

ITA's AGM FEBRUARY 15TH 2.30pm

This is the day when the new ITA Committee for 2009/10 will be appointed. The ITA Committee is an integral part of Community Theatre in WA and administers the Finleys, DramaFest & YouthFest, Treading the Boards & many other community theatre based events, makes representations to Government and operates as a voice of Community Theatre in Western Australia. If you want to make a difference to Community Theatre in your state then you should seriously consider joining this vibrant organisation where YOU can really influence the direction of Community Theatre.

You need to be an ITA member or be representing a member club to be able to stand for committee or to vote at the AGM, you also need to be a committed individual who will make a contribution, so if you want to join the ITA or you'd like nominate for the ITA Committee, send an email to itaperth@gmail.com and we'll send you the paperwork.

Make 2009 the year that YOU put something back into Western Australia's Community Theatre.

2.30pm, February 15th, City West Lotteries House, West Perth, the ITA's AGM, be there and Make a Difference.



2008 Finley Awards

more pictures inside

Bunbury Repertory Club wins the Docuprint Award for Print and Publicity

A panel of three Graphic Designers had a really difficult choice in choosing a winner for this new category kindly sponsored in it's first year by Docuprint of Fremantle. The finalists in this category were:

- Dangerous Obsessions Poster Design (Old Mill Theatre)
- Les Miserables Programme Design/Print/Content (Albany Light Opera)
- Mother Goose Programme (Murray Music & Drama) for
- & The Crucible Print/Publicity/Design (Bunbury Repertory Club)

After much deliberation Bunbury Repts The Crucible was chosen for its continuity of design and presentation through all print/publicity media.

It was encouraging to see such a wide variety of design ideas and that some clubs were happy to approach each campaign (ie poster, programme etc) with a fresh canvas rather than updating an existing template.

The 2009 South West One-Act Drama Festival in Bunbury will be held on the weekend of Friday 11th, Saturday 12 and Sunday 13th September.

YEAR 2008 ITA COMMITTEE MEMBERS

President Kimberley Shaw yakyakyak@iinet.net.au **Vice President** Danielle Ashton danniskye@hotmail.com
Secretary Tracee Royall Tracee.Royall@det.wa.edu.au
Treasurer Lorna Mackie lorna.mackie@mackieconsultancyservices.ltd.uk
Link Editor Alan Morris alanm@docuprint.com.au **Web Master** Grant Malcolm Grant.malcolm@uwa.edu.au
Committee
Tyler Jones tyler-j-jones@hotmail.com
Felicity May felicity.may@det.wa.edu.au, Claudette Ridout blueondine@optusnet.com.au
Paul Treasure , Kristen Twynam-Perkins kristen1@westnet.com.au
David Young davidyoungaccountant@bigpond.com

990AM Information Radio

Recorded Thurs lunchtime . Barbara Zahari, 4 Chapman St,
Bassendean 6054 Ph: 9379 3531 Email: buzzcom@it.net.au

Arts Collage Radio Fremantle 107.9FM

Thurs mornings 8.30 to 11am Dita Jevons Ph/Fax: 9335 5276
Give Dita several weeks notice as her Arts program is popular

TAZ Entertainment

www.tazentertainment.com.au
PO Box 4072, Swan View WA 6056 Ph: 9255 3336
Fax: 9255 3395 taz@tazentertainment.com.au

Eyezon Publishing (2 weeks notice required)

PO Box 152 Hillarys WA 6923 Ph: 9381 4999 Fax: 9381 899?
Admin@whatson.com.au www.whatson.com.au
Morning Magazine 6RTR FM 92.1 Anita Walker
Mon to Fri 10am to Noon Ph: 9260 9200
Fax: 9260 9222 Email: awalker@rtrfm.com.au

Your comments are very valuable and we'd love to hear them, email itaperth@gmail.com or send it them to the ITA, City West Lotteries House, West Perth WA 6005

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 '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.

09 Contract

After serious & cautious consideration your contract of friendship has been renewed for the New Year 2009! It was a very hard decision to make. So try not to screw it up!!!

"My Wish for You in 2009"

May peace break into your house and may thieves come to steal your debts. May the pockets of your jeans become a magnet of \$100 bills. May love stick to your face like Vaseline, and may laughter assault your lips! May your clothes smell of success like smoking tires, and may happiness slap you across the face, and may your tears be that of joy. May the problems you had forget your home address! In simple words . . .

May 2009 be the best year of your life!!!

Courtesy of Graeme and extended to the whole of Community Theatre, no exceptions.

It's refreshing to see that so many people are involved for the community and not personal gain, what a great community to belong to.

KERRI HILTON RESIGNS

After a lot of insensitive posts on Theatre Australia Kerri Hilton decided to give up, here's what she said on the website:

"Seeing as I am apparently the adjudicator who is causing so many problems let me clarify a few points now.

The judging system for the finley awards is very clear and concise. It is a marking system and all of the adjudicators mark and we meet and discuss our marks. Theatre is subjective and if you are passionate about your theatre, you will of course end up having heated discussions. I have had many heated discussions with my friends over theatre, good and bad. I make no apology for my being passionate about something I love.

Secondly , yes I was overruled on a number of plays this year, and I wasn't happy about it, but I wasn't the only one. If you ask any of the adjudicators over the past few years you will know that we are over ruled all the time. We were all over ruled by each other at some time and we get over it.

That is part of the adjudicators system, we sit down, we listen and we continue on. it is surely a better system to have your marks on the table and to discuss the marks (in front of an ITA representative at each meeting!) than to hide your marks away and not have to justify them.

Two years ago I told the ITA that I had had enough of adjudicating and that I wanted to stop. I was asked to stay on in 2007 and I said I would however it would be my last year. I made that very clear to everyone. Last year we held three training courses in order to find new adjudicators. We found four and I was delighted to be able to resign. One of the new adjudicators pulled out at the last minute and I was asked to stay on. I thought about it for a long time as I had already said I was leaving. I decided to stay because I didn't want to see the system that we started fail.

The adjudicators job is not an easy one. It requires many hours of your own time and it requires you to sit back and evaluate every show you see rather than just going for the enjoyment of seeing a show.

However, it is very clear that there are a number of people who are not happy that I am passionate about my job and that I take my job seriously.

With that in mind, the ITA has my resignation immediately. For those of you who know that you can do a better job, feel free to take the vacant spot, I am sure the ITA will thank you for it. I am sure you will do a fantastic job, and that you will agree with everything that every other adjudicator says about every play that you see and every performance. It must be nice to be perfect.

May I also take this opportunity to thank you for giving me my life back, and for allowing me the opportunity to do so many things this year now that I would have been unable to do.

Kerri Hilton"

January 2009 kicked off with a bang at Lotteries House, West Perth with the ITA's NOMS NIGHT PARTY

photos by Zyg Woltersdorf



The nights entertainment was provided by Cynthia Fenton, Tim How & Tamara Woolrych



2008



2009

We thanked and farewelled the 2008 Finley Adjudicators (Sue Hayward, Graeme Johnson, Kerri Hilton & Ken Harris (not shown)) and were introduced to the 2009 FASL-R Andrew Wong, Karen Hall, Kerri Hilton & Olga Ward



These people very kindly prepared and cooked the food



These people very kindly helped to eat the food, drink the drink and clap their way to sore hands as the nominees were announced.

Happy Landings



In 1984, ACME Theatre Company was going strong but the individual members still maintained their loyalty to our 'home companies', being KADS and DTP. I had previously expressed interest in directing for KADS. Now with the ACME experience under my belt, I was invited to submit a play to direct. I had seen Australian Playwright Michael Cove's Happy Landings in its premiere season at the Adelaide Festival Playhouse in 1976. What really appealed to me about the play was the way it directly and physically attacked the theatrical norms by taking the 'play within a play' technique to a higher level. Characters heckled from the audience, actors broke character and used their real names and a terrorist storms onstage and hijacks the theatre, believing it to be a jumbo jet. There's lots of gunfire and for the finale the set literally blows up. Marvellous stuff!

Anyway, KADS gave me the green light to direct it. I held open auditions, but very few turned up, so I prevailed upon my ACME colleagues (Dawn Fitzgerald, Therese Edmonds, Keth Wood and David ('Misso') Missingham) to help out. One first-time auditionee, Stefan De Jonghe, was eventually cast as the terrorist, while another newcomer, Ian Taylor, was cast as the SAS officer. I approached local professional actors Graham Bowra and Colin McEwan to play the small but pivotal role of Gordon, but each in turn had to withdraw due to other commitments. Against my better judgment, I ended up taking that part myself.

Players set for landing

The Kalamunda Amateur Drama Society are planning a play called "Happy Landings". Dawn Fitzgerald, Keth Wood and Therese Edmonds, all of Kalamunda, were caught last week rehearsing the play, which will run from November 14 to 17 at the Kalamunda Agricultural Hall. A society member said she did not want to give away too much about the plot of the play, except to say that it's a "hard one to watch".

We rehearsed in what is still KADS Hall in central Kalamunda. I asked my then housemate, local drama teacher Jayne Travers-Drapes to direct me in my bits, which she did very well. Misso designed the lighting, set and took charge of the pyrotechnics. Dawn and Therese took care of wardrobe between them, including Dawn's 5-piece striptease costume (most ingenious)! Finally, the big day arrived and we bumped into what was the the Kalamunda Agricultural Hall (now the Darling

Ranges Performing Arts Centre).

Once word got around that something quite unusual was happening at the Ag Hall, we had an excellent season. A few of the senior members of the audience were a bit shocked, particularly at the gunfire and flashboxes, but even the 'old guard' at KADS had to admit that it was a successful experiment - except for one small aspect: we had recruited among our mates at the 'Last Drop' Tavern and so while the turnover KADS history that the bar had run at a loss! (too many 'Happy Landings' perhaps?!) Ssstingerrrr



the bar staff for the season from was excellent, it was the first time in

Theatre Restaurant. *A show you can bank on! Involve the whole community.*

As a community theatre production theatre restaurant has a lot to offer. Not only are these shows simple to stage and costume, one simple set will work admirably, they are also relatively inexpensive to produce and can be a real money spinner for your organization. The relaxed atmosphere of dinner theatre attracts a wider audience, including a lot of people who may not regularly attend mainstream theatre. Many of these will gladly form a large party to attend a dinner theatre show. Shows book out early, and as catering arrangements often need to be made in advance, ticket sales are not reliant on walk up theatre goers. Corporate dinners, end of year break up parties etc. allow us to present our theatre piece to many more possible aspiring thespians. New members may often be recruited from audience and volunteers from catering and other groups involved in the production, to swell the membership in your theatre group. More members, more audience, more bums on seats, what more could you want? Musical involvement, either taped or live bands, backing tapes or just one musician, will enhance the production and help to involve the audience, a must for this type of production. APRA licensing for interpolated music is not difficult to obtain if you set your music early and work with APRA the show will run smoothly. I am of the firm belief that this type of theatre is not really suited to original music, no matter how good it is... with dinner and a few drinks your audience are possibly going to want to sing along, or at least sit back and listen to music that is familiar to them.

Many old hit parade songs may be used with APRA licensing, and also a lot of great music is now available free as Public Domain.

Offering to share the food or bar take with another organization, e.g. Local Lions or Rotary club, Golf Club or other sporting body, increases your community involvement and ensures a larger audience. This also delegates some of the responsibility of the production to others who in turn generate more audience from their workmates, friends and families.

If you have small towns close by, theatre restaurant is ideal for touring. Many hotels or clubs will let you have their venues, even sell the tickets in advance for you, for a split of the ticket price. They will then provide the catering and drinks, you can reap the rewards.

The meal content of the show may be as lavish as a three course meal in a licensed premises, or as simple as finger food, fish and chips, or pizza and BYO drinks, even just nibbles, cheese and crackers and BYO drinks.. in a local hall.

If your group have never staged this type of show, I urge you to consider one for your end of year production. If you have performed theatre restaurant, then I know I don't have to tell you just how successful they are. Many theatre groups all over Australia stage at least one of these productions each year.

Consistently these shows are the main money spinners for their organizations. With the profits made from such a show, more challenging and prestigious pieces may be financed.

Judith Prior
6 Ryan Street Bundaberg Judith@judithprior.com

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



That's Your Funeral, The Pirate Prince,
The Last Resort, Opportunity Knocks,
Uncle Jack, Strudfest, 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- 43527003
6 Ryan Street Bundaberg Qld 4670
www.judithprior.com



2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards



2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards



2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards



2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards 2008 Finley Awards





2008 Finlay Award Winners

Certificates for Finlay awards 2008

For coping with a difficult script - Judith Lauhehr, What Are Little Girls Made Of, Kwinana Theatre Workshop

For Comic timing . Susannah Devenish and Robert Whyte, How the Other Half Loves, Harbour

For impressive and balletic sock removal skills, Gordon Park for Bedfull of Foreigners Wanneroo Repertory.

Make up certificate for Bobby Chapman, Malita Morrison, Judy Sarcia for Edwin Drood , Roleystone.

Best Staged Accident : Matt Sheehey , "This is Our Youth" , Blak Yak

Most energetic villain performance in a pantomime" Graham Miles for Aladdin, KADS

Most impressive prop on stage this year: the Jolly Roger, Peter Pan, Darlington Theatre Players

For practical lighting co ordination – Gaslight, John Spurling, Old Mill Theatre

For Atmospheric lighting – John Woolrych, "bare" Playlovers

For sound coordination – Dan Mitton and Norm Kirton for Peter Pan , Darlington Theatre Players

Most sensitive and moving characterisation – Chris Bedding, Amigos, Garrick Theatre.

For perfectly timed comedy: the cast of " How about That" at Garrick Theatre.

Best Actor

Winner: Alex Jones : This is our Youth – Blak Yak Theatre.

Best Actress

Winner: Kristen Berry: Deus Ex Quanta: Blak Yak Theatre.

David Crewes Award for Excellence in Set Design and Construction

Winner: Suddenly at Home: Melville Theatre Company

Best Costumes

Winner: Venetian Twins: Old Mill Theatre.

Best Choreography

Winner: Jess Dun, Bullet Betty Vareska: The Directive of Six: UDS

Best Other than Lead Male:

Winner: Phil Barnett: The Sum of Us: Old Mill Theatre.

Best Other than Lead Female:

Winner: Barbara Reynolds : Amys View KADS

Best Director

Winner: Teresa Felvus: Deckchairs: KTW

Mary Webb Award for Direction of A Musical

Winner: Alex McLennan: Hot Mikado : Wanneroo Rep.

Elizabeth Crewes Award: Old Mill Theatre.

Sheila Buchanan Award: Stage Left Theatre Troupe, Goldfields for innovation and creation of concept.

Brian Maddocks Youth Award: Jono Hopkins, Alive In Wonderland, Stirling Players

Best Musical Direction;

Winner: John McPherson : Bullet Betty Vareska:The Directive of Six UDS

Yvonne Lynch Award for Outstanding Breakthrough Performance:

Winner: Michael Abercrombie: Bullet Betty Vareska: The Directive of Six: UDS

Best Musical Theatre Performer:

Winner: Leo Dounsborough: the Mystery of Edwin Drood: Roleystone

Top Ten Plays

Jake's Women: Old Mill, Much Ado about Nothing: GRADS, Venetian Twins: Old Mill, Butterflies are Free: Marloo, Deckchairs: KTW, Wuthering Heights: Harbour theatre, The sum of Us: Old Mill, This is our Youth . Blak Yak Dangerous Obsession: Old Mill, How the Other Half Loves: Harbour

Top three Plays in order

1. Deckchairs: KTW , 2. The Sum of us: Old Mill Theatre, 3. Butterflies are Free: Darlington Theatre Players

Top Five Musicals

Hot Mikado , Wanneroo Rep, The Mystery of Edwin Drood: Roleystone, Fame: Wanneroo Rep, Bare: Playlovers Bullet Betty Vareska, The Directive of Six: UDS

Top three Musicals in Order

1.Bare: Playlovers, 2. Fame: Wanneroo Rep, 3. Bullet Betty Vareska, The Directive of Six; UDS

Photos courtesy of Zyg Woltersdorf



A Shrew-d Experience

Upstart Theatre Company and Shakespeare on the Lake

Following their inaugural production of Shakespeare on the Lake: the Taming of the Shrew, Amy Welsh from Upstart Theatre Company reflects on how it went, and the lessons they'll be taking into 2009.

Don't get me wrong, the play is ready to roll, and it's going to be a lot of fun for all concerned; but the hurdles one has to jump to get a show over the line sometimes leave you gasping for artistic breath, as it were. [...] Why do we do it to ourselves?

That is (to quote some famous bloke) the question.

Michael Lamont, Upstart Co-Founder and Petruchio (ITA blog)

The Production Aims...

When Upstart Theatre Company premiered Shakespeare on the Lake: the Taming of the Shrew in December 2008, the aim was simple. To produce a fun, entertaining outdoor event, accessible to all and free. And like most theatre endeavours, whilst our aim was simple, we discovered the process was, well... less so.

The Venue...

It all started with the venue. The Woodlake Amphitheatre at Ellenbrook was discovered by Upstart member Michael Lamont four years ago. With its terraced grass seating area that overlooks a huge circular stage, lake and waterfall, he knew instantly it was, "the perfect place for a summer Shakespeare experience". When choosing an inaugural production in January last year, the Upstart committee knew free Shakespeare in the amphitheatre was the only way to go.

The stage itself is a 23 metre wide circle, with four exits, central vibration stone, and two small, two-phase power boxes. There were no change rooms, toilets, backstage areas, lighting rigs or a bio box. All we had was a spectacular view and commitment to making the space work for us. So, jetties became backstage areas, lighting was courtesy of halogen ground lamps and the soundtrack was produced live using musical instruments.

Our greatest challenge came from the fact the amphitheatre is a public space. We had people walking through rehearsals with their dogs, prams, bikes and children. We had bugs and ducks, loud barbeques across the lake, and even two drunken men invading a tech rehearsal. We wondered if we were cursed when during the first half hour of opening night, we found ourselves competing with a miked school Christmas concert, a high-school dance, and jumbo jets flying over head! But when the sun set on the lake, we knew it was worth every scene stealing, overly dramatic duck. It was, to quote Michael, "GORGEOUS".

The Days of Our Lives...

With Shrew (as with everything), life sometimes got in the way. We found ourselves juggling work, rehearsals, our production roles, and our other lives. Our leading lady was also our costumier; our leading man was also front-of-house co-ordinator. I was publicity officer and simply ran out of days before production week, when I became an ASM. Having realised what we are capable (or not) of handling, Upstart is now increasing our core committee to balance the work load. Anyone want

experience in publicity? There's an opening...

Rules and regulations...

Also with Shrew, we found ourselves in a brave new world of acronyms and paperwork. Aside from our stage manager, the three co-founders and I had little experience with the business side of theatre. We faced OHS, APRA music licensing, risk assessment, security, publicity deals, contracts, public liability insurance; all those things that make the artiste inside rail at the moon. But we encountered them, learnt from them and will be taking all our paperwork strong into 2009.

Chinese Whispers

With an average audience of 87 per night, the most powerful tool in our publicity arsenal proved to be word of mouth; talking directly to our target patrons. As Michael mentioned on his blog, "though publicity of a material nature is vital for catching the eye and for making important information concise and easy to access, it is more important that we talk about what we do". Our most successful publicity drives were attending a WASO concert at the Woodlake Amphitheatre and visiting the local shopping centre to hand out promotional business cards. We will be continuing to utilise this kind of publicity this year, over the traditional poster.

There's no 'I' in 'team'...

As, theatre is a team sport, the people you surround yourself with make a huge difference. And for Shrew, we had a terrific cast and crew, who with their fun, energy and creativity, helped make the production a success. We had the kind of people that didn't mind staying til 11.00pm to pack up musical instruments and costumes, were responsible, and also had no qualms hamming, scene-stealing and inspiring each other to be better and better each day. Please stick around you lot. We want you back. And no, you can't have them...

Ask and it is given...

Shrew was primarily self-funded. But what amazed us was the generosity of those who supported us, in particular, our sponsors City of Swan, Ellenbrook Cultural Foundation, Docuprint and Bliss Studio. It was overwhelming how willing people were to help us, be it donating time, equipment or services. Without this, and the generous donations of our audience, the production wouldn't have been possible, or even (thankfully) recouped its costs. We will now be able to forge bravely into 2009 with the ITA Drama Festival and another Shakespeare on the Lake in our sights. See you there.

What a interesting and useful article, Amy gets this months Gold Star for a really great contribution... thanks ed

If you've got something you'd like to share with Perth's Community Theatre, contact the ITA on itaperth@gmail.com. Working together we all benefit.....



GARRICK THEATRE is proud to announce a new ONE ACT PLAYWRITING COMPETITION

Submissions are open now for playwrights to enter their new one act plays for Garrick Theatre's inaugural Playwright Competition. This is your opportunity to have your plays produced along with an experienced director allocated who will bring your vision to reality.

A one act play is, a short play with no interval. If desired it may contain a few scenes however requires minimalistic scene changes. It must also contain two or more interacting characters. The plays need to have an approximate running time between 20 and 45 minutes as per state one act festival rules.

All submissions are required to be new works which have never been performed. A reading panel will assess each production entered and ultimately choosing three winning entries of which will be produced for the Garrick One Act Season in August 2009. Some or all of the selected plays may be entered into the ITA State Drama Festival in Perth and Bunbury's South West One Act Festival.

Submissions are open to all playwrights (including international) with entries closing on Wednesday 3 June 2009. The three winning entries will be announced on Friday 3 July 2009, with the formal celebrations and presentations taking place at the Garrick Theatre in Guildford on Saturday 11 July 2009.

Interested playwrights will need to register by contacting Melanie DeCull ph (08) 9255 3336 or via email melaniedecull@azentertainment.com.au to receive their information pack.

Look out BOCs Don Russell Performing Arts Centre will be offering a New Ticketing System this year

This vibrant Theatre Venue has been implementing a new online and telephone booking service which allows people to pick their own seats, from a plan, online and to show them the view of the stage from their seats. They plan to offer a ticketing service to interested groups later in the year. If you want more information then contact: 9493 4577 or drpac@gosnells.wa.gov.au.

AUDITIONS AROUND PERTH FOR FEBRUARY

'Sleuth' Harbour Theatre Fremantle. Playwright: Anthony Shaffer Director: Dannielle Ashton February 18th Contact Danni on 0400 438 695 or danniskye@hotmail.com

Flapper! Stirling Players Book by Tim Kelly, Music and Lyrics by Bill Francoeur Director: Peta Flanigan February 7th (reading) 14 & 15th (audition) more info Peta Flanigan on 0414 801 206 or email petaflanigan@hotmail.com

Jesus Christ Superstar Mandurah Little Theatre. Andrew Lloyd Webber and Tim Rice, Director Karen Francis March 1st. Contact Karen Francis for further information 9535 9396 or 0407 089 793.

Les Misérables Black Swan Theatre Co. Director John Scenczuk February 7 & 8th. All proceeds from the production will benefit the MS Society of WA and people living with multiple sclerosis (MS). Please contact Michelle Mason on 9365 4816 or via email michelle.mason@multiple-wa.asn.au for more information or to schedule an audition

OLIVER Kwinana Theatre Workshop by LIONEL BART Director: CAT BAXTER February 7th & 8th Contact director by [calling 0409 110 704](tel:0409110704) (after 4pm) Or alternatively kittycat.1@optusnet.com.au

Shout! The Legend of the Wild One Mandurah Performing Arts Centre by David Mitchell, Melvyn Morrow and John-Michael Howson Director: Paul Treasure February 15th For more information and audition packs please contact the Mandurah Performing Arts Centre's Box Office or www.manpac.com.au

We Happy Few Old Mill Theatre by Imogen Stubbs Director: Simon James February 1, 3, 7 & 8th FURTHER ENQUIRIES simon_james63@hotmail.com phone: 9362.4080

WHAT'S ON IN AND AROUND PERTH FOR FEBRUARY

Life x 3, by Yasmina Reza, Wanneroo Repertory, February 12 - 28, the non-dinner party from hell, Lighthouse Theatre, Civic Drive, Wanneroo, Bookings 9571 8591 or www.lighthouseattheatre.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 Donizetti, West Australian Opera - Opera In the Park, February 7, Romantic Comedy, The Supreme Court Gardens, Perth, Free Event.

Elsie and Norm's Macbeth, by John Christopher-Wood, Harbour Theatre, Cnr Cantonment & Parry Streets, Fremantle February 20th-March 7th Bookings www.bocsticketing.com.au

Some Enchanted Evening, Rodgers & Hammerstein, Garrick Theatre February 6th - 21st, 16 Meadow St, Guildford. Bookings 9379 9400

MORE DETAILS www.theatre.asn.au