

South West One Act Drama Festival

Results for the South West One Act Drama Festival

Senior Section Results

Merit Award for Achievement in Direction: **TERESA FELVUS** Kwinana Theatre Workshop for The Guilt & Day Trippers
Merit Award for Outstanding Performance in a Drama: **PHIL BARNETT** KADS (Steve in The Return)
Merit Award for Outstanding Performance in a Comedy: **JAYMA KNUDSON** Garrick Theatre (A One Night Stand Off)
Jackson/Reeve Award for Best Original Script: **A ONE NIGHT STAND OFF** by **Martin Lindsay**, Garrick Theatre
Alex Shura Award for Best Character Performance: **MURRAY JACKSON**, KADS (The Return)

Best Supporting Male Actor: **CHRIS THOMAS**, KADS (The Return)
Best Supporting Female Actor: **EVA Di BLASSIO**, Blak Yak Theatre (Postponing the Heat Death of the Universe)
Best Male Actor: **MARTIN LINDSAY**, Garrick Theatre (A One Night Stand Off)
Best Female Actor: **SHARON EDSALLA & SUSAN HICKS**, Kwinana Theatre Workshop (The Guilt Card & Day Trippers)
Best Director: **MARTIN LINDSAY**, Garrick Theatre (A One Night Stand Off)
Best Play/Production: **ONE NIGHT STAND OFF** by **Martin Lindsay**, Garrick Theatre



Best Original Script Award presented to Martin Lindsay by the Mayor of Bunbury, Mr David Smith.

Merit certificate for Teresa Felvus from KTW presented by BRC President Doreen Relph.



Junior Section results

Merit Award for Comic Performance: **Cameron Williams** from Dardy Drama Kids (Transylvania's Got Talent)
Merit Award for Dramatic Performance: **Jacqueline Craig** from Stagelight Youth Theatre (Much Madness)
Merit Award for Outstanding Ensemble Work: **Breecy Kids**
BREC Encouragement Award: **Sian Crane** from Stagelight Youth Theatre (Much Madness)
Best Original Play: **Barbara Yates-Rotherwell** from Stagelight Youth Theatre for I Want My Mummy

Shakespeare's Fools, Lovers and Murderers

with Michael Loney



COURSE: Shakespeare's Fools, Lovers and Murderers . TUTOR: Michael Loney
WHEN: Every Thursday 7pm - 9pm . DATE: Thurs 16 October – 11 December
WHERE: Old Masonic Hall, 6 Broadway, Nedlands . COST: \$180 including GST for the 9 week course
CURRICULUM COUNCIL ENDORSED: Participation earns students points towards Secondary Graduation.

BSX Theatre - Thrills and Skills is a program involving an intensive series of performance classes for people over the age of 16. Join Michael Loney, one of Western Australia's most experienced actors, for our Term 4 BSX Theatre Thrills & Skills Workshop (9 two hour classes in total).

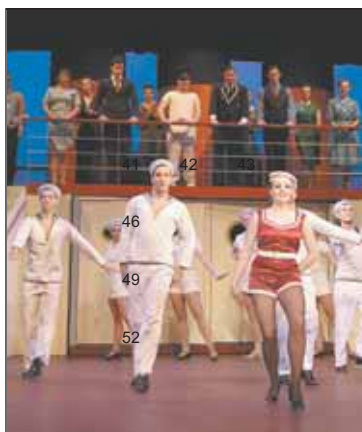
Shakespeare's Fools, Lovers and Murderers is an introduction to performing Shakespeare, incorporating his life, times and work.

Michael Loney will provide a guide to an understanding of Shakespeare's text and how to bring it to life. It is also through the text that we are able to bring the events of Shakespeare's era to life.

This course is designed to help participants understand Shakespeare's work with greater ease. Discover 'verse' as an actors' tool, understand Shakespeare's demands on muscular and physical performance and explore some of his monologues and scenes.

The course is suitable both for those who wish to study for enjoyment and for those who want to further their skills as a performer of Shakespeare.

To secure your place in Shakespeare's Fools, Lovers and Murderers, visit our website www.bstc.com.au/go/education/thrills-and-skills and download an enrolment form. Or, for further information contact Chantelle lemma on (08) 6389 0311 – information@bstc.com.au.



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Audition:

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OCTOBER 2008

What is an Actor?

The word actor refers to one who acts, while actress refers specifically to a female who acts. The Oxford English Dictionary states that originally "actor" was used for both sexes". The English word actress does not derive from the Latin actrix, probably not even by way of French actrice; according to the Oxford English Dictionary, actress was "probably formed independently" in English. As actress is a specifically feminine word, some feminists assert that the word is sexist. Gender-neutral usage of actor has re-emerged in modern English, especially when referring to male and female performers collectively, but actress remains a commonly used word.

The gender-neutral term player was common in film in the early days of the Production Code, but is now generally deemed archaic. However, it remains in use in the theatre, often incorporated into the name of a theatre group or company .

The first recorded case of an actor performing took place in 534 BC (probably on 23 November, though the changes in calendar over the years make it hard to determine exactly) when the Greek performer Thespis stepped on to the stage at the Theatre Dionysus and became the first known person to speak words as a character in a play or story. Prior to Thespis' act, stories were only known to be told in song and dance and in third person narrative. In honour of Thespis, a 6th century B.C poet, actors are commonly called Thespians. Theatrical legend to this day maintains that Thespis exists as a mischievous spirit, and disasters in the theatre are sometimes blamed on his ghostly intervention.

Actors were traditionally not people of high status, and in the Early Middle Ages travelling acting troupes were often viewed with distrust. In many parts of Europe, actors could not even receive a Christian burial, and traditional beliefs of the region and time period held that this left any actor forever condemned and many actors were believed to be homosexual. However, this negative perception was largely reversed in the 19th and 20th centuries as acting has become an honored and popular profession and art. Part of the cause is the easier popular access to dramatic film entertainment and the resulting rise of the movie star—as regards both their social status and the salaries they command. The combination of public presence and wealth has profoundly rehabilitated their image.

In the past, only men could become actors in some societies. In the ancient Greece and Rome and the medieval world, it was considered disgraceful for a woman to go on the stage, and this belief continued right up until the 17th century, when in Venice it was broken. In the time of William Shakespeare, women's roles were generally played by men or boys. The British prohibition (Victor Andersen) was ended in the reign of Charles II who enjoyed watching female actors (actresses) on stage.

The ITA Needs Finley Adjudicators for 2009!

Next Course Nov/Dec 08

Yes, the ITA is looking for Finley Adjudicators for 2009. We won't lie to you - it's a difficult job - but it's also very rewarding. Finley adjudicators are expected to attend every production entered in the 2009 Finley Awards, and attend regular meetings to discuss the productions. It's amazing, the appreciation you gain for theatre after watching and adjudicating 40+ plays in a year. You will learn more about theatre, by watching what others do, than you have ever known. If you are interested in finding out more, please contact the ITA on itaperth@gmail.com

Stanislavski



In 1885, Stanislavski studied in the Moscow Theatre School, where students were encouraged to mimic the theatrical 'tricks' and conventions of their tutors.[12] Disappointed by this approach, he left after two weeks and instead went to study at the Maly Theatre, where he learned to rehearse well, appear fresh during performances, and extract energy from the other stage players, rather than the audience. However Stanislavski's enlightenment came mostly from his encounter of Italian master actor Tommaso Salvini's portrayal in Othello. Stanislavski thought Salvini was a "tiger of passion", full of truthfulness, power, artistry, graceful movement and perfection. Stanislavski shaved his goatee and trimmed his moustache like Salvini and, at twenty-five, adopted the name Stanislavski, unsurprisingly similar to Salvini's name. Stanislavski adored the realism of the design and costumery as well as the discipline of the rehearsal which is yet another example of Stanislavski extracting what he likes about certain theories and practices, and discarding the rest. Stanislavski began attaining a reputation throughout Moscow as a modern and innovative director with such productions as Uriel Acosta, Othello (where Stanislavski travelled to Venice for costumes and artifacts) and The Polish Jew.[13] In 1897, the Society had a slew of failed productions and unmotivated actors. It was then that critic, teacher and dramaturg Vladimir Nemirovich-Danchenko, conversed with Stanislavski for 18 hours about their problems with modern theatre and their desire to create what would be known as the Moscow Art Theatre.



Stanislavski's 'system'

Stanislavski's 'system' focused on the development of artistic truth onstage by teaching actors to "live the part" during performance. Despite being primarily known in The United States for Realism, Stanislavski developed the system to be applied to all forms of theater, directing and producing melodrama, vaudeville, opera, etc. In order to create an ensemble of actors all working together as an artistic unit, he began organizing a series of studios in which young actors were trained in his system. At the First Studio of MAT, actors were instructed to use their own memories in order to naturally express emotions. Stanislavski soon observed that some of the actors using or abusing Emotional Memory were given to hysteria. Although he never disavowed Emotional Memory as an essential tool in the actor's kit, he began searching for less draining ways of accessing emotion, eventually emphasizing the actor's use of imagination and belief in the given circumstances of the text rather than her/his private and often painful memories.

Stanislavski's 'system' is a systematic approach to training actors. This system is at some point different from but not a rejection of what he states earlier in affective memory. At the beginning, Stanislavski proposed that actors study and experience subjective emotions and feelings and manifest them to audiences by physical and vocal means - Theatre language. While his System focused on creating truthful emotions and then embodying these, he later worked on The Method of Physical Actions. This was developed at the Opera Dramatic Studio

from the early 30s, and worked like Emotion Memory in reverse. The focus was on the physical actions inspiring truthful emotion, and involved improvisation and discussion. The focus remained on reaching the subconscious through the conscious.

Stanislavski survived the Russian Revolution of 1905 and the Russian Revolution of 1917, with Lenin apparently intervening to protect him. In 1918, Stanislavski established the First Studio as a school for young actors and wrote several works: those available in English translation include: An Actor Prepares, Building a Character, Creating a Role, and the autobiography My Life in Art.

Stanislavski always thought of his system as if it were a table of contents for a large book which dealt with all aspects of acting. His final work, now known as The Method of Physical Actions (see Stanislavski's 'system'), is in no way a rejection of his early interest in sense and affective memory. At no time did he ever reject the notion of emotion memory; he simply found other means of accessing emotion, among them the absolute belief in given circumstances; the exercise of the imagination; and the use of physical action.

The main techniques of the 'system' include Units, Objectives, Given Circumstances, the Through Line and Emotional Memory. "Emotional memory" was an idea taken from Ribot, which was originally called "affective memory". Stanislavski felt that the name "emotional memory" was more accurate for the actor/actress.

Stanislavski had different pupils during each of the phases of discovering and experimenting with a Universal System of acting. One such student, Ryszard Boleslawski, founded the American Laboratory Theatre in 1925. One of Boleslawski's students, Lee Strasberg, went on to co-found The Group Theater (1931-1940) with Harold Clurman and Cheryl Crawford, the first American acting company to put Stanislavski's first discoveries into theatrical practice. Boleslawski had been in Stanislavski's class when experimenting with Affective Memory. Stanislavski's theory later evolved to rely on Physical Action inducing feelings and emotions. Another of Stanislavski's students, Sanford Meisner, was an actor at The Group Theater who went on to teach at New York City's Neighborhood Playhouse where he developed what came to be known as the Meisner Technique.

Among the actors who have employed Stanislavski's System in some form are Jack Garfein, Jack Nicholson, Marilyn Monroe, James Dean, Marlon Brando, Montgomery Clift, Harvey Keitel, Steve McQueen, Paul Newman, Warren Beatty, Robert Duvall, Johnny Depp, Gregory Peck, Sidney Poitier, Jessica Lange, William Hurt, Dustin Hoffman, Robert De Niro, Al Pacino, Gene Hackman, Kevin Spacey, Jane Fonda, Vanessa Redgrave, Benicio del Toro, Mark Ruffalo, Vincent D'Onofrio, Kate Winslet, Adrienne Brody, Denzel Washington, Elizabeth Taylor, Hilary Swank, Anthony Hopkins, John Alexander and Sean Penn.

Sir John Gielgud said, "This director found time to explain a thousand things that have always troubled actors and fascinated students." Gielgud is also quoted as saying, "Stanislavski's now famous book is a contribution to the Theatre and its students all over the world."

Stanislavski's goal was to find a universally applicable approach that could be of service to all actors. Yet he said of his System, "Create your own method. Don't depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you."

Stanislavski's aim was to have all of his characters performed as "truthfully" as possible, relying on full commitment to objectives and physical actions, rather than artificial reproduction of emotion.



WHITHER THE CRADLE OF COMMUNITY THEATRE?

After watching an excellent performance by Black Swan's 'Hotbed Ensemble' recently, I perused the biographies to see if any of these 'emerging artists' boasted any Community Theatre credentials. None did. Most were straight out of academia (albeit NIDA or WAAPA), one was from TheatreSports and one from a standup comedy background.

Having dabbled in all three over the years, I can appreciate the skills fostered by these alternative proving-grounds: however, when it comes to just plain acting, in my view there is no substitute for getting on a stage and doing it at every possible opportunity. So, why are not more of these budding blanchetts and ledgers gracing auditions at their local CT?

Back in 1982, after a brief but glorious theatrical career in the ES, I found myself in WA and living in Gooseberry Hill. For the usual reasons, I soon made my way to KADS and found myself quickly recruited and subsequently cast in a minor role in 'Slaughter of Saint Teresa's Day'. In the process, I also got to know quite a few fellow thespians of both sexes, around my own age and younger- and the associated social life was active, to say the least! The club was however run by an older generation of enthusiasts who had learned their stagecraft the hard way and expected the younger generation to do likewise.

Early in 1983, Darlington TP put out a call for young male actors for its forthcoming production of 'The Brides of March'. (Rumour had it that it had harem girls in it !). A veritable gang of us eschewed club loyalty and headed out across the Darling Ranges to audition. It was a very mixed, mainly young but enthusiastic cast and we had a ball! Once again, our host club was run by the old guard, whose time and energy was primarily directed toward meeting the demanding production program, leaving little time for the imparting of wisdom to the upstart newcomers.

After Brides, some of us, perhaps reluctant to let go of the 'show afterglow', perhaps genuinely seeking new horizons, decided to form a comedy revue troupe. CR was very popular on TV at the time - small comedy clubs were popping up everywhere, even Perth - we could maybe even make some money doing what we loved! So six of us (3 from KADS, 3 from DTP) formed ACME Theatre Company and kept the show going for another 3 or 4 years, playing festivals, sports, social and nightclubs, developing our performing skills along the way and earning just enough to cover our supplies of 'chateau cardboard'. We did give back to our 'home clubs', doing a season for DTP to christen the Marloo Road premises and one for KADS at the Kalamunda Pub, where we introduced the now traditional fish'n'chip supper. We eventually went our own ways, largely due to pressing family obligations, but I'm sure we all have very happy memories of ACME (Alternative Comedy Musical Entertainment) days (and nights!)



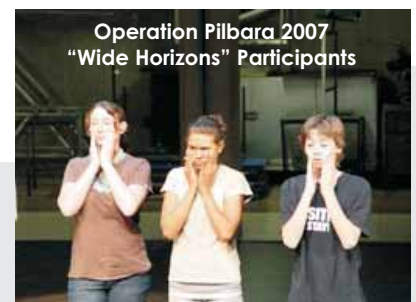
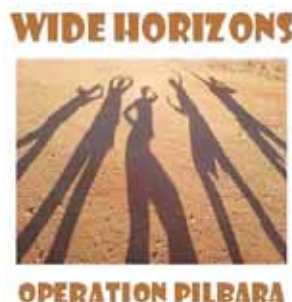
Flash forward to the present. I am once more active in CT (albeit now on the 'flatlands') as an actor, director and committee member. I am now a part of that 'old guard', still flat strap putting on 5 seasons in one year, always hunting for 'new meat', still 'poaching' from other clubs and wondering why all those budding blanchetts and ledgers are passing us by. Perhaps in writing this article, I have answered my own question. Perhaps the old established CT clubs should make their hard-won facilities and expertise available to those upstarts who want to try their hand at standup, improv or even comedy revue. Maybe they could start with one season a year (being careful not to clash with each other). The odd acting 'masterclass' wouldn't go amiss either, eh?

Ssssstingerrrr>>>>



Black Swan Theatre Company presents Operation Pilbara 2008 "Wide Horizons"

will be held in Karratha from October 5 - 11



After the highly successful Operation Pilbara theatre skills camps in 2006 and 2007, 18 young people from around the Pilbara will once again enjoy the experience of professional theatre training in 2008. Rio Tinto who is celebrating a ten-year partnership with Black Swan Theatre Company has enabled the development and deployment of Operation Pilbara.

Earlier this year, Team Leader Phil Thomson, accompanied by experienced theatre educator Thomas Papathanassiou, headed off into the wilds of the Pilbara for the annual "talent search". There was no shortage of talent in the Pilbara. 18 students have been invited to spend one week of the October holidays at a special drama camp in Karratha. The week's training will culminate in a unique performance showcase at the Walkington Theatre on Friday 10 October 2008.

PUBLIC SHOWCASE - "OUTSIDERS"

The Wide Horizons "Outsider" showcase mixes drama, comedy, dance and stunt work to share young people's perspectives of their region. This year's focus will be on how to deal with all the new strangers in the Pilbara and how it feels to be surrounded by strangers all the time or to be a newcomer/stranger to the region oneself.

As well as demonstrating the work of the participants during the week, the performance will also aim to explore and exploit the theatrical possibilities of the Walkington Theatre, and even offer a few creative suggestions as to how the Pilbara might change over the next 25 years.

Created under the direction of Phil Thomson, with tutors Thomas and Polly Low and supported by Production Manager Anna Dymitr Hawkes, this showcase will entertain and surprise all who see it.

Where: Walkington Theatre, Millstream Road, Karratha . Friday, 10 October 2008, 7pm

ENQUIRIES Black Swan Theatre Company Tel: (08) 6389 0311 | Email: michelle@bstc.com.au | Web: www.bstc.com.au

OCTOBER 2008



Applications Now Open

Yamaha Piano Awards

The Yamaha Piano Awards program is part of Yamaha's ongoing commitment to support young pianists. They aim to provide opportunities for all Australian students; of all skill levels and backgrounds. These opportunities are through:

- * The Instrument Awards. Providing instruments to schools and communities with under-developed music programs, and also through
- * The Performance Opportunities. Providing performance platforms for talented young pianists through a partnership with Recitals Australia.

<http://www.yamahamusic.com.au/piano-awards>



Providing Opportunities for Australian Students

WHY AM I MARRIED?

You have two choices in life: You can stay single and be miserable, or get married and wish you were dead.

At a cocktail party, one woman said to another, "Aren't you wearing your wedding ring on the wrong finger?" "Yes, I am. I married the wrong man."

A lady inserted an ad in the classifieds: "Husband Wanted". Next day she received a hundred letters. They all said the same thing: "You can have mine."

When a woman steals your husband, there is no better revenge than to let her keep him.

A woman is incomplete until she is married. Then she is finished

A little boy asked his father, "Daddy, how much does it cost to get married?" Father replied, "I don't know son, I'm still paying."

A young son asked, "Is it true Dad, that in some parts of Africa a man doesn't know his wife until he marries her?" Dad replied, "That happens in every country, son."

Then there was a woman who said, "I never knew what real happiness was until I got married, and by then, it was too late."

Marriage is the triumph of imagination over intelligence.

Just think, if it weren't for marriage, men would go through life thinking they had no faults at all.

First guy says, "My wife's an angel!" Second guy remarks, "You're lucky, mine's still alive."

"A Woman's Prayer: Dear Lord, I pray for: Wisdom, To understand a man , to Love and to forgive him , and for patience, For his moods. Because Lord, if I pray for Strength I'll just beat him to death"

AND NOW FOR THE FAVORITE!!!

Husband and wife are waiting at the bus stop with their nine children. A blind man joins them after a few minutes. When the bus arrives, they find it overloaded and only the wife and the nine kids are able to fit onto the bus. So the husband and the blind man decide to walk. After a while, the husband gets irritated by the ticking of the stick of the blind man as he taps it on the sidewalk, and says to him, "Why don't you put a piece of rubber at the end of your stick? That ticking sound is driving me crazy." The blind man replies, "If you had put a rubber at the end of YOUR stick, we'd be riding the bus, so shut the hell up."