

## From the President

Happy New Year to you all.

Most of us at the Rep Club have been having a well-earned break, but it's time to get rolling with 2019. We have auditions for the first season of the year on 17th and 19th of January followed by auditions for *My Fair Lady* in February.

We will be holding a fun improv night on 18th of January. These are fun nights and you can't use the excuse that you are not good at it, because that is what it is all about! Come along, try it out, and you will be surprised how much fun it can be.

I look forward to getting down to business; hope to see you all at the club.



## Upcoming Events

Thu, 17th January; Sun, 20th January .....	Auditions: Short plays
Fri, 18th January .....	Improv Jam
Sat, 16th February.....	Fundraising Quiz Night
Sun, 17th February; Tue, 19th February.....	Auditions: My Fair Lady
Fri, 22nd February .....	Playing Shakespeare
Fri, 8th March—Sat, 9th March .....	Rep Club Short Play Season
Sat, 23rd March.....	Short Play Festival
Fri, 14th June—Sat, 29th June .....	My Fair Lady
September .....	Away
November—December .....	Christmas Show



# NEWS

## JAN 2019

### **Short Plays**

#### **Auditions:**

**Thursday, 17th January, 6 pm**

**Sunday, 19th January, 2 pm**

**Private Ear** by Peter Shaffer (comedy)

Cast: 2 male, 1 female

Contact Nicki Sharpe for details—[nicolasharp8@bigpond.com](mailto:nicolasharp8@bigpond.com)

**Sure FM** by Michael Jeffrey (comedy)

Cast: 2 male, 1 female

Contact Jennifer Nichols for details—[katijen@gmail.com](mailto:katijen@gmail.com)

**Performances: 15th, 16th March 2019**

### **Improv Jam**

**Friday, 18th January, 6:30 pm**

A Casual Jam session for beginners and non-beginners.

Not an audience show but all are welcome to participate.

### **Fundraising Quiz**

**Saturday, 16th February**

**Doors open 6:45 pm**

A quiz night with a theatrical twist.

\$20.00 per person, 6-8 per table, bring a plate or nibbles, bar open.

All proceeds from this quiz will go towards our building fund.



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## PLAYING SHAKESPEARE

Friday, 22nd February, 7 pm

No auditions necessary, contact Norma to collect your text, if you want to give it a go.

Every play has a very specific world, and it conveys that world through the language, not only through the meaning of the words but also in their sound, in the shaping and rhythm of the speeches, the images, and the space in the language. This is just as true in modern vernacular writing – the shaping of the language has to be heard and that can sometimes prove more subtle than in heightened poetic writing. In Shakespeare the writing is much more extreme and the modern actor must connect with the extravagance of the image yet make it sound as if spoken for now.

On the night of the performance, there will be rack of costumes and a selection of props on the stage for you to select as an aid, or maybe not.

This is a fun way to get to know Shakespeare without any pressure.

The moon shines bright. In such a night as this,  
When the sweet wind did gently kiss the trees,  
And they did make no noise – in such a night,  
Troilus methinks mounted the Troyan walls,  
And sighed his soul towards the Grecian tents  
Where Cressid lay that night.

— *The Merchant of Venice*, act V scene 1

Contact Norma Latchford for details

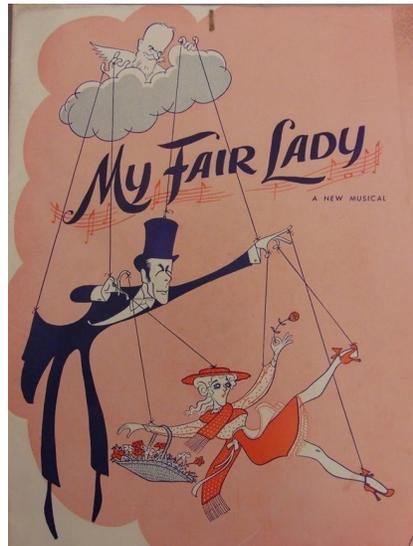
[normalatchford@bigpond.com](mailto:normalatchford@bigpond.com)

*My Fair Lady*

Auditions:

Sunday, 17th February, 10 am to 12 noon

Tuesday, 19th February, 7 pm to 8 pm



The Lerner and Loewe musical, based on George Bernard Shaw's *Pygmalion*, tells the story of a Cockney flower girl, Eliza Doolittle. She becomes part of an experiment by Henry Higgins, who passes her off as a lady of quality by teaching her to speak the Queen's English.

There are ten main parts, male and female, with a featured chorus including six junior roles.

The costumes and music will be fantastic, so come along and be part of one of the greatest musicals of all time.

Contact Norma Latchford for details

[normalatchford@bigpond.com](mailto:normalatchford@bigpond.com)

## Our People

*The members of the Rep Club are a very diverse group, coming from all walks of life, to give of their time and talents for the enjoyment of others and as enrichment for themselves. This month we feature a lady who is equally at home in the front of the stage or at the back, someone no show can do without, Ainsley Nysschen.*



Theatre is just a part of me; I am a performer by nature. Much like a siren call, beautiful, irresistible and inescapable I am drawn in, again and again.

My time at The Rep Club started with a very simple statement, 'Just come take a look, no pressure'. What actually happened was, 'Well you are here anyway, why not audition?' Six years later I am now a regular performer, director, committee member, and the dedicated Props Mistress.

Theatre has been an important part of my life since very early on; my first starring role was at the age of seven, playing 'Goldilocks' in our school production. To be fair casting may or may not have had a lot to do with the fact I was the only girl with long blonde hair, but that certainly didn't stop me.

Throughout my time at school I was actively involved in the drama club and performed in any and every show being produced. I was lucky enough to have a teacher at high school who was a local operatic star and heavily involved the professional theatre scene. Every year she produced a major musical and despite my limited singing ability (I can't and I don't) she cast me based on sheer enthusiasm. The time spent in the school theatre was some of the happiest of my school career.

After I left school I spent many years travelling the world and living in a multitude of countries and theatre was largely replaced by life, family and work. Eventually however this led me to Kalgoorlie and The Rep Club, where I have been for the last six years.

As the Props Mistress I am actively involved in every show produced at The Rep Club. I source all of the items you see on stage, and if I can't find it I make it, and if it breaks, I fix it (usually with a large amount of gaffer tape). The role is pretty demanding but hugely rewarding. It requires creativity, organisation and a sense of humour. There is always room for extra helpers though, so if you are interested in getting involved backstage let me know.



# NEWS

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### Our History Part 4

The Repertory Club went from strength to strength in the 1930s, with a membership of 200, a prestigious committee that included the Mayor of Kalgoorlie, E.E. Brimage Esq, and the Right Reverend Lord Bishop of Kalgoorlie as the Patron.

Classes in dramatic art and makeup were established and 'Box scheme' readings were popular. The 'Box scheme' was a selection of plays loaned to the club from UWA for one month and replaced every month. Social evenings were held every six weeks with dances held at the local RSL hall twice yearly.

In 1937 the club won second prize in the Country Clubs section of the inaugural West Australian Drama Festival with the production of A. A. Milne's 'The Man in the Bowler Hat' and the following year first prize with a three act drama 'Duet in Floodlight'.

Amongst those who were influential in the club at that time were Freida and Seddon Vincent. They came from Kellerberrin, where Seddon was a partner in a law firm and Freida taught Art of Speech. They soon became involved in theatrical activities—taking part in acting and directing.

In 1938 Frieda approached Mr Llu Alman, caretaker of the Jewish Synagogue on Brookman Street, for permission to use the building. This was granted with certain restrictions on behaviour within the Synagogue and permission was given to build a stage. Seating was acquired from the Princess Theatre in Fremantle which was closing down. Some alterations were necessary and the seats were staggered for better viewing. A new era had begun.

**To be continued...**



*(Thanks to Floy Matthews and the Kalgoorlie Miner for the information.)*



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### COMMITTEE MEMBERS & ROLES

NAME	ROLE	PHONE	EMAIL
Lewis Johnson	President, Bar Manager & Electronics	0430 905 401	lewisjohnson@gmail.com
Norma Latchford	Vice-President, Fund Raising & Editor	0409 914 075	normalatchford@bigpond.com
Lauren Chapman-Holle	Vice-President, Media & Public Relations	0408 921 269	lauren.chapmanholle@bigpond.com
Jennifer Nicholls	Treasurer	0450 902 929	katijen@gmail.com
Owen Hinton	Secretary, Maintenance & Youth	0474 433 389	owenashleyhinton@gmail.com
Molly Johnson	Artistic Director	0439 863 046	mollyjohnson@gmx.com
Ainsley Nysschen	Property Manager	0499 299 027	allboks@gmail.com
Paul Andinach	Web Manager & Constitution	0419 025 738	anobium@westnet.com.au
Ken Chinnery	Maintenance & Sets	08 9091 3520	
Sarah-Jayne Eeles	Social & Community Events	0402 161 105	sarahjayne.eeles@gmail.com
Alison Andinach	Wardrobe		et_al_xxxx@yahoo.fr
Tina Jones	Youth Theatre	0428 399 562	tina.jones2@health.wa.gov.au
Jacklyn Gornik	Front of House	0409 883 791	jacklynkate.davis@gmail.com
Nicki Sharpe			nicolasharp8@bigpond.com