the ITA's AGM on February 15th at City West Lotteries House, West Perth at 2.30pm or send us an email at itaperth@gmail.com.

Alan Morris

* Based on subscriber numbers and estimated casual readers at clubs.

West TV wins Perth television licence

The communications authority has issued a community television trial licence for Perth to West TV, which will provide an analog television service to be known as New Vision 31. (*Let's hope it gets off the ground! Cheers Louis Shepherd*)

The announcement states:

The Australian Communications and Media Authority has issued a community television trial licence for Perth. The successful applicant, West TV Ltd, will provide an analog television service, to be known as New Vision 31. New Vision 31 expects to commence broadcasting within the next six months and the trial is for a period of two years.

'Very encouragingly there was a very strong field of applicants for the licence. The number and calibre of aspirants is testament to the wealth of creative talent and strength of commitment to community-based television in Perth,' said Chris Chapman, ACMA Chairman.

On 27 September 2008, ACMA called for expressions of interest in providing a trial community-based television service in Perth for two years. ACMA received four applications by the 24 October 2008 closing date. The applications were from West TV Ltd, Community & Educational Media WA Ltd, Perth Community Television Ltd and Community Urban Broadcaster.

West TV best demonstrated that its proposed service would meet the existing and perceived future needs of a broad cross-section of the Perth community. ACMA met with all applicants in November 2008. At the meeting with West TV, it undertook, if successful, to offer to involve the other applicants in providing the service, including by giving them opportunities to broadcast.

'ACMA was impressed by the program production skills and broadcasting expertise of the other applicants and encourages them to embrace West TV's offer,' Mr Chapman said.

ACMA assessed the applications on merit and considered West TV best able to provide the proposed service. This includes the financial, managerial and technical capacity to successfully meet the existing and future needs of the community. In addition, it demonstrated the capability to involve the broader community in the operations and programming of the service.

January 17th THE FINLEY AWARDS NIGHT

Perth's premier Community Theatre event, The Finley Awards promises to be bigger and better than ever in 2009. A new approach and a chance to say thanks to some of Perth's most accomplished performers, directors and crew. Mark your diaries - Saturday

January 17th 2009 at the Lady Wardle Performing Arts centre, St Mary's Girls School, Karrinyup.

Contact itaperth@gmail.com or Alan on 0402 036 578 for tickets.

WHAT'S ON IN AND AROUND PERTH FOR THE FIRST COUPLE OF MONTHS OF 2009 courtesy of Kimberley JANUARY

Sleeping Beauty, By Charles Perrault, adaptation and lyrics by Jim Eiler, music by Jim Eiler and Jeanne Bargo, Manpac, January 15-24, Traditional Fairy Tale, Mandurah Performing Arts Centre, Bookings 9550 3900

Snugglepoot and Cuddlepie, by May Gibbs, Be Active and Prompt Corner, January 2 - 19, Australian Children's Classic, Kings Park Botanic Garden, Saw Ave and May Drive Kings Park, Bookings BOCS 9484 1133 www.bocs.com.au

Giselle, Music by Adolphe Adam, Be Active and Perth City Ballet, January 14- 17, Directed by Diana Waldron, Quarry Amphitheatre, City Beach, Bookings BOCS 9484 1133 www.bocs.com.au

FEBRUARY

Life x 3, by Yasmina Reza, Wanneroo Repertory, February 12 - 28, the non-dinner party from hell, Limelight Theatre, Civic Drive, Wanneroo, Bookings 9571 8591 or www.limelighttheatre.com

Tutankhamun, by ?, Darlington Theatre Players, February 27- March 14, musical performed by young adults, Marloo Theatre, Marloo Rd, Greenmount, Bookings Gwyne 9255 1783

Doctor in the House, by Ted Willis, Melville Theatre Company, February 27 - March 14, Comedy directed by Jeff Hansen, Roy Edinger Theatre, Stock Rd and Canning Hwy, Palmyra, Bookings 9330 4565

Look Who's Talking, by Derek Benfield, Kwinana Theatre Workshop, February 20-28, Mistaken identity, misunderstanding and post alcoholic amnesia, Kwinana Theatre in the Koorliny Arts Centre, Sulphur Drive Kwinana, Bookings 9439 0290.

Gone A Million, by Peter Flanigan, Stirling Players, February 20 - March 7, Comedy about the corrupting effect of easy money, Stirling Theatre, Morris Place, Innaloo, Bookings BOCS 9484 1133 www.bocs.com.au

The Year of Magical Thinking, by Joan Didion, Black Swan State Theatre Company, February 7 - 25, Pulitzer Prize Winning Memoir, Dolphin Theatre, University of Western Australia, Bookings BOCS 9484 1133 www.bocs.com.au

The Elixir of Love, by Gaetano Donazetti, West Australian Opera - Opera In the Park, February 7, Romantic Comedy, The Supreme Court Gardens, Perth, Free Event.