

Volume 26, Issue 5

Sept/Oct, 2011

Apollo's Voice

Newsletter of South Australian Writers' Theatre Incorporated

Sunday with SAWT -- at last!

SAWT Activities in October

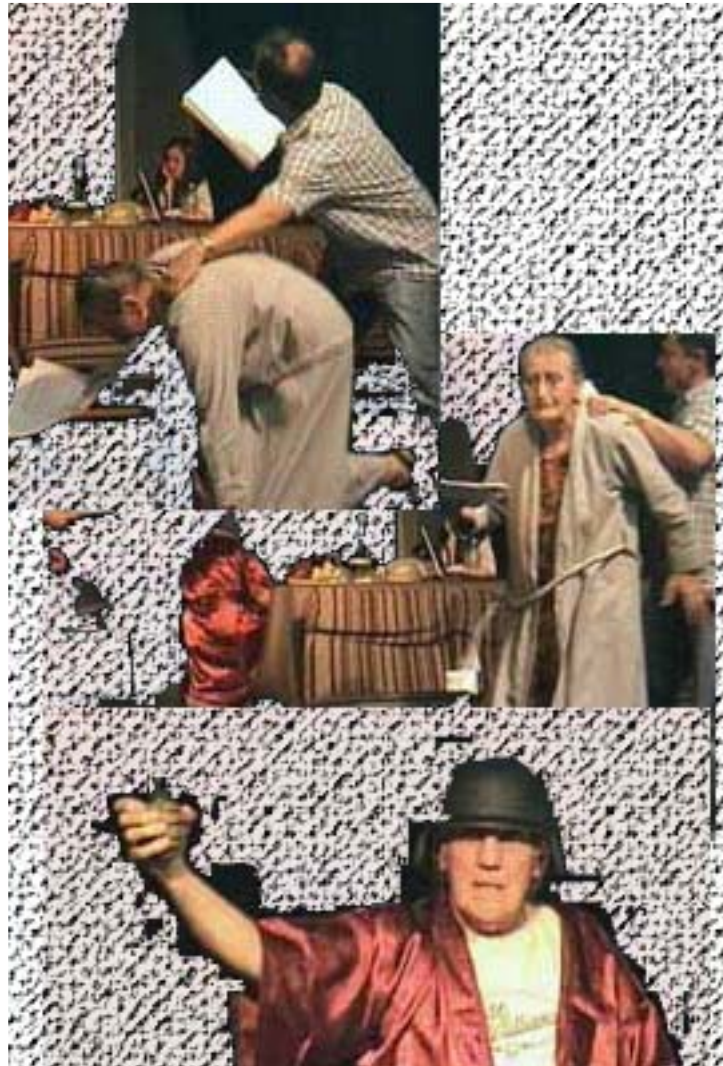
SAWT General Meeting,
7:00 pm, Tuesday,
October 11th at Writers'
Centre.

Play: *Ettie's Boys* (a WW1
Centenary remembrance)
by Ian McGrath

Sunday with SAWT
October 23rd at Holden
Street Theatres.

Finalists from One Act
Play Competition.

Readings start at 2:00pm
(catering details to be
finalised).



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One Act Play
Competition —

Sunday with SAWT
October 23rd

This year has been a year of flux at SAWT, with a number of former stalwarts departing the scene, and a dearth of new plays coming through the development process. All organisations pass through phases like this from time to time.

There are now signs of change with the arrival of several new members and expressions of interest from others. Next year the 2012 SAWT Board should have enough material to put forward a worthy Sunday with SAWT programme.

In case your recollections of SWS are approaching the same state as the montage above from earlier years, SAWT is pleased to announce that on October 23rd a SWS will take place featuring the winning three plays from our One Act Play Competition, for which there were ten (yes, TEN!) entries (see page 4).

Further details of the plays will be circulated closer to the date when the judges have made their decisions. Audience members will have the chance to vote for the People's Choice.

Notes from the Chair by Tony Moore

There's quite a lot happening at the moment and there are a number of articles in this month's edition covering it, but in summary:

We had 10 entries for the one act play comp and the performance of the finalists will be on 23rd October. More elsewhere;

Broken Pot which we are auspicing financially is going ahead. More elsewhere (See page 3).

We have been having a look at our membership and it's gone a bit weird lately. We have members who have paid up at various times during the year and we are actually having some difficulty keeping track of who is financial and who isn't. At the next AGM we intend to introduce a new by-law on the subject of membership fees. In the meantime, anyone who believes they are un-financial should contact me and we will verify their situation.

I have heard a rumor that Urban Myth's State Government funding is under threat. It would be a pity if they lost support as they have been very active and doing some good work under the leadership of Glen Haydn. Apparently Co Opera are also likely to lose funding.

More and more the Arts are losing support as the money goes to festival and event funding rather than project or development.

On a different note, the lovely little Comedy Theatre in Panton Street in London (it used to be owned by Ray Cooney but I'm not sure who owns it now) has been renamed the Pinter Theatre.

The Mousetrap has finally had an Adelaide run, performed at the Arts by Therry. I didn't go. I saw it in London in 1998 and I thought then that it was very creaky and dated. It was however very well received and I believe played to almost full houses. A great achievement for a straight play at the Arts.

The OzAsia festival has been on over the last few weeks. I couldn't afford to go to anything despite the large amounts of Government subsidy the Festival attracts.

I am approaching the end of my third year in the Chair. I will not be standing for re-election to the Chair in March next year, although I will probably stay on the Board in a non-executive role. It's now time to start thinking about our future directions and who is going to lead us.



Tony Moore, SAWT Chair

More and more the Arts are losing support as the money goes to festival and event funding rather than project or development.

Bakehouse Theatre Grant Application for Play Development

Peter Green, who is back at the Bakehouse Theatre in an artistic support role, is applying for a grant to assist in the development of Australian plays.

If his proposal is successful it will offer to artists (directors, actors, playwrights):

1. \$1500 towards production costs
2. Free Theatre rental of the

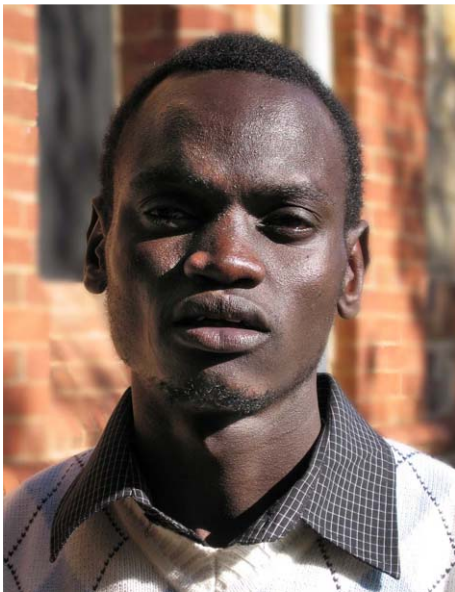
Bakehouse Studio Theatre space (44 seats)

3. 80% of box office
4. Marketing support
5. Technical support

SAWT wishes to offer Peter their best wishes for the success of the grant application and thank him for his support for the development of S.A. theatre.

SAWT wishes to offer Peter their best wishes for the success of the grant application.

"Broken Pot - Production" by Tony Moore



James Majur, playwright

In 2009 James Majur came to a meeting of SAWT with a partial first draft of a play he was trying to write.

He had been to the Migrant Centre who had sent him to the Writers Centre and they had referred him to us.

The draft he had was about 3 or 4 A4 pages hand written and almost illegible. The concept however was astonishing. I have never actually been able to establish what made James think about writing a play as he had at that time never set foot inside a theatre. We gave him some suggestions and he went away to rewrite.

Sometime later we read his play at a monthly meeting and early in 2010 we presented it at a Sunday with SAWT with a white cast; this was at James' insistence as he felt that a white audience would listen to a white cast more closely.

James had had quite a lot of assistance at this point from Keith Smith from the English Language School of Australia (ELSA) and the play that was presented at the Sunday with SAWT was considerably more developed.

A production was planned for the 2011 Fringe combining the Migrant Resource Centre, SAWT and with some support in kind from the ELSA. A grant was sought from Carclew and the application was

successful.

The Production however did not go ahead as various difficulties got in the way of casting and management of the production. Eventually the Migrant Resource Centre had to pull out of the project as they had already put too many resources into the particular group of young Sudanese that included James.

James approached me and as an end result Spotlight Theatre Co has stepped in to act as the producing company while SAWT provided the financial auspicing which mostly involves providing a bank account to operate the funding from Carclew which has been retained.

The play has been cast and although the cast are not all Sudanese they are all non caucasian.

Benoit Auberger is originally from the Congo although he has spent much of his life in France where his professional acting experience has been at the highest levels. He is playing Baba Mary. His wife, Mama Mary, is played by Awit Kuac who is from the Sudan and has had very little experience but shows a lot of natural talent and very good instincts. The Chief is played by Cherian Philpose, an Indian actor who most recently appeared in a production of Much Ado About Nothing, and Mary is played by Gemma Theatre Riley, a young indigenous actor who is just beginning to make her impact on the Adelaide scene.

More details will be published in Apollo's Voice as we get closer but the season is 3rd to 5th of November and 9th to 12th November at 8.00pm at Holden Street Theatres in The Arch. The play is fairly short (about 1 hour) and tickets prices are \$18 full and \$15 concession. All SAWT members will be entitled to concession prices.

If anyone wants to organize a party of 10 or more then a special price can be negotiated through me on 0400 579 530. Bookings are now open through me on that phone number or by e-mail at jotony@internode.on.net

"Broken Pot"

Directed by Tony Moore

Featuring the talents of Benoit Auberger, Awit Kuac, Cherian Philpose and Gemma Theatre Riley

The Arch, Holden Street Theatres, Hindmarsh
Thur. 3rd to Sat. 5th, Wed. 9th to Sat. 12th
November 2011
at 8.00 pm

Full \$18.00,
Concession
\$15.00, SAWT
members \$15.00
Special Deals for
Groups of ten or
more

Bookings: Tel:
0400 579 530 or
[jotony@internode
.on.net](mailto:jotony@internode.on.net)

"All for a Good Cause" by Leo Damant

Leo is one of SAWT's oldest members, both in years and length of membership. He has written numerous performed plays and novels. During the past year he has had serious health problems and it's good to see him back on deck again, and contributing once again to SAWT. :- Ed.

I had a letter from a friend. (Yes, I've got some) He lives in Queensland now, having deserted South Australia for a warmer climate. He's still being mentioned in the 'achievers page' in the SA writers' Centre's newsletter for his steady output for various publications

I regard him as a highly talented writer of humorous pieces. I'd go as far as to say that in my opinion he's up there with Thurber, to mention just one of the great ones.

In a recent letter he mentioned a short story he was kicking around and how he was in a bookshop in Brisbane and spotted a book called 'How To Write A

Play'. He didn't mention the author's name. 'How To Write A Play!' What modesty.

My friend bought the book, thinking his short story might work better as a play. He'd never considered he might have some talent for playwriting. Still nothing ventured, nothing gained.

So he read the book and he read a few play scripts. Then he wrote the play.

It's called 'All For A Good Cause.'

It will be presented by the Noarlunga Players at the opening of their season in April, 2012

So there you go: how to do it in a nutshell. I knew there must be an easier way. I'm sure members will be looking forward to seeing this play. I hope the playwright is going to be there. His curtain speech could be entitled: "How To Write a play".

So he read the book and he read a few play scripts. Then he wrote the play.

One Act Play Competition by Tony Moore

The One Act Play Competition closed on 26th August with 10 entries received. I am very pleased with this result. Three of the entries are from interstate.

The entries are currently with the two independent adjudicators and a short list of the final three will be announced early in October. These three plays will be performed at the Sunday with SAWT on 23rd October at 2.00pm Tickets are \$12. Catering arrangements are still to be confirmed.

All three plays will be directed by Tony

Moore with an ensemble cast.

The winner will be announced on the day. Also there will be a People's Choice award decided by YOU the audience in a secret ballot.

Moore Books SA will be publishing the three finalists in a single volume and hopefully this will be available for sale on the day.

This is our only Sunday with SAWT for 2011 so come along and support us and applaud the efforts of our entrants.

The One Act Play Competition closed on 26th August with 10 entries received.



Newsletter of the South Australian Writers' Theatre Incorporated

SAWT
P.O. Box 818,
Kent Town,
S.A. 5071

SAWT email addresses are not placed on this web version of Apollo's Voice to prevent their harvesting by spam bots.

The South Australian Writers' Theatre Inc [SAWT] is a group of writers who specialise in the writing of scripts for stage and radio. The primary aim is to increase the quantity and improve the quality of South Australian writing for performance. To become a Full Member of SAWT you need to have written a script or be working on a script, otherwise you join as an Associate Member.

Concessions apply for the unemployed, students and pensioners.

For further information, please contact SAWT by mail, email or telephone.

Chair: Tony Moore 0400 579 530

WEB: www.sawt.org.au

SAWT Office Bearers for 2011

Chair:	Tony Moore	Co-opted Members:	
Treasurer:	Vacant	Artistic Coordinator:	Ian McGrath
Secretary:	David Cronin	Liaison and Marketing:	Ross Barrett
Audience Rep:	Vacant		
Additional Member:	Kym Davey		

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Then simply drop us an email at the address above. We will be happy to put you on our distribution list. Conversely, if you are currently receiving Apollo's Voice and would like to be removed from our distribution list, we will be happy to oblige. Just send us an email.

Please feel free to forward Apollo's Voice to your friends, but do make sure first that they would like to receive it.

Apollo's Voice would like to develop a "Letters to the Editor" page.

So if you have something to get off your chest, please don't be bashful, but dash off an email to our email address, given on this page.

We are also pleased to receive full articles for inclusion in Apollo's Voice on any topic of theatrical interest.