

World premiere, Pinter classic and journey to hell... all in one night!

A TRIO of short plays comes to the Old Mill Theatre this spring - Harold Pinter's *The Dumb Waiter*, Jean-Paul Sartre's *No Exit* and the world premiere of Noel O'Neill's *Snow and Ash*.

Directed by Maree Grayden and adapted by Chris Thomas, *No Exit* is a depiction of the afterlife where three dead characters are punished by being locked into a room together for eternity - it's the play that coined the phrase "hell is other people".

"It's a play that gets you thinking and stays with you in the sense that you keep coming back to consider the play's thematic concerns," Maree said.

"The famous quote about hell being other people begs the question: who would be in the room with me and why?"

"That question inspired me to direct the play - I find it a disturbing yet intriguing thought that my hell would involve torture by self-examination and cross-examination by others."

The cast features Phil Barnett, Laila Gampfer, Jacinta Tavelli-Williams and Chris Thomas.



No Exit explores the belief "hell is other people".

Directed by Susie Conte, *The Dumb Waiter* features Gus and Ben in a Birmingham basement, awaiting instructions for their next job. Gus needs matches while Ben has a newspaper - and both men have revolvers.

"*The Dumb Waiter* takes place in a single, prison-like room and it creates a feeling of claustrophobia and unease," Susie said.

"There were certain nuances that drew me to it.

"Pinter's plays blend comedy and drama and often focus on jealousy, betrayal, and sexual politics. But it's his dialogue - and lack of it - for which he is known."

The cast features Steve Houn-



The Dumb Waiter: full of claustrophobia and unease.



Snow and Ash clowns around with theatre of the absurd. some and Nick Kadmos.

Snow and Ash, directed by Valerie Dragojevic, follows two clowns left behind by a travelling circus who suddenly find themselves in a country with no liberty or freedom of speech.

"The play primarily deals with the theme of people being persecuted simply for being who they are and how far you might have to go to survive," Valerie said.

"It's absurdist theatre, which I love, because the characters are not mainstream nor stereotypical and the plot is not a fairytale: it just is - or isn't."

The cast features Kim Taylor, Rex Gray, Selene Hemala, Yad Sand, Clare Roszak, Neel Goodwin, Noel O'Neill, Adam Peterson, Robert Ross and Paul Schimpf.

Snow and Ash and *The Dumb Waiter* play at 8pm, September 19, 20, October 3, 4 and 5 with a 2pm matinee September 22.

No Exit plays on the same dates except October 4 and 5 when it will be replaced by Jerome McDonough's *Juvie*, directed by Vanessa Jensen.

Set in a juvenile detention centre, young suspects come out of their cells to tell why and how they were caught.

REMEMBER!

Book for opening night and enjoy cheese and wine after the show... and also meet and mingle with the cast.

Tickets are \$25, \$20 concession - book on 9367 8719, oldmilltheatre@inet.net.au or online at <http://oldmilltheatre.com.au/tickets>.

All plays will also be appearing at this year's Dramafest (held at the Old Mill): SEE INSIDE



Reviews: David Williamson's A CONVERSATION

“...a wonderful show... hard-hitting emotions”
“...superbly adapted... assured in their roles”

Extract from <http://thelongandshort-ofeverything.wordpress.com/>

A Conversation, written by the always wonderful David Williamson who is the quintessential Australian playwright, is a confronting, harrowing theatre experience. That being said, it is a show that I would wholeheartedly recommend.

The play itself focuses on the concept of community conferencing as a way of solving issues between two parties. This, of course, is fraught with danger as there will always be those who are biased due to prejudices and other interfering factors.

As the crowd filed in, the stage was pre-lit and we had one of the actors, Rhett Clarke as Jack Manning, moving freely about the stage. He was in full character and overall it was a good idea; it sets the scene for the audience and it gave a bit of an insight into Manning's feelings about what was about to occur through non-verbal acting. However, I found that perhaps he needed to set the chairs up only once.

Speaking as a person who has discussed the casting process with director Brendan Ellis, his approach to characterisation was to rehearse each character relentlessly until he achieved the emotional maturity that the play required.



befallen all those in the conference. The rising tension that Murphy applied to her acting worked splendidly and I commend her on this role.

The family of the victim, brought to life by Gino Cataldo (Derek Milsom) and Lis Hoffman (Barbara Milsom), were easily recognisable and they gave a thrilling performance of the grieving family. I should like to commend Hoffman on her monologues she delivered flawlessly and heavy with emotion; she nearly brought me to tears each time. The raw pain and burning anger portrayed by Cataldo was also a credit, a contrast to the grieved Hoffman.

Perhaps the most difficult roles to play, in my mind perhaps, were the family of the perpetrator. The mother, who loved her boy in spite of what he did, Coral (played by Gail Lusted) gave a performance that had me empathising with her, trying desperately to understand her situation.

Natasha Stiven portrayed the newly graduated Gail Williams, elder sister to Scott, and gave a performance that had me frustrated at her character's love of spouting rhetoric yet I should commend Stiven on giving a realistic performance.

I felt the most saddened when I watched Brodie Masini, who played the younger brother Mick Williams.

His characterisation was so flawless that it had me moved to near tears and wanting to go hug him. Most of this came from simple non-verbal acting that showed both the fear and hatred the man had towards his brother.

Last, but certainly not least, Andrew Watson delivered a solid show as the uncle, Bob Shorter. His reluctance to be involved in the conferencing hit home for me that not all people put faith in such methods. His frustration at being the person consistently blamed for Scott returning to his old ways was real and understandable despite, to quote Mick's character, it being Scott's own fault.

After this show I most certainly recommend a glass of nice wine because, despite it being a wonderful show, the hard-hitting emotions you will experience will warrant this.

By ANDREW MacNIVEN (extract from http://colosoul.com.au/colosoul_2.0/?p=20394&preview=true)

THE families of victims of violent crime, particularly in cases of murder, are robbed not only of their loved one's future but also of their past. Memories of a life are cruelly warped by the notion of an unalterable timeline that marches always towards an inevitably savage conclusion.

In *A Conversation*, Barbara Milsom (Lis Hoffmann) is the grief-stricken mother of Donna, the victim of a brutal rape and murder who is represented on stage only in the form of a framed photograph. The subject matter is confronting but the performers remain assured in their roles, resisting the temptation to veer into melodrama.

A Conversation explores the use of “community conferencing”, a process where family members of the victim and offender discuss the perpetrator's actions in an attempt to effect some form of resolution. The play, which premiered in 2001, was written by David Williamson, one of Australia's most celebrated playwrights. It has been superbly adapted by director Brendan Ellis.

Jack Manning (Rhett Clarke) has the unenviable task of facilitator and mediator between the frequently belligerent family groups. On one side there is Barbara and her now estranged husband Derek (Gino Cataldo), who remains steadfast in his righteous anger and has sought consolation in academic journal articles and statistics on violent offenders.



Facing them across the room are the Williams family: put-upon mother Coral (Gail Lusted), forthright daughter Gail (Natasha Stiven), fidgeting, sensitive brother Mick (Brodie Masini) and reluctant, unsentimental uncle Bob (Andrew Watson). Also present is mental health professional Lorin (Katrina Murphy), troubled by her own guilt over her handling of the affair.

The actual culprit, Scott, is never seen on stage but is a ruinous, malevolent presence. He is heard in a chilling recorded “apology” (voiced by Zachary Drieberg) to Donna's family. As this killer went into skin-crawling detail about his twisted sexual proclivities, more than one audience member was animated to squirm in their seat or inhale acutely.

This creation of a feeling of true revulsion is testament to the voice acting prowess of Drieberg and it left an affecting pall of disquiet over the remainder of the performance.

A Conversation suggests myriad factors that might contribute to the creation of a violent criminal – genetic sociopathic predisposition, socio-economic deprivation, the absence of strong parental guidance – but it avoids easy compromises or contrived resolutions. The truth is there are no simple answers to questions such as “why?” following such a devastating and destructive event as murder.



The title character of Jack Manning was a great central character for the others to bounce off. If anything, it was refreshing to have a character that didn't have an emotionally vested interest in the outcome of the meeting, other than making sure all parties were satisfied. It was pleasing to see Clarke, a newcomer to the stage, didn't try to insert himself as the star of the performance and let his actions speak for him.

Prison psychologist Lorin Zemanek was a character who walked the fine line between her professional career and her emotions in regards to the offender Scott. This character was performed by Katrina Murphy, who gave a performance that got the audience questioning whether her emotions really did play a role in the tragedy that had

DRAMAFEST: Sep 27-28



ARE you ready for Dramafest? If you haven't come across it before, Dramafest is a weekend of short, one-act plays run by the Independent Theatre Association.

The host club for 2013 is the Old Mill Theatre, which will be a hotspot of comedy and drama for two days.

This year's adjudicator is Jenny McNae, one of WA's leading theatre practitioners.

She is a director, actor and tutor of theatre arts, former artistic director of the Hole in the Wall Theatre and has worked with many major theatre companies.

Tickets are available at the door and are \$15 per session (there are three or four plays in each session). Season tickets are \$40.

Sessions are as follows (all plays are

between 20 and 45 minutes):

- **8pm, September 27:** Old Mill Theatre's *No Exit*, Irish Theatre Players' *In the Shadow of the Glen*, Old Mill Theatre's *Snow and Ash*.

- **1pm, September 28:** Laughing Horse's *The Master Poisoner*, Roleystone Theatre's *Stalemate*, Laughing Horse's *Kecks*, Blak Yak Theatre's *Stories*.

- **7.30pm, September 28:** ARENAarts' *The Bald Prima Donna*, Stirling Players Youth's *What I've Lost*, Irish Theatre Players' *The Eternal Triangle*, Old Mill Theatre's *The Dumb Waiter*.

Adjudications and award presentations are at 3pm, September 29.

For the most up-to-date information, go to the Facebook event at <http://tiny.cc/dramafest2013> (links will also be provided from www.oldmilltheatre.com.au).

Blackadder Goes Forth

FOLLOWING on from the highly successful *Open All Hours*, Serial Productions presents *Blackadder Goes Forth* at the Old Mill Theatre this October.

Blackadder Goes Forth was the final series of the BBC sitcom, written by Richard Curtis and Ben Elton.

It placed Blackadder, Baldrick and George in a Flanders trench during World War I and followed their various doomed attempts to escape death.

Despite initial concerns the series might trivialise the events of 1914-1918, *Blackadder Goes Forth* received widespread acclaim and won the 1989 British Academy Television Award for best comedy series.

Directed by David Gregory, this stage adaptation features Joe Isaia as Captain Blackadder, Keith Scrivens as Baldrick, Rodney van Groningen as Lieutenant George, Tim Edwards as Captain Darling and Peter Clark as General Melchett.

Serial Productions is also supporting Legacy, a charity providing financial help to families when a defence worker parent or spouse is killed or incapacitated.

Blackadder Goes Forth plays at 8pm, October 9, 10, 11, 12, 15, 16, 17, 18 and 19 with 2pm matinees October 13 and 19.

IMPORTANT: To book, go to www.trybooking.com/CMPJ. For **ALL** enquiries, call 6143 6332.

From the team that brought you "Open All Hours"



BLACKADDER

GOES FORTH

Directed by David Gregory

October 9th - 19th 2013

Old Mill Theatre, South Perth

Wed 9th	Thu 10th	Fri 11th	Sat 12th	Sun 13th	Mon 14th	Tue 15th	Wed 16th	Thu 17th	Fri 18th	Sat 19th
8.00pm	8.00pm	8.00pm	8.00pm	2.00pm	8.00pm	8.00pm	8.00pm	8.00pm	8.00pm	8.00pm

\$27.00 Adult, \$22.00 Concession, \$20.00 Groups of 10 or more

Bookings: www.trybooking.com/CMPJ Ph: (08) 6143 6332



Website



Serial Productions are proud to support Legacy, with part of the proceeds from "Blackadder Goes Forth" to be donated to them. Check our website for more information on Legacy.



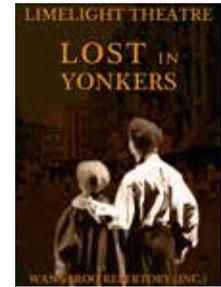
Bookings

By special arrangement with United Agents (Authors; Richard Curtis and Ben Elton) and the BBC

WHAT'S ON ELSEWHERE?

LOST IN YONKERS

Limelight Theatre, Wanneroo



Neil Simon's Pulitzer Prize-winner about a dysfunctional German-Jewish family in World War II. 8pm September 26, 27, 28, October 3, 4, 5, 10, 11 and 12. Book on 9571 8591 or at www.limelighttheatre.com

STORYTIME IN THE HILLS
Roleystone Theatre



\$5 school holiday fun: Kyle's Rainbow Day and Caramel's Sweet Tooth. 11am and 2pm, October 9, 11 and 12. Book on 9397 5730 or at www.roleystonetheatre.com.au.

LIGHTEN UP: THREE SHORT PLAYS
Latvian Centre, Belmont



Johnny Grim's *Thick and Thin* & Schoolies & Eugene Ionesco's *The Bald Prima Donna*.

8pm November 1, 2, 7, 8 & 9, 4pm Nov 3 & 2pm Nov 10. Bookings: www.arenaarts.com.au

AUDIENCE WITH MURDER
Melville Theatre



A play reading becomes an intriguing, multi-layered and witty thriller. 8pm November 15, 16, 21, 22, 23, 28, 29 & 30 and 2pm November 24. Book on 9330 4565 or at www.meltheco.org.au.

Snow White and the Seven Dwarfs



THE family pantomime *Snow White and The Seven Dwarfs* comes to the Old Mill Theatre this November and December, providing a cavalcade of songs, visual comedy, slapstick and audience participation.

Directed by Neroli Burton, Limelight Scripts has provided a fresh take on an old favourite – Snow White is still the fairest of them all and her wicked stepmother is still ready to use a poisoned apple on her.

But when she seeks refuge with the seven dwarfs, they're a little different and go by the names of Prof, Drippy, Dozy, Beaky, Merry, Titch and Bigmouth.

Add in a host of modern-day songs with everything from Dolly Parton's *Nine to Five*

and Green Day's *I Walk Alone* to Status Quo's *Rocking All Over The World*, cries of "He's behind you!" and plenty of traditional boos and hisses and there truly is something for everyone.

COMING SOON

Snow White and The Seven Dwarfs plays at 7.30pm, November 29, 30, December 4, 5, 6, 7, 11, 12, 13 and 14 with 2pm matinees December 1 and 8.

Tickets are \$30, \$25 concession, \$20 children (aged up to 10) and \$90 for a family (2 adults + 2 children). Book on 9367 8719, oldmilltheatre@iinet.net.au or at <http://oldmilltheatre.com.au/tickets>.

For updates, go to www.oldmilltheatre.com.au

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BOOKINGS: Three easy ways

WE'RE pretty darn flexible here at the Old Mill Theatre.



We have three ways of booking to make life more convenient for you.

Online bookings are available for those who like to do everything on the web.

Just head to <http://oldmilltheatre.com.au/tickets> – and hey presto – you're away.

But if all that clicking and internetting isn't your thing, you can also flick a quick email to oldmilltheatre@iinet.net.au.

And, of course, there are those who prefer to pick up the telephone – just call 9367 8719 and you'll soon be sorted.

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