



## CONVENOR'S CORNER

### *Welcome to the return of theatre on a large scale!*

I was lucky enough to catch the brilliant Caroline O'Connor in **TO BARBRA WITH LOVE** at the Hamer Hall in Melbourne. The show celebrated Barbra Streisand's 80<sup>th</sup> birthday in April – I understand it has plans to tour – watch out and buy a ticket to this brilliant show. Also starred Katie Noonan, Elise McCann and Ryan Gonzales (Moulin Rouge).

June brought the annual Adelaide Cabaret Festival, always a fabulous couple of weeks – I joined a massive, sell-out audience at His Majesty's Theatre to see some of Australia's music theatre greats in **MOMENTS IN THE WOODS**, a tribute show of Stephen Sondheim songs. Geraldine Turner, Philip Quast, Josie Lane, Queenie van der Zandt and Mitchell Butel all presented a delightful evening of chat and song.

I also caught **COME FROM AWAY** for the 3<sup>rd</sup> time! It remains one of the cleverest, best choreographed and intelligent show around – this time with a brand new cast who were all as good as the Broadway and original Australian casts.

I'm pleased to report that most of the regular participants in the Awards are back on stage, and will be joined by many new participants. Our Judges are looking forward to more great shows during the second half of the year!

Kate Peters Convenor and Founder - Gold Palm Theatre Awards

## What we have Seen in 2022

(held over to judging year 2022 from Dec. 2021)

[Ipswich Musical Theatre](#)  
BEAUTY & THE BEAST

### JANUARY

[Spotlight Theatrical Company](#)  
PUFFS  
Redcliffe – [ROAR Academy](#)  
GREASE

### FEBRUARY

[Sunnybank Theatre Group](#)  
VICAR OF DIBLEY

[Gold Coast Little Theatre](#)  
THE CAKE

[Tugun Theatre Company](#)  
TWIST

### MARCH

[Redcliffe Musical Theatre](#)  
INTO THE WOODS

[Redcliffe Musical Theatre](#)  
PRISCILLA, QUEEN OF THE  
DESERT

[Spotlight Theatrical Company](#)  
CALENDAR GIRLS

### APRIL

[Lindesfarne Anglican College](#)  
WE WILL ROCK YOU

[Sunnybank Theatre Group](#)  
A LITTLE MURDER NEVER  
HURT ANYONE

[Tugun Theatre Company](#)  
CRIMES OF THE HEART

[Gold Coast Little Theatre](#)  
SWEET CHARITY

[Spotlight Theatrical Company](#)  
WE WILL ROCK YOU

To find out more - Click on the company name to visit their website.

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## What we have Seen cont.

### MAY

[MATES Theatre Genesis](#)  
SUMMER WONDERLAND

[The Southport School](#)  
OLIVER!

[St Joseph's College](#)  
GREASE

### JUNE

[Theatre Redlands](#)  
REEDY RIVER

[Queensland Musical Theatre](#)  
SOUND OF MUSIC

[Sunnybank Theatre Group](#)  
LEGALLY BLONDE

[Ballina Players](#)  
CLUE

### JULY

[Gold Coast Little Theatre](#)  
CHARITABLE INTENT

[Redcliffe Musical Theatre](#)  
OLIVER!

[Shepherd's Purse Theatre Company](#)  
A MIDSUMMER NIGHT'S DREAM

[Brisbane Musical Theatre](#) (Jnrs)  
25<sup>th</sup> ANNUAL PUTNAM COUNTY  
SPELLING BEE

[NAPA](#)  
CHICAGO (Jnr)

[Dakabin State High School](#)  
LUCKY STIFF

## What is Still to Come

### JULY

[St Andrew's Lutheran College](#)  
GREASE

[Top Hat Productions](#)  
SENSATIONALLY SONDHEIM!

### AUGUST

[Spotlight Theatrical Company](#)  
LITTLE SHOP OF HORRORS

[Tugun Theatre Company](#)  
IT'S ALL IN THE MIND

[Ballina Players](#)  
I LOVE YOU, YOU'RE  
PERFECT, NOW CHANGE

### SEPTEMBER

[Gold Coast Little Theatre](#)  
JEKYLL & HYDE

[Ipswich Musical Theatre](#)  
Simon Gallagher's  
PIRATES OF PENZANCE

[Ghostlight Theatre Co.](#)  
12 ANGRY MEN

[Sunnybank Theatre Group](#)  
THE FULL MONTY

### OCTOBER

[St Stephen's College](#)  
MAMMA MIA

[Queensland Musical Theatre](#)  
THE PRODUCERS

[Theatre Redlands](#)  
THROUGH THE DARK NIGHT  
(Halloween Tour at Redlands Museum)

### NOVEMBER - up to final judging weekend

[Tugun Theatre Company](#)  
OVER MY DEAD BODY

[Ballina Players](#)  
MAMMA MIA

[Spotlight Theatrical Company](#)  
GREASE

[Sunnybank Theatre Group](#)  
CALENDAR GIRLS

[Gold Coast Little Theatre](#)  
PRIDE & PREJUDICE

[Emmanuel College Ballina](#)  
MATILDA

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H O T A HOME OF THE ARTS



Stage Whispers

# JUDGES THOUGHTS



## The Role of the Director

I have been asked to write an article – three paragraphs, to include in this newsletter, re The Role of the Director.

I sat down to write and knew that there was no way to cover this information in three paragraphs, so I thought I would approach from the starting point for a beginner director, in either straight play or musical, and if the reader is interested in this role I could elaborate and extend at a further time and/or answer questions that the newsletter may receive.

Everything I am writing is my opinion as a practitioner and performer. This means that it is not prescriptive but from my personal experience and may have input and ideas that might be of use to you the reader.

I am a teacher/educator in the areas of drama, music, dance and performance and entertainment studies, as well as being a singer, conductor, actor, dancer and performer in my own right. I have been a director, choreographer, musical director, vocal director and conductor. I have trod the boards, so to speak and have an understanding of the role of the creative, performer and what happens behind the scenes in the arts space as to what make a production come to life.

Phew! Two paragraphs, already gone.

If, you have a passion to become a director and a good one, you must have a starting point:

- **Take** every opportunity to work as an assistant with other directors in any technical capacity, to watch the process in other shows before you begin.
- **See** as many shows as you can, professional and community to become aesthetically aware of what works and what doesn't as you watch the production and take notes.
- **Perform** on stage in other shows, as many as you can, so you understand the concept of being on stage, you can learn a great deal from being in an ensemble, you don't always need to be a principal performer.
- **Draw** on others who have experience and you respect, in this field to talk to and ask them to perhaps mentor you and/or co-direct on this experiential journey.
- **Have** a great relationship with the theatre company that is producing your show, you must have their support, backing and funding. The company will usually have a group of creatives and technical people who they can access to support you and participate in the production.
- **Will** it be a 'bums on seats show?' this is a big consideration for a company.
- Find the best creatives to be part of the production (make sure they are on a supportive wavelength and understand your vision).
- **Choose** a piece that you are passionate about. Do not choose a piece that you want be a performer in – biggest mistake – in my experience, you cannot do both, direct and act unless absolutely necessary.
- **Dramaturgy**, preparation and understanding the piece inside and out, being able to use theatrical terminology – theatre speak.
- **Great** communication skills.
- **Be** able and comfortable to demonstrate how to do something, don't just tell performers what you want from them on stage.
- **Directing** is not just blocking but much more.
- **Finally**, emotional and physical stamina, being able to take the good with the bad and be a super lateral thinker and problem solver.....and, remember there are lots of great people in the game that are very willing to help so that you are not on your own.

This is not an exhaustive beginning list but it does give you an understanding of what comes first before you even begin. This list, gets bigger, let me warn you.

I hope this helps you to get started on this fabulous, fulfilling journey.

Chookas  
Tracey Kriz

# JUDGES THOUGHTS cont.



## Sound and Light

One of the rapidly evolving features of modern theatre is the use of high tech sound, light and special effects. Driven by elaborate TV programs, commercial theatre is using computer controlled LED lights and sound systems to give brilliant and dramatic stage shows. One good example of this is the current performance of Frozen at QPAC, where the visuals and special effects are major features of the performance, not simply background supports for the performers.

Is this a good thing and how does it affect community theatre? We do see some excellent visual effects on our visits to theatres but, obviously, resources are limited. Call me old fashioned, but I hope that it does not dominate community performances, as it does TV and some commercial stage shows. Community theatre is about people doing their best rather than trying to be technically clever. Actors can be swamped by elaborate visuals and music which detract from the individual performances.

Having said that, there is going to be a flow on from what audiences see in the commercial world, be it live or on screen, and we need to be conscious of that. Younger generations today, raised in the digital world, will have expectations beyond present day theatre goers, and producers need to be conscious of the changes taking place.

David Huddy

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## GOLD PALM JUDGES



Mrs Kate Peters, Convenor and Founder



Ms Kirri Adams



Mrs Judy Gadaloff



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Mr Chris Hawkins



Mr David Huddy



Ms Tracey Kriz



Mrs Katrina Lardner



Ms Amy MacDonald



Ms Laney McLean



Dr Patrick Mitchell



Mr Mark Turpin