



# Roleystone Theatre CALLBOY January 2004

This is it people, the last edition of the Callboy as a local magazine for the next six months. Yes that's right, it's going Global. Immense demand has caused me to relocate operations to a plush office in the United Kingdom. By the time you read this I will be out of the country and sleeping the nights away in the Old World. Jealous?? Well you should be ☺. But don't you worry about a thing. Despite the many stories you may have heard about Multinational Companies forgetting about those that begat them, I will not forget you... this magazine will not forget you... and by golly, by the time I return to this land of jumping pockets the world will know and respect the name 'ROLEYSTONE THEATRE'... even if I have to tell everyone it's where the Rolling Stones' play when they come to Australia....

If you are the impatient type and can't just start at the beginning but must first skim through a magazine, you may have noticed the glamorous spread of photos at the center of the Callboy. In cramming these photos in place I have tried to do justice to the amazing finale afternoon, evening and late night that was the end of year and 70<sup>th</sup> anniversary celebration. The wealth of photos present is a sad attempt at doing justice to an event that will stay in the memories of those who attended for many moons to come. I for one had a ball and was quite surprised to find myself still at the Theatre into the wee hours of the morning, despite a start at 4pm. There are many people who should be thanked for their part in the celebration, including Organisers Mary Webb and Kim Fletcher, and backstage Manager George Harrison. However, I would like to make special mention of one person who stood away from the crowd but added a touch that sums up what Roleystone Theatre is about; this being the passion, selflessness and dedication to give the best without thought of praise except in witnessing the appreciation of the crowd. The person is Scott Smythe and I tip my hat to his solo effort at feeding the masses. Congratulations also must go to Daniel Ramsell for being awarded the 'Golden Roley'. Good on ya bro!

My last comment before leaving Australia is that I will miss you all but will remain dedicated to providing the best magazine I can. See you in six.

**Rory Cornelius (0402009777; [roleystonetheatre@iprimus.com.au](mailto:roleystonetheatre@iprimus.com.au) & [drakaar@hotmail.com](mailto:drakaar@hotmail.com) )**

## Synopsicity:- Dancing at Lughnasa

Written by Colin Friel, *Dancing at Lughnasa* has garnered significant praise since its debut in 1990. It is the winner of three Tony Awards, including Best Play for 1992, and the Outer Critics Award for Best Broadway Play, it was also adapted into an award-winning film in 1998 starring Meryl Streep and directed by Pat O'Connor.

Set in County Donegal in 1936, the play explores the lives of the five Mundy sisters during the summer harvest festival, 'Lughnasa', searching for ways to make sense of their lives. Though well past the age of consent, none of the sisters are married. Kate, a school teacher, is the primary breadwinner and struggles to keep the household together whilst Maggie maintains the house and keeps it well stocked with sarcastic wit. Agnes, quiet and intense, contributes by knitting gloves and keeps a protective eye on her impressionable and special sister, Rose. Only Chris has marriage prospects, she hopes to wed Gerry, the roving father of Michael, her seven-year-old son.

The only other male member of the household is Father Jack, a missionary priest repatriated by his superiors after twenty-five years service in Africa, where he developed an interest in paganism. Their

tempestuous but loving existence is punctuated by music from the newfangled wireless, nicknamed Marconi because "that was the name emblazoned on the set".

Told in flashback, the adult Michael narrates this story of three weeks in his childhood where the magic of Lughnasa brought his family together. They are blissfully unaware that soon their world will begin to slide towards disintegration. The spirit of life is celebrated when the sisters join with the ritualistic force of an internal music that can no longer be kept silent.

Playwright Brian Friel's work is developed around a central poetic vision that enhances the language of theatre to communicate difficult ideas. In *Dancing at Lughnasa*, Friel evokes not only the world of a group of human beings trapped in their domestic situation, but the wider landscape, interior and exterior, Christian and pagan, of which they are nonetheless a part.

*Dancing at Lughnasa* is a complex work, which unfolds with romantic longing, uproarious laughter and bittersweet heartbreak and torment.

## Winning Quotes

Last Month's Answer:- **Agent Mulder in the X-Files (No Winners)**

Which author and what book series.

**'No matter how fast light travels it finds the darkness has got there first and is waiting for it'**

First Correct answer sent to the Ed (Rory Cornelius) Wins a Mars Bar

## Philadelphia Story

Champagne, a midnight swim, love triangles..... sound like your kind of evening? If so then Roleystone Theatre's current production, "The Philadelphia Story" is the show you just have to see this summer.

The script is lively, intelligent and liberally sprinkled with sparkling one-liners beautifully delivered by a talented ensemble cast. The play, written by Philip Barry, was the basis for the musical 'High Society", however the stage version has a much sharper edge to its wit and characterization.

Set in the late 1930's the play follows Tracey Lord, a rich American young lady, through the final days before her second marriage. The appearance of her estranged father, nosy journalists and even the 'ex' certainly set the cat amongst the pigeons and results in a surprise decision.

Artfully directed by Peter Carr, the show runs on the 16, 17, 21, 23 and 24<sup>th</sup> of January, perfect timing for the summer holiday season. Bookings can be made on 9397 5730

## The Origin of Comedy

This document was originally published in The Drama: Its History, Literature and Influence on Civilization, vol. 1. ed. Alfred Bates. London: Historical Publishing Company, 1906. pp. 26-28.

The evolution of comedy is much simpler than that of its sister art, though as to its origin and earlier development there is little exact information. All that Aristotle can tell us is that it first took shape in Megaris and Sicyon, whose people were noted for their coarse humor and sense of the ludicrous, while Susarion, the earliest comic poet, was a native of a Megarian town. Add to this that it arose from the Phallic processions of the Greeks, as did tragedy from the dithyramb, and we have about all that is known as to the inception of the lighter branch of the drama.

At country festivals held in celebration of the vintage it was the custom for people to pass from village to village, some in carts, uttering the vile jests and abuse unjustly attributed to the tragic choruses; others on foot, bearing aloft the Phallic emblem and singing the praises of Phales, the comrade of Bacchus. In cities it was also the custom, after an evening banquet, for young men to roam around the streets with torches in their hands, headed by a lyre or flute-player. Such a band of revellers was called a comus, and a member of the band a comoedus or comus-singer, the song itself

being termed a comoedia, or comedy, just as a song of satyrs was named a tragoeidia, or tragedy.

The Phallic processions were continued as late as the days of Aristotle, and we learn from one of the orations of Demosthenes that the riotous youths who infested the streets of Athens delighted in their comic buffooneries. Pasquinades of the coarsest kind were part of the exhibitions, and hence, probably, it was that comedy found a home at Athens during the time of Pericles, for it furnished the demagogues with a safe and convenient means of attacking their political opponents. When formally established as a branch of the drama it had its chorus, though less numerous and costly than the dithyrambic choir, and the actors, at first without masks, disguised their features by smearing them with the lees of wine.

By Plato comedy is defined as the generic name for all exhibitions which have a tendency to excite laughter. Though its development was mainly due to the political and social conditions of Athens, it finally held up the mirror to all that was characteristic of Athenian life. By a consensus of authorities comedy has been arranged in three divisions, or rather should they be termed variations in form--the old, the middle and the new--and these it will here be convenient to follow.

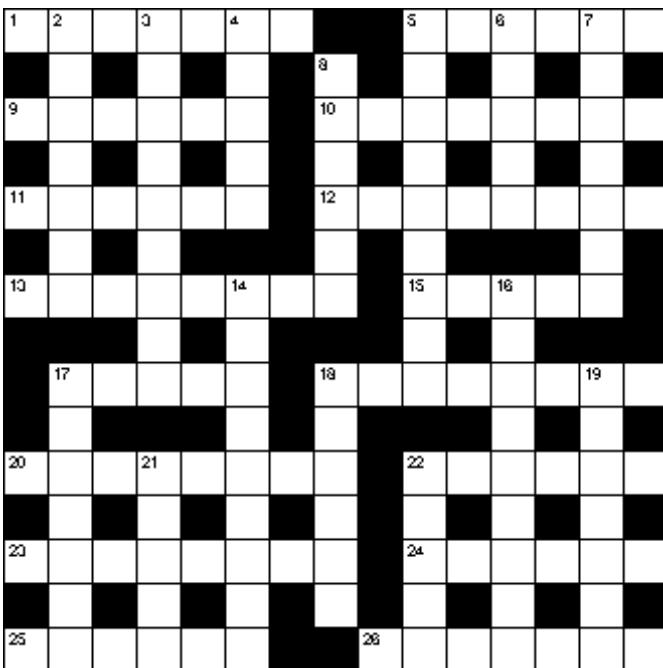


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**Don't forget** to email or phone through your submissions to next month's Callboy by the 20<sup>th</sup> January.  
Anything after that will have to wait for the March copy.

# CROSSED WORDS

Rearrange the anagrams to find  
the answers.



## Across

- 5 DANCER
- 9 PESTER
- 10 RESINOUS
- 11 DISPEL
- 12 RELATION
- 13 DECLINES
- 15 CHINE
- 17 SERIN
- 18 DEVIATES
- 20 CONTAINS
- 22 COILED
- 23 MEASURES
- 24 LAMINA
- 25 SEDATE
- 26 EMMITTER

## Down

- 3 APPRAISED
- 4 TONED
- 5 EDUCATION
- 6 RADON
- 7 MEATIER
- 8 FONDLE
- 14 UNNOTICED
- 16 SCHEMATIC
- 17 CLEANSE
- 18 REIGNS
- 19 LATVIAN
- 21 SACKS
- 22 PADRE



## Did You Know?

### The Christmas Cracker Edition

- The name of Scrooge's business partner in Charles Dickens' novel 'A Christmas Carol' was Jacob Marley.
- The Poinsettia, a traditional Christmas flower grows in Mexico and is known as 'the flower of the holy night'. It was first taken to America by John Poinsett in 1829.
- "Oldnche na ceapair" is a term the Irish use for Christmas Eve. It means 'night of cakes'; an Irish name for Christmas Eve dinner, consisting of boiled salt cod and potatoes.
- The real St Nicholas was born in Turkey and was the bishop of a Turkish town of Myra in the early 4<sup>th</sup> century. It was the Dutch who first made him into a Christmas gift-giver, the familiar 'Santa Claus'.
- Good King Wenceslas was actually only a Duke of Bohemia, not a King. He lived in the 10<sup>th</sup> century.

## Dancing at Lughnasa

Read Synopsicity then [Audition](#) for  
this wonderful play on  
Saturday 17<sup>th</sup> January 2004  
For information and audition time  
Call Geoff Merrick on 9397 5669

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## Corporate Vibes

**Auditions** for this recent play by David Williamson are to be held on Saturday 24<sup>th</sup> January 2004

For information and audition time  
Call Kim Martin on 9397 5669

## Audition Tips (for Stage)

- Learn - lines and not thoughts;
- words and not inflections;
- Understand the impulses that drive your character;
- Respond to the impulses and then...
- Do the thinking;
- Understand the impulses of the character to whom you are playing (even in a monologue);
- If the characters to whom you are playing are imaginary you must still allow them to confirm or surprise your expectations;
- Understand the nature of the space your character is in;
- Be aware that your audience is always listening and watching from the auditorium;
- Relax – it's only an audition;
- Remember that (because of the adrenalin in your system) what seems a long time to you will be a short time for your audience;
- Slow down;
- Allow time to think;
- Experience and enjoy;

Remember, even if you are brilliant and perfect for the part there are many many factors determining the final choice. Don't despair. Auditioning is part of the actor's world. Work at enjoying the experience.

# **Roleystone's 70<sup>th</sup> Anniversary Celebrations**

## **THE FUN**



"Can we gate crash?"  
Margaret, Naomi, Colleen,  
Gerry, Mary, May, Albert, Kim,  
Jack, Maureen & Kim



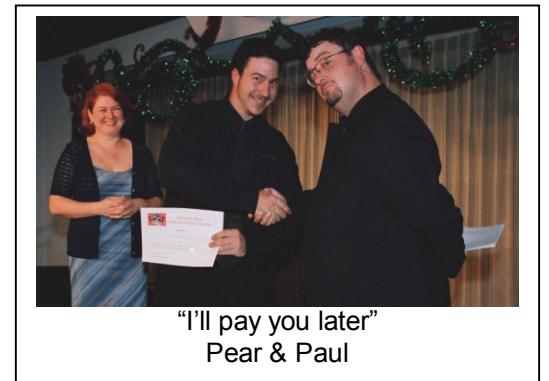
"You may be the Mayor but I'm the President"  
Sonya & Linton



"Look who's taller now"  
Kim & Callum



"Vocal warm-up everyone!!"  
Paul & Bree



"I'll pay you later"  
Pear & Paul



"Has it really been that long?"  
Margaret & May



"It's about time he thanked me"  
Albert & Pauline



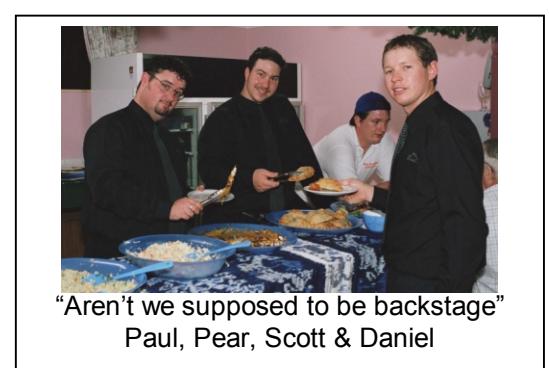
"Just keep talking till the food's ready"  
Mary & Kim



"Can I have fries with that?"  
The Mayor & the Chef



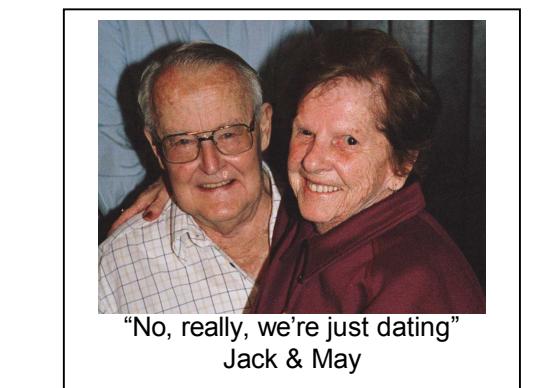
"No, seriously"  
Paul & Phil



"Aren't we supposed to be backstage"  
Paul, Pear, Scott & Daniel



"He's our Golden child"  
John, Daniel & Penny

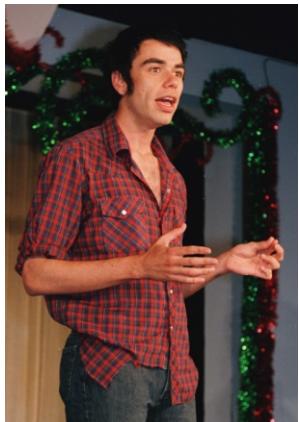


"No, really, we're just dating"  
Jack & May

# AND THE GAMES



'The Three Amigos'  
Paul Presbury, Pat Pritchard,& Rick Blockley



'The Poet'  
Eden Falk



'The Teacher'  
Kate Williams



'The Soprano'  
Pricilla Busher



'The Three Strikers'  
Anne Adlam, Richard John & Paul Peacock



'The Clown'  
Tiffany Barton



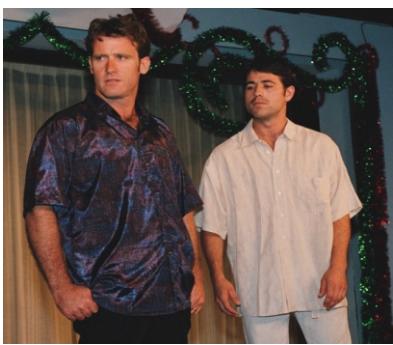
'The Compare'  
'Ray Egan



'The Cad'  
Paul Treasure



'The Hills are Alive'  
Sarah, Eilidh & Sheila Nicholson



'The Bad Boys'  
James Graham & David McGuire



'The Fawlyt'  
Sherrill Wallace, Linda Slade, Laurie Scidone & Stuart Mangham



'The Embraceables'  
Angelo Bona, Trish Pritchard



'The Dancer'  
Kimberley Connery



# What's On Around the Traps

## Acorn Theatre

### *Cosi*

by Louis Nowra

directed by Sara Mokrzycki

**Venue:** Don Russell Performing Arts Centre, Murdoch Road, Thornlie WA

**Time:** 8pm on 17<sup>th</sup> Jan

**Information:** Set in a mental institution in the 70s with a backdrop of Australia's involvement in the Vietnam War, Cosi tells the story of a young university graduate helping the residents to stage a production of *Cosi Fan Tutte*. It is funny, poignant and sad. Some language may offend.

**Tickets:** \$13 & \$11

**Phone Number:** 9398 7322 (answering machine)

## Kwinana Theatre Workshop

### *"Same Time Next Year"*

by Bernard Slade

directed by Teresa Felvis

**Venue:** Kwinana Arts Centre, Sulphur Rd Parmelia WA

**Time:** 8pm – 10pm: 30<sup>th</sup> & 31<sup>st</sup> Jan; 5<sup>th</sup> to 7<sup>th</sup> Feb

**Information:** Hilarious Broadway Comedy about Love and Romance

**Tickets:** \$15 Std \$13 Conces \$10 Members

**Contact:** Front of House Manager

**Phone Number:** 9439 0290 or 9528 2220

## Act One Scene One Inc.

### *CHICAGO The Musical*

by kander/ebb/fosse

directed by Grant Capriotti

**Venue:** The Regal Theatre cnr. Hay st & Rockeby Rd, SUBIACO WA

**Time:** 11pm – 1am: 9<sup>th</sup>, 16<sup>th</sup>, 23<sup>rd</sup>, 30<sup>th</sup> Jan

**Information:** The 1920's are roaring with hot jazz and cold blooded killers! "Chicago", the tale of Roxie Hart, a nightclub dancer. A woman who dreams of headlining in vaudeville, kills her lover, and is thrown into jail where she meets the most entertaining "professionals" of what may be her very short life.

**Tickets:** Standard \$30\* Conc \$25\* Group (20+) \$20\*

\*Booking Fees Apply

**Contact:** Grant Capriotti; Ph. 9484 1133 or Group 9321 6831

## Stark Raven Theatre

### *Writing/Performance workshops*

directed by Anna Brockway and Mark Storen

**Venue:** Highway Hotel Bunbury WA

**Time:** 10pm – 5pm: 17<sup>th</sup> to 18<sup>th</sup> Jan

**Information:** Fun, interactive workshops conducted by theatre professionals. Be part of the development of a new musical work by Geoff Robinson and Brad Snell. Observers welcome.

**Tickets:** Free

**Contact:** Lea McLaughlin; Ph. 08 97924621

## Independent Theatre Association

### *ITA Finley Awards Evening*

**Venue:** Kalamunda Performing Arts Centre, Canning Rd, Kalamunda WA

**Time:** 7pm – 10pm: 10<sup>th</sup> Jan

**Information:** The ITA Finley Awards (1975 - 2003) are WA community theatre's night of nights. Be there to support your club.

**Tickets:** \$12

**Contact:** Kimberley Shaw; Ph. 9291 5045

## Barking Gecko Theatre Company

### *His Majesty's New Clothes*

by Hans Christian Anderson/Grahame Gavin

directed by Grahame Gavin

**Venue:** His Majesty's Theatre, Perth WA

**Time:** 10am – 11am & 12pm – 1pm: 12<sup>th</sup> to 17<sup>th</sup> Jan

**Information:**

Alive with dazzling colours, imperial textures, foolish antics and hilarious pomposity, this new version of Hans Christian Andersen's classic story of vanity and illusion will feature in January 2004 for His Majesty's Theatre's Centenary Celebrations.

**Tickets:** All tickets \$12.00

**Phone Number:** (08) 9484 1133

## Pansink Entertainment

### *DESIRE - A THINKERMANS COMEDY*

by Mike Anthony Sheehy

directed by Monica Main

**Venue:** Camelot Theatre 16 Lochee Street Mosman Park Perth Wa

**Time:** 8pm – 9pm: 28<sup>th</sup> to 31<sup>st</sup> Jan; 5<sup>th</sup> to 7<sup>th</sup> Feb

**Information:** Tinker:derived from the gaelic word 'tinceard'

An old word describing Irish travellers which referred to their most well known occupation as tinsmiths or metalworker.

This is the story of one 'Tinkerman'with a desire to be!But what is the question?

Like many who have the desire to dream,this is an inspiring wake up call of possibility!.Exposed disclosed and unveiled through the words of a traveler!

**Tickets:** \$25 (Con. \$20) \$10 preview special price for 28<sup>th</sup> Jan

**Contact:** Mike Anthony Sheehy; Ph. 9284 6359

## Melville Theatre Company

### *The Cemetery Club*

by Ivan Menchell

directed by Valerie Riches

**Venue:** Roy Edinger Centre, Cnr Stock Rd & Canning Highway Palmyra WA

**Time:** 8pm: 29<sup>th</sup> to 31<sup>st</sup> Jan; 1<sup>st</sup> (Matinee), 5<sup>th</sup> to 7<sup>th</sup> Feb

**Information:** A comedy about three Jewish women who are part of a club, the Cemetery club. Every month they meet at Ida's New York house for tea then trundle off to the cemetery to remember the good times and gossip with their late husbands. On one visit they meet Sam, visiting his late wife. This meeting changes their lives forever. This touching play about three superannuated feuding Jewish women is funny, wise and gloriously witty.

**Tickets:** \$13/\$11

**Contact:** Brenda Stanley; Ph. 9330 4565 (Theatre)

## OSA productions

### *One Step Ahead*

**Venue:**

Kalamunda Performing Arts center WA

**Time:**

8pm – 10pm: 30<sup>th</sup> Jan

**Information:**

Featuring your favourite hits from the 60s, 70s, 80s,90s and today. One Step Ahead, the show which is captivating audiences worldwide, will take you on a journey to experience the best musical acts the world has to offer.

**Tickets:** \$25 adult,\$22 concession,\$15 U16

**Contact:** Kyla Winslet; Ph. 9295 5599

## The Roleystone Theatre Committee 2004

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## Roleystone Theatre **Callboy** **January 2004**

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## 2004 Season

**The Philadelphia Story**

Jan 16, 17, 21, 23, 24

**Junior Workshop Production**

Mar 5, 6

**Dancing at Lughnasa**

Apr 9, 10, 14, 16, 17

**Corporate Vibes**

May 21, 22, 26, 28, 29

**Oliver!**

Jul 23, 24, 28, 30, 31 Aug 4, 6, 7

**The importance of Being Ernest**

Sep 17, 18, 22, 24, 25

**Fiddler on the Roof**

Nov 19, 20, 24, 26, 27, Dec 1, 3, 4

Bookings:- Bobby & Gerry Chapman 9397 5730