



The SPOTLIGHTER

Official Newsletter of
THE SPOTLIGHT THEATRICAL COMPANY

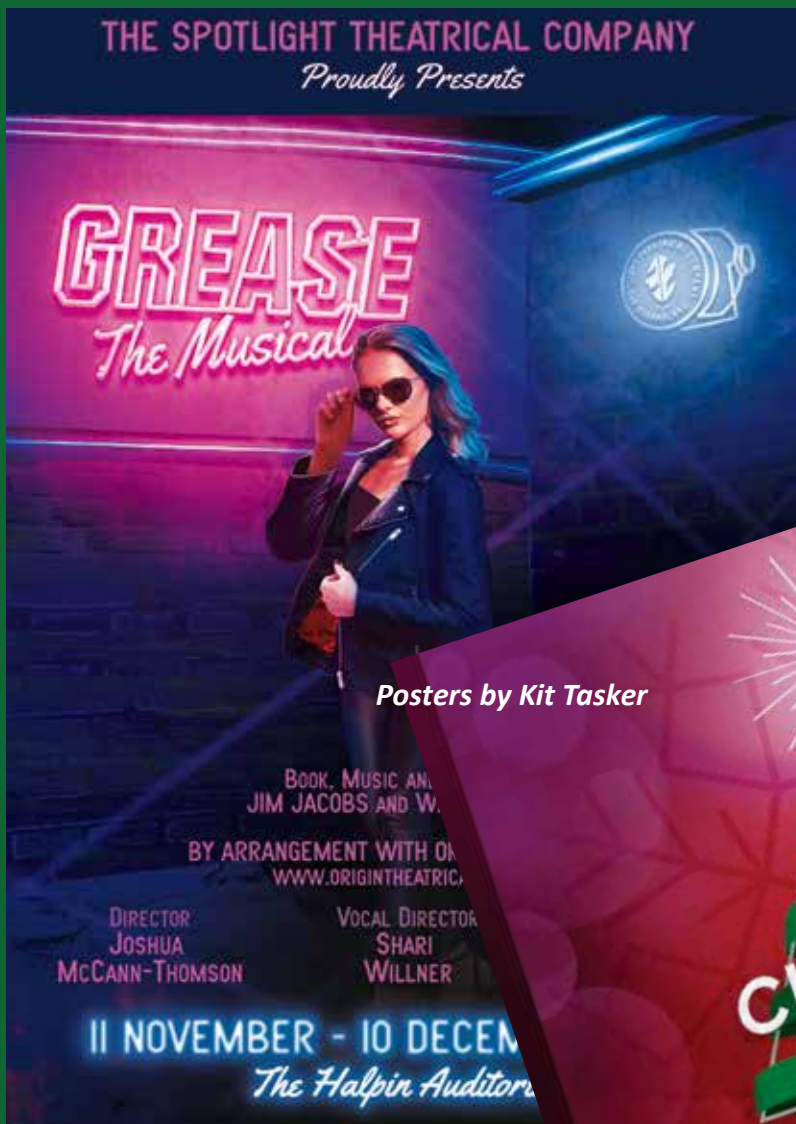
Fostering an outlet for creative youth and community,
while seeking to produce vibrant, quality entertainment
that enriches, engages and educates.



ONLINE
ANYTIME

DECEMBER 2022

PEACE



Spotlight
on
Christmas
CANCELLED
SEE PRESIDENT'S REPORT
(Page 3)

**CANCELLED DATES &
CHANGE OF DATES
for
GREASE
SEE PRESIDENT'S REPORT
(Page 3)**



**Great Christmas Gift
2023 SEASON TICKET
10% OFF FOR 2023 SEASON TICKET –
HALPIN SHOWS ONLY**



Spotlight Costume Hire

Come see our team and get dressed by the best!

Literally thousands of costumes, catering for adults and kids of all shapes and sizes. We can help with any themed event.

Members of Spotlight Theatre get 10% off costume hire.



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Christmas is on the way! We still have a few Santa's available, so be quick to book before they are booked out!

Characters costumes could be your next Christmas party theme! Come on in and we will assist you with the many costumes we have to choose from.

[spotlightcostumehirebenowa](#)

www.spotlight-costume-hire.com



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Open: Mon to Fri 9am to 4.30pm, and Sat 9 'til 3



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PRESIDENT'S REPORT

11 November saw the opening of the sell out season of *Grease the Musical* directed by Josh McCann-Thomson in the Halpin Auditorium. The audiences sang along to their favourite numbers and the cast provided an outstanding show. Congratulations and well done to Josh and all the creatives, cast and crew for bringing this iconic show to a new dimension. We had several dignitaries attend opening night and they all enjoyed their experience at Spotlight.

Unfortunately, we had to postpone five shows due to circumstances beyond our control, however, we managed to extend the season to 17 December so that these performances could go ahead. All patrons were contacted about this forced change.

So that we could accommodate the Season extension of *Grease* our annual *Spotlight on Christmas* shows had to be cancelled for 2022. This means that my special Jackets will be kept under wraps until 2023.

Our Youth Theatre students entertained us with several different shows in the Basement Theatre and it was great to see this space being used and full again. Well done to all the Teachers and Students for providing such great entertainment.

Costume Hire continues to provide a great service so please support the shop so that we can continue to offer exciting new stock. As a member you get a discount so take advantage of that.

December is the time to reflect on the year past and I would like to take this opportunity to thank every Creative, Cast and Crew member that has been part of the 2022 Spotlight shows for the outstanding commitment you have given, to make sure that we continue to bring quality productions to our Patrons. There are so many of you to name but thank you each and every one of you.



Duncan on Opening night of *Grease* with Gold Coast Mayor Tom Tate.

Thank you to all our Front of House Volunteers for all your efforts as without your continuing commitment, enthusiasm and energy we cannot do all the things we do and make the patrons feel so welcome.

Thank you also to Michael Thomas our Webmaster and Shirley King our Spotlight Editor for keeping us all updated so quickly.

To the Management Committee and Production Committee, thank you for all the work you put in behind the scenes to keep The Spotlight Theatrical Company at the high standard we set ourselves.

I wish each and everyone of you a very Happy Christmas and hope that you are able to spend quality time with those you love during this festive season full of joy and laughter.

So until next month make sure you look after yourselves and each other.

Best regards
Duncan

Proudly supported by



**Councillor
Brooke Patterson**

Division 6



**CITY OF
GOLDCOAST.**



Grease - The Musical – Reviews

Book, Music and Lyrics by Jim Jacobs and Warren Casey (additional songs by John Farrar and Barry Gibb).
Directed Joshua McCann-Thomson. 11th November – 10th December, 2022.



WOW! Spotlight has another well-deserved smash hit on its hands, and an already sold out season of *Grease*. That makes anything I say superfluous, but I'm going to say it anyway because this stunning community theatre company deserves buckets of accolades for the consistency of its commitment to pure entertainment. There can't be anyone on the planet who hasn't seen the movie *Grease*, but seeing it on stage is a totally different experience.

The production is full of fabulous voices, with brilliant vocal direction by the amazingly talented Shari Willner. Jess Ng's choreography is fast and furious and beautifully executed. Most of the audience would not know that *The Twist*, *The Frug* and so many other dance styles referenced in the chorry are dances from the sixties, and we're in Rydell High in 1959. I was in High School myself in that year and we were still jiving. But Jess Ng's small liberty with time makes for a far more interesting production. Bravo!



The cast is, as always, gob-smackingly good. Portia Morris is perfect as Sandy, with the right degree of naivety and a super voice. There's a lovely moment in "Hopelessly Devoted To You" where Portia sings and Olivia Newton John appears on the screen in the same clip from the film, and is lip synced with the live Sandy. A poignant tribute.

Matt Domingo as Danny, took some time to hit his straps on opening night, but by the second Act he was really firing and made Danny his own, rather than a Travolta copy. Clay English makes a brilliant Kenichie. If the show seemed a little tentative at first, it exploded into life when English brought *Greased Lightning* to the stage. What a pity the car itself was a disappointment and was not replicated in the final number in restored glory, but I did love the number-plate PSY WGN (say it out loud).

Isabella Wiesenthal does a brilliant job vocally as Rizzo, though the character is a little darker (intentionally)



than we are used to seeing. Tiahni Wilton does a spectacular job on the helium voiced Frenchie and Greyson Vaughn is definitely a performer to watch in the future. A great voice and already oodles of stage presence. Kudos to the rest of the cast for their terrific work. I am a big fan of Dean Giltinan. He is super-talented and charisma on legs. But when he made his entrance as Teen Angel all I could think was "WHY?" I won't be a spoiler but this was about as far away from what Frenchie's imaginary guardian Angel would be as you could possibly get...and not even on the edge of the radar in 1959. Don't misunderstand. I LOVED the performance but hated the whole concept - it trashed the period of the show and the character of Frenchie for one big laugh.

The black box set is versatile...but it does suck the light so that at times the show seemed underlit. A couple of manned follow spots would have helped. I loved the staircase and the slide, though perhaps they could have had more use. I was longing for the transformed Sandy to make her entrance at the top of the stairs, slide down the slide and THEN put on those high stilettos, so she didn't break her neck.

Director Josh McCann Thomson has pursued a darker vision of *Grease*, and tried to get away from the inevitable criticism of the show that Sandy changes herself just for Danny. He's made a valiant attempt to make it about female empowerment to justify what

seems outrageous now; but the truth is that no such thing existed in 1959. Sandy goes from nice girl to tart just to get the boy ... and that's how it was 63 years ago (and still is in some respects) and it was perfectly acceptable. Perhaps the answer is to push more on the changes that Danny makes to get Sandy - make it a more even exchange but, when you have a show set in the fifties or sixties, you either go with the writer's intent, or send it up mercilessly for the antiquated philosophy it was (is). It's a challenge for an exciting young director like Josh.

Quibbles aside, the audience loved every moment and this is just the holiday fare we need. But please, give programme credit to the writers of the three most famous songs...which were NOT part of the show score.

"You're The One That I Want" and "Hopelessly Devoted to You" were written by John Farrar and "Grease" is a Barry Gibb song.

If you've never seen *Grease*, you really should. It's iconic, and hugely entertaining. You'll be lucky to get a ticket but, if you can, you'll have a great night as always at Spotlight.

Coral Drouyn
Stage Whispers Reviewer



***Grease* was slick – Review by Elodie Boal, Theatre Haus**

Bringing everyone together like ‘A-Wop Bop A-Loo Bop’, Spotlight Theatrical Company is keen to ensure that ***Grease*** is still the word among Southeast Queensland audiences. Presenting a reimagined version of the infamous hit musical, this community theatre group has definitely gone all out in this epic rendition.

Based on the 1978 film of the same name, which starred John Travolta and the late Olivia Newton-John, ***Grease*** follows ten teens as they navigate peer pressure, social politics, personal beliefs and love. With book, music and lyrics by Jim Jacobs and Warren Casey, the score is heavily influenced by the sounds of rock and roll. It also includes all the classic tunes one will commonly recognise from the tune ‘*Grease Megamix*’, which is often belted at karaoke parties.

Director, Joshua McCann-Thomson has fused masculine and feminine energy in a version that celebrates self-expression and interpretation. It’s no secret that ***Grease*** is a hotly contested choice of theatre. Fitting into the “*well, it was a different time*” cinematic canon, audiences generally fall into two categories – it’s either one of your favourites and full of nostalgia or, alternatively, you recognise the problematic elements within the narrative and feel uncomfortable with its outdated themes. McCann-Thomson is quick to call out these segmenting reactions in the program, instead choosing to focus his vision for this story on inner power. This concept delivers, as McCann-Thomson’s interpretation really highlights the actors finding themselves within their characters.

There’s a freshness in this version of ***Grease*** that explores creative freedom. It would be interesting to see what dialogue or songs have been cut from this rendition, as it really felt like a unique version of ***Grease*** with its technological additions and characterisations. Due to the production aesthetics, this version felt like it sat somewhere in the 1980s, despite its modern concept. For those unaware, ***Grease*** is originally set in the 1950s, and with the script’s outdated themes, it begs the question of how flexible the story’s time period can be. Still, McCann-Thomson has taken a bold approach.

The 80s aesthetic, as previously mentioned, was emphasised in set design by Clay English and McCann-Thomson. Neon, retro wave tube lighting hung at various angles from the centre rig and really captured the audience’s full attention, especially against a multi-levelled set that was painted completely black. This lighting fixture, while



*Duncan with Rob Molhoek MP
Member of Parliament for Southport*

VIPs at *GREASE* OPENING NIGHT – NOVEMBER 2022



*Duncan is with Bob & Julia La Castra
City of Gold Coast Councillor Division 8*

completely spectacular, did present some lighting obstacles, as it meant that there were often dark spots within the stage's lighting. As a result, the show heavily relied on spot operators, and actors were often not lit. English and McCann-Thomson included some other great set elements, like a black playground slide that made for a fun and quirky entrance, and a rain-walled booth that gained an audible 'wow' from the audience during 'It's Raining on Prom Night'.



Audio design by Nick Willner also went down a modern route, with scene changes often masked by a soundscape mixed like a radio tuning in and out of the radio station that cruiser Vince Fontaine was hosting. Willner also added in some other sound elements in this frequency, outside the musical scope, like dialogue from the actual movie of **Grease**. While this technological aspect really lifted the show and attempted to pay homage to the original, it may toe the licensing line.

Vocal Director, Shari Willner, has worked wonders on the vocal score of **Grease** and should be commended for really giving cast members ownership of their songs. It felt as though actors added their own stamp on their tracks, with many unique vocal riffs that made songs sound like a cover rather than an imitation. A particular highlight was during 'Freddy, My Love' where Samantha Sherrin as Marty incorporated melodic runs and cemented herself as a powerhouse vocalist. Another great interpretation was during 'Mooning' where Greyson Vaughn's Roger gave massive teen heartthrob vibes with his equally great vocal runs.

Matching the impact of vocals, Choreographer Jessica Ng really put the ensemble through their paces with synergetic dance moves and complex routines. Ng created incredible tableaux that really packed a punch. The opening and ending routines of the show, especially their accompanying visual imagery, were goosebump-provoking, and really bookended the production nicely. It did feel that at times that some cast members were struggling to keep up in some of the faster-paced routines, in particular during 'Grease Lightnin', however, this should smooth out over the course of the season.

The large cast all had their part to play in bringing the show to life and looked like they were enjoying their time together on stage, which in turn made the finale song of both acts 'We Go Together' feel extremely special.

Portia Morris as the kind-natured Sandy was wonderfully compelling and had the vocal range to match. During 'Hopelessly Devoted To You', Morris paid a wonderful tribute to the Aussie icon, Olivia Newton-John, and also held her own place during the song. As the too cool for school Danny, Matt Domingo was smooth and had a slow burn in the show, gradually growing more comfortable and confident in his vocals.

Other standout performances included Tiahni Wilton as Frenchie, who had a Bernadette Rostenkowski high-pitch to her voice and fun-bubbly nature; Samantha Sherrin as the previously mentioned Marty, who was layered with sass and hungry for gossip; Isabella Wiesenthal's feisty Rizzo, which gave a powerful and heartwrenching performance of 'There Are Worse Things I Could Do'; and Debbie Tanna as the comical old maid, Miss Lynch.

Dean Giltinan as the magical drag act Teen Angel was a wonderful addition and really added a nice, materialistic layer to the scene, especially with Giltinan's plastic-plumped body suit. The little costume reveals added some great razzle and dazzle to the song, 'Beauty School Dropout'. It would have been great to see more moments where Giltinan could stand and deliver this song, as there were many props and elements that came on and off stage during the piece, which made things slightly chaotic and distracting from the main performance. A small edit on these choices might make the pace tighter, giving Giltinan a chance to interact with Frenchie and the audience.

For fans of the movie, Spotlight Theatrical Company's **Grease** is one to watch. While there were some opening night jitters from the company, there's no doubt that this musical will have you shakin' at this theatrical hop. So, grab your opportunity to hand jive before this school year's out.

Grease performs until 10 December 2022 at Spotlight Theatrical Company. For more information visit their website.

The Chicago Journey Begins

The creative team were absolutely overwhelmed with the interest and the talent that came forward to audition for **Chicago** - Spotlight's first Main Stage production of 2023. Stay tuned to Spotlight's Socials for the full cast announcement in the coming weeks.

Chicago has been my dream show for as long as I can remember and for many of the cast that sentiment has been echoed this week as we began the rehearsal process. With so many incredible numbers, Fosse's iconic choreographic elements and vaudeville style - it is smart, sexy and scathing in it's comments on the media and the American Justice System.

Paula, Shari and I cannot wait to bring this incredibly talented cast to the stage in February.

Cilla Scott – Director





THE SPOTLIGHT THEATRICAL COMPANY

PROUDLY PRESENTS

CHICAGO

BOOK BY

Fred Ebb *and* Bob Fosse

MUSIC BY

John Kander

LYRICS BY

Fred Ebb

Based on the play *Chicago* by Maurine Dallas Watkins

Script adaptation by David Thompson

BY ARRANGEMENT WITH ORIGIN™ THEATRICAL ON BEHALF OF SAMUEL FRENCH LTD.,
A CONCORD THEATRICALS COMPANY

DIRECTOR
Cilla Scott

CHOREOGRAPHER
Paula Guild

VOCAL DIRECTOR
Shari Willner

17TH FEB – 18TH MARCH 2023

HALPIN AUDITORIUM

TO BOOK VISIT

spotlight.sales.ticketsearch.com

OR CALL **5539 4255**

Poster by Kit Tasker

Set in Chicago in the roaring 20s, **Chicago** is a musical vaudeville by Fred Ebb and Bob Fosse that tells the story of Velma Kelly and Roxie Hart – one a successful cabaret performer and the other an ambitious singer desperate for fame. Both ladies are in Cook County Jail on trial for murder but in the hands of Billy Flynn acquittal is assured (for a fee).

Featuring Kander and Ebb's iconic Broadway numbers *Cell Block Tango*, *We Both Reached For the Gun*, *Razzle Dazzle* and *All That Jazz*, **Chicago** is Broadway at its very best.



EXIT

by James Hall

Full length play – Drama

Directed by Clem Halpin

Time period: New Millennium/21st Century

Target Audience: Adult

Set requirements: Single stage set of a remote & very rustic log cabin, large stone fireplace, exposed beams, snow covered windows

Cautions: Adult themes, language

Musical requirements: Single acoustic guitar

Characters: Casting: 2M, 1F

Justin – male, early-30's, musician, despondent, educated, condescending, plays guitar and sings during play

Harvey – male, mid-50's, local hunter, obnoxious, eccentric, uncouth

Sophia – female, early-30's, professional ballerina, proud, poised, in control

Songs included: *"Senseless and Apparent"*, *"In Praise of You"*, *"Retrospecting"*.

All lyrics by James Hall.

All music by James Hall, Sam Plush, Bryce Denny, Jamie O'Neill.

Synopsis: JUSTIN has taken up residence in an old snow cabin in the Victorian High Country as the last stop on a long road of self-destruction. Once a talented and successful musician, he'd had the world at his feet — a respected career, a beautiful and devoted girlfriend. It was everything he'd ever wanted, until addiction took hold, leading to his inevitable downward spiral.

As he sets his head within a noose from an exposed beam, a knock at the door interrupts him. With wind howling and snow falling outside, Justin opens the door and meets HARVEY, an obnoxious and opinionated local hunter wearing a red snow jacket who proclaims he lives across the creek. Justin tries to get rid of the stranger, but Harvey invites himself in, and stubbornly refuses to leave.

Harvey makes an excuse to use the bathroom, while Harvey is in bathroom Sophia - Justin's professional ballerina ex-girlfriend - enters and begins taunting Justin, reminding him of her previous adoration. Justin reaches out for her, but Harvey returns, and Sophia walks off. Through Harvey's incessant ramblings about the local happenings of the town, he nudges Justin to reluctantly reveal information about his musical career and his relationship with the love of his life before habit ruined his existence.

Justin initially defends his past behaviour. He blames Sophia for leaving him and she reappears countering Justin's version of their relationship. Harvey doesn't believe it either, telling Justin he knew as soon as he saw him that Justin had come to the High Country to commit suicide and that his reasons were self-indulgent.

Sophia forces Justin to face the abuse and horror he put her through. Justin finally admits responsibility and obtains clarity.

Relevant Information:

**Auditions will be held in the Basement at Spotlight Theatre
on 18th December.**

Auditions by appointment.

Please include a headshot with your application.

**Rehearsals will commence at two per week, with times depending on cast
chosen and availability of theatre space.**

Sunday rehearsals will be added in March.

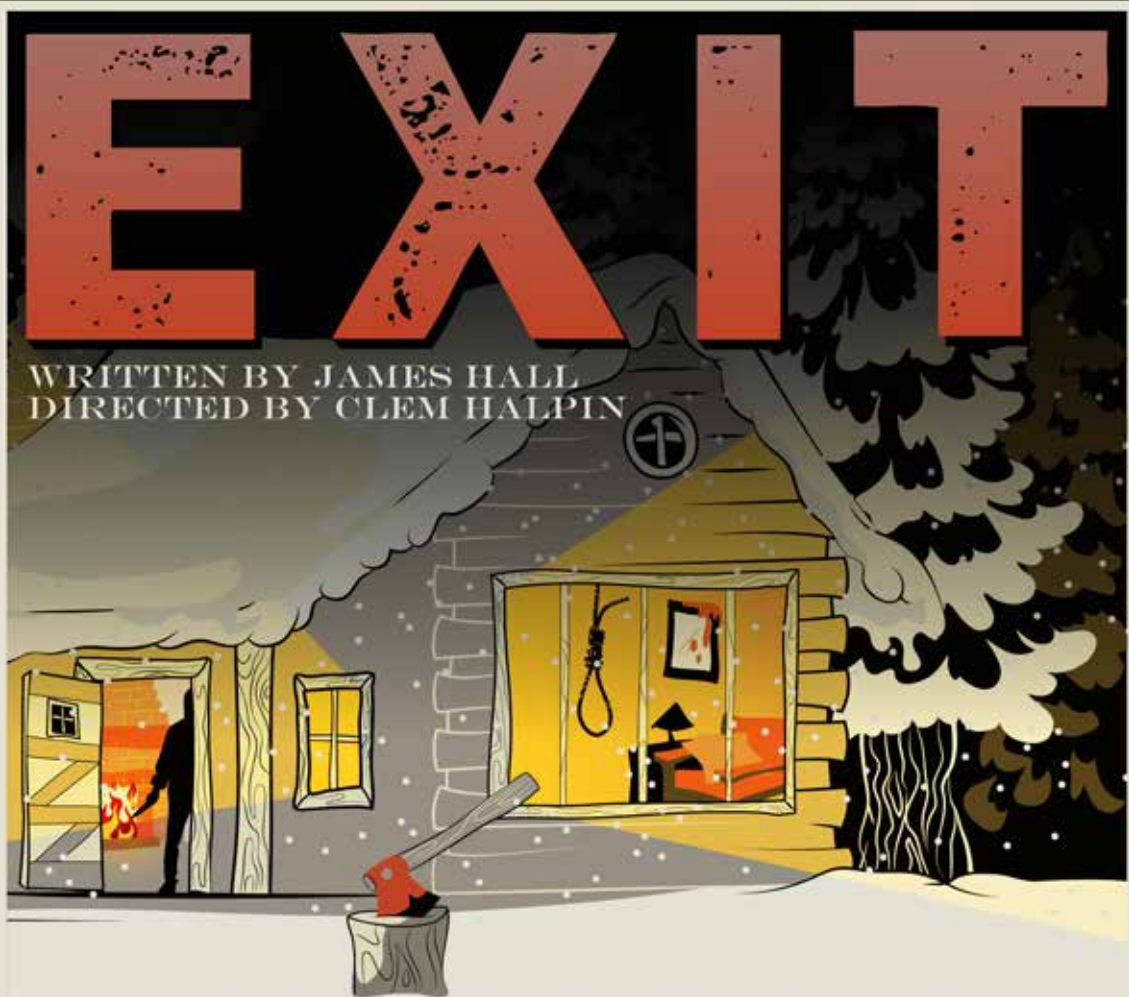
For further information, please don't hesitate to contact the director:

Clem Halpin

0437 599 679

clemshellyhalpin@gmail.com

AUDITIONS
18th December – Basement Theatre



IN A REMOTE SNOW CABIN IN THE VICTORIAN HIGH COUNTRY, AN UNINVITED LOCAL HUNTER (HARVEY) COAXES A MUSICIAN ON THE VERGE OF BREAKDOWN (JUSTIN) TO REVEAL THE PAST THAT HAUNTS HIM: THE RECENT BREAK-UP WITH HIS LONG-TERM GIRLFRIEND (SOPHIA) AND THE DISINTEGRATION OF HIS SUCCESSFUL BAND. HARVEY'S ULTERIOR MOTIVES, HOWEVER, SLOWLY COME TO THE SURFACE, LEADING TO A DRAMATIC CONFRONTATION.



JUSTIN
MALE,
EARLY-30'S,
MUSICIAN,
DESPONDENT,
EDUCATED,
CONDESCENDING,
PLAYS GUITAR
& SINGS
DURING PLAY



HARVEY
MALE,
MID-50'S,
LOCAL HUNTER,
OBNOXIOUS,
ECCENTRIC,
UNCOUTH



SOPHIA
FEMALE,
EARLY-30'S,
PROFESSIONAL
BALLERINA,
PROUD,
POISED,
IN CONTROL

APRIL 13TH-29TH IN THE BASEMENT THEATRE

All enquiries
Mob: 0437599679 – e: clemshellyhalpin@gmail.com



Spotlight on Youth Theatre

YOUTH ADMINISTRATION REPORT

We are coming to the end of our 2022 season with just one more event to take place.

This month we saw the Intermediate Drama class perform *"The Girl with the Golden Locks"*.

All students did exceptionally well and had a great deal of fun. Parents and friends just loved the show, we received so many thank you notes.

The following week the Junior Drama and Song and Dance combined, did their show and it was so entertaining. This is the first year we have attempted Song and Dance for Juniors and it was lovely to see students so enthusiastic. Although they did not have microphones, they spoke up really well and the audience could hear what they were saying. Well done to the teachers and the students. It was very entertaining.



We have completed the Drama Festival with Freshman, Sophomore and Senior Drama students. This was very different from their annual productions, being a series of monologues that were really well executed. Under the direction of Mel Dorge and Ethan Speight the students were so confident and each day they played to a full audience. A big thank you to all the parents for making the extra effort to attend. The students deserved a large enthusiastic audience.

We have just one more event in Youth Theatre for the year and that is the Music Theatre Festival on the 5th and 6th December. Tickets for this event are \$25 and they are selling fast.

Thank you to everyone who made these shows possible. From the teachers, who are amazing, to the helper's backstage; what would we do without you all?

We are coming to the end of the year and shortly I will be sending out enrolment forms for 2023. For current students there will only be the need to complete page one as we already have your risk form and photographic permission form on file. Current students will get priority with their selection of class for a couple of weeks and then mid January we will open all classes up to the general public.

Kay and I would like to thank all parents for keeping their accounts up to date, as it does save us so much time and effort and it is really appreciated.



Hope to see many of you at the Music Theatre Festival early December.

Kind regards,
Val and Kay



Spotlight on Youth Theatre

CLASSES HELD AT: Unit 4 - 50 Johnston Street Studios & Spotlight Basement Theatre

TEACHING FRATERNITY & ADMINISTRATORS

TEACHERS: • HANNAH CROWTHER • MITCHELL WALSH • JORDAN BOYD • MEL DORGE • GEORGIA BECK

TRAINEE TEACHERS: • LIAM LOCKWOOD • ETHAN SPEIGHT

ADMINISTRATION: • VAL LEFTWICH (YT Administrator) • KAY HAWKER: (YT Accountant)



The Girl with the Golden Locks – Intermediate Drama, First Class, 3rd November.



The Girl with the Golden Locks – Intermediate Drama, Second Class



Spotlight Theatre
Artist's Review Seniors
known as

STARS

Noni Buckland
STARS Liaison

Some of the venues that we have performed shows in the past few months are as follows:-

- Broadbeach Seniors • Odyssey Robina x 2 • Villa Serena Robina • Lady Small Haven x 2
- Cedarbrook Mudgeeraba • Pineshaven • Raffles Tweed Heads South

We have still been impacted by the Covid outbreaks with some venues having had to cancel shows. We expect further cancellations before years end.

We are now performing our Christmas shows and I have included two photos of our Christmas costumes, the first is Kerry, Nic and Samantha in *Rudolph* and the second is Marilyn in *Santa Baby*.

Now back to the boards.

Noni Buckland
STARS Liaison





Our Welcome form for NEW and renewing MEMBERSHIP

(Calendar year Jan 1 to Dec 31)

- Where talent, skills and interests merge

What sort of involvement are you seeking?

MEMBERSHIP -2023

I/we wish to apply for:

- NEW membership (Adult) \$15
- RENEWAL (Adult) \$15
- NEW (Youth Under 18yrs) \$5
- RENEWAL (Youth U 18 yrs) \$5

I would also like to be listed as a

- HAT and/or
- PET

Office use only:

Received

Entered in database

Code issued

Date / processed by

Year of membership.....

The Spotlight Theatrical Co is among the leading amateur Theatrical producers in Australia. It caters for adult and youth theatre and especially popular Music Theatre. It is well equipped and complies with all Fire, Workplace Health and Safety requirements. But to do this it needs VOLUNTEERS aplenty to service its Audience membership & patrons.

You may also choose to volunteer flexible time as a -

SPOTLIGHT 'PET'

PET denotes PRODUCTION ENHANCEMENT TEAM and includes, for example, backstage crew, scenery design, art and or construction, property making or acquiring, costume design and or construction, sound or lighting design or operation, makeup and hair, and photography.

or a

SPOTLIGHT 'HAT'

HAT denotes HOSPITALITY ASSISTANCE TEAM. You can choose to be welcoming Front of House and or Bar assistance during scheduled performances.

This is a family-friendly form: All family at one address!

NAME/status.....

Phones: Home.....Mob.....

NAME/status.....Mob.....

NAME/status.....Mob.....

NAME/status.....Mob.....

NAME/status.....Mob.....

POSTAL ADDRESS

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Email

I submit the total sum of \$.....

Signature:

- MEMBER BENEFITS INCLUDE -
- An exclusive code for online offers
- "The Spotlighter" monthly E- Newsletter
- Privilege for theatre tickets
- Eligibility for special offers
- Discount on party costume hire
- Promotional events
- Social events
- Some indemnity when working in or on a Production
- Renew online (from 2014)

Follow us on Facebook, Instagram and Twitter

www.spotlighttheatre.com.au

Location! Location! Location!



Spotlight Theatre Complex comprises of two highly equipped theatres, Green room, a costume-hire & retail outlet, 'Youth Theatre' facilities, bookings centre, store-rooms and workshop facility. On-premises limited parking.

All activities situated conveniently in the heart of the Gold Coast.

Mail to Spotlight MEMBERSHIP, PO Box 8074 GCMC Q. 9726 or visit

The Spotlight Theatrical Company, 185-187 Ashmore Road, Benowa, Qld. 4217

Ph. Shop 07 5539 4700

Ph. Theatre/Bookings 07 5539 4255

Copy of Constitution and other documents on website

www.spotlighttheatre.com.au

Public Liability Insurance held.



2023 is looking bright!

We are delighted to announce the full Spotlight Theatrical Company 2023 season, simply titled *SPOTLIGHT 2023 ILLUMINATED*.

Next year is a year of Jazz, Mystery, Stardom, Fairytales, Local Talent, Spam, War and Roller-skates, but most of all, it's a year about shedding light on the incredible stable of talents we have under one roof at Spotlight.

SPOTLIGHT 2023 ILLUMINATED is officially launched. We'll see you at the theatre!

**SHOW 1
FEB/MARCH**

CHICAGO

Directed by Cilla Scott
Halpin Auditorium

THU Preview - 16 February 7.30pm
FRI - 17 February 7.30pm **OPENING NIGHT**
SAT - 18 February 7.30pm
SUN - 19 February 2pm **MATINEE**
THU - 23 February 7.30pm
FRI - 24 February 7.30pm
SAT - 25 February 7.30pm
SUN - 26 February 2pm **MATINEE**
THU - 2 March 7.30pm
FRI - 3 March 7.30pm
SAT - 4 March 7.30pm
SUN - 5 March 2pm **MATINEE**
THU - 9 March 7.30pm
FRI - 10 March 7.30pm
SAT - 11 March 7.30pm
SUN - 12 March 2pm **MATINEE**
THU - 16 March 7.30pm
FRI - 17 March 7.30pm
SAT - 18 March 7.30pm **CLOSING NIGHT**

**SHOW 3
MAY/JUNE**

GYPSY

Directed by David Valks
Halpin Auditorium

THU Preview - 18 May 7.30pm
FRI - 19 May 7.30pm **OPENING NIGHT**
SAT - 20 May 7.30pm
SUN - 21 May 2pm **MATINEE**
THU - 25 May 7.30pm
FRI - 26 May 7.30pm
SAT - 27 May 7.30pm
SUN - 28 May 2pm **MATINEE**
THU - 1 June 7.30pm
FRI - 2 June 7.30pm
SAT - 3 June 7.30pm
SUN - 4 June 2pm **MATINEE**
THU - 8 June 7.30pm
FRI - 9 June 7.30pm
SAT - 10 June 7.30pm **CLOSING NIGHT**

**SHOW 2
APRIL**

EXIT

Directed by Clem Halpin
Basement Theatre

THU Preview - 13 April 7.30pm
FRI - 14 April 7.30pm **OPENING NIGHT**
SAT - 15 April 7.30pm
SUN - 16 April 2pm **MATINEE**
THU - 20 April 7.30pm
FRI - 21 April 7.30pm
SAT - 22 April 7.30pm
SUN - 23 April 2pm **MATINEE**
THU - 27 April 7.30pm
FRI - 28 April 7.30pm
SAT - 29 April 7.30pm **CLOSING NIGHT**

**SHOW 4
JUNE/JULY**

CINDERELLA The Pantomime

Directed by Emilia Talbot
The Basement Theatre

WED MORNING - 28 June 10.30am **OPENING SHOW**
THU MORNING - 29 June 10.30am
THU AFTERNOON - 29 June 2pm
FRI MORNING - 30 June 10.30am
FRI AFTERNOON - 30 June 2pm
SAT MORNING - 1 July 10.30am
SAT AFTERNOON - 1 July 2pm
MON MORNING - 3 July 10.30am
TUE MORNING - 4 July 10.30am
WED MORNING - 5 July 10.30am
THU MORNING - 6 July 10.30am
THU AFTERNOON - 6 July 2pm
FRI MORNING - 7 July 10.30am
FRI AFTERNOON - 7 July 2pm
SAT MORNING - 8 July 10.30am
SAT AFTERNOON - 8 July 2pm **CLOSING SHOW**



**SHOW 5
JULY/AUG**

SPAMALOT

**Directed by Clay English
Halpin Auditorium**

THU Preview – 27 July 7.30pm
FRI – 28 July 7.30pm **OPENING NIGHT**
SAT – 29 July 7.30pm
SUN – 30 July 2pm **MATINEE**
THU – 3 August 7.30pm
FRI – 4 August 7.30pm
SAT – 5 August 7.30pm
SUN – 6 August 2pm **MATINEE**
THU – 10 August 7.30pm
FRI – 11 August 7.30pm
SAT – 12 August 7.30pm
SUN – 13 August 2pm **MATINEE**
THU – 17 August 7.30pm
FRI – 18 August 7.30pm
SAT – 19 August 7.30pm
SUN – 20 August 2pm **MATINEE**
THU – 24 August 7.30pm
FRI – 25 August 7.30pm
SAT – 26 August 7.30pm **CLOSING NIGHT**

**SHOW 7
NOV/DEC**

XANADU

**Directed by Jamie Watt
Halpin Auditorium**

THU Preview – 9 November 7.30pm
FRI – 10 November 7.30pm **OPENING NIGHT**
SAT – 11 November 7.30pm
SUN – 12 November 2pm **MATINEE**
THU – 16 November 7.30pm
FRI – 17 November 7.30pm
SAT – 18 November 7.30pm
SUN – 19 November 2pm **MATINEE**
THU – 23 November 7.30pm
FRI – 24 November 7.30pm
SAT – 25 November 7.30pm
SUN – 26 November 2pm **MATINEE**
THU – 30 November 7.30pm
FRI – 1 December 7.30pm
SAT – 2 December 7.30pm **CLOSING NIGHT**

**SHOW 6
SEPT**

DOGFIGHT

**Directed by Josh McCann -Thomson
Halpin Auditorium**

THU Preview – 14 September 7.30pm
FRI – 15 September 7.30pm **OPENING NIGHT**
SAT – 16 September 7.30pm
SUN – 17 September 2pm **MATINEE**
THU – 21 September 7.30pm
FRI – 22 September 7.30pm
SAT – 23 September 7.30pm
SUN – 24 September 2pm **MATINEE**
THU – 28 September 7.30pm
FRI – 29 September 7.30pm
SAT – 30 September 7.30pm **CLOSING NIGHT**

DOGFIGHT

is a cult classic brought to you by the creative team behind the smash hit sold out production of **GREASE** currently playing in the Halpin Auditorium. This incredible musical drama with a world class score by the writers behind **“The Greatest Showman”** will finally grace the Spotlight stage from **14th September - 30th September, 2023.**

SPOTLIGHT 2023 ILLUMINATED

KEEP AN EYE ON OUR SOCIALS FOR AUDITION INFORMATION AND TICKET SALES IN 2023.



Great Christmas Gift

10% OFF FOR 2023 SEASON TICKET – Halpin Shows only
5 shows single ticket – Normally \$160, Members \$144
5 shows single ticket – Normally \$200, Non-Members \$180
\$576 – TABLE of 4 – Members
\$720 – TABLE OF 4 – Non Members



We're Searching for Volunteers

***Keen to be part of the Spotlight Family
and support community theatre?***

WHY NOT Volunteer Today!

We are looking for those wonderful volunteers who have an interest in Set Building, Painting, Back Stage Crew, Stage Managers, Lighting Operators, Sound Operators, Front of House, which includes Ushering, Bar Work, Raffle Selling, Door Greeting and many other tasks

If you have done similar roles before, then that is a bonus, but no experience is necessary as training and guidance will be provided.

Under current QLD Government Health Guidelines, all volunteers must be fully vaccinated or be able to show an approved exemption.

How do I sign up?

If you are keen to join the team then call 5539 4255 during the day or send an email to mailbox@spotlighttheatre.com.au





SPOTLIGHT THEATRICAL COMPANY



SPONSOR A CHAIR

Please contact **SPOTLIGHT THEATRE** on 07 5539 4255
and they will assist you!

NAME	CHAIR/S
Adrian Hoffman	2
Alan and Marilyn Rickard	1
Amanda Felmingham	1
Ann & Russell Williams	1
Arthur & Kate Shacklock	2
Audrey Goetz	1
Brian Bradnam	1
Brian Graham	1
Bryn Jenke	1
Brooke Daley	2
Cheryl Ward	1
Chris and John Dickinson	1
Christina Ives	1
Danny, Rosa & Jack Maher	1
Darryl C Nisbet	3
David Corby	1
David McNeven	5
Dawn Briggs	1
Deborah Beskin	1
Deborah Bolt	1
Don & Madeline Kibble	1
Doreen Hinton	1
Drew Anthony	2
Duncan & Lorrae Sims	12
Erica Graham	1
Evo 1 Pty Ltd	1
Faye Connelly	1
Flynn Van Schrader	1
Fire Up Spit Roast Catering	2
Gordon Muir – In Loving Memory	1
Gerald Moses	1
Gwen Higgs	1
Hannah Rose Healy	1
Harry and Val Leftwich	3
Heydon Harvey	2
James McNab	1
Janette & Michael Webb	2
Jill Downie	1
Joel & Margaret Beskin	2
John Everingham	1
Joseph and Wendy Hawryluk	1
Judith A Dautel	2
Julz Smith	1
Kane McCarthy	2
Karyn Lively	1
Katherine Ogge	1
Kay Horsey	1
Kerin Hannan	1
Lauren Burdett	1
Leigh Kealton	1
Lisa Story	2
Lorrae Desmond AM MBE	1
Lynn Benson	1
Malcolm Davidson	1

NAME	CHAIR/S
Marilyn Culell	2
Marilyn & Graham Hodge	2
Marita Schrader	1
Marjorie Adams	1
Maureen Stevenson	4
Maureen Williamson	1
Mobile Barber Shop Depot	4
Mrs A Watt	1
Mrs B. Elliott	1
Pam & Don Bullen	1
Patricia Drew	2
Patricia Riek	1
Pauline Davies	2
Peter O'Connor	2
Phoenix Events	2
Quota International Of Gold Coast	4
Robert Deatherage	1
Robyn Collins	1
Rod & Gwen Seppelt	2
Ruby Antonia Rose Hand	1
Russell & Elizabeth White	1
Ryan Van Schrader	1
Sandy Ackerman	1
Sea Change Emerald Lakes	5
Sean Van Schrader	1
Sewroo Products	1
Shanna Jones	1
Shirley King	2
Shirlie Foxover	2
Spotlight Golden Girls	1
Stella Simpson	1
Sue Davies	1
Surfers Paradise Chiropractic Health & Welfare Centre	2
The Cole Family	1
Tymyka Adele Wines	1
Tanele Storm Graham	1
Terry Kalaf	1
Trish Pederson	11
Victoria Ryder	2
William Collins	1
Yvette McCarthy	2
Zina Lee	1



Donations received from

- Deb Bolt – \$500 towards new Flooring Cover Basement
Change Room**
- Darryl Nesbitt – \$2500 towards Carpark Upgrade**
- Trish Pedersen – \$1000**
- Robyn Collins – \$500**
- Elinor and Graham Cox – \$60**
- Mary Gerrard – \$202**
- Wayne Edgeworth – Pie Oven**
- Fiona Hardy – Box of Ribbons**

SPOTLIGHT THEATRICAL COMPANY – HELPFUL HINTS for CAST MEMBERS

General Information – Welcome aboard! If you're reading this it means that you've recently been cast in a show at Spotlight Theatre. Congratulations! It's the Management Committee's hope that you'll have a great time, and will be back again.

Theatre as an art form is steeped in history of tradition and in many cases superstition. For those of you who are new to the theatrical scene, it's important to try and glean knowledge from other people who have been around for a while- there's often a colourful explanation that will illustrate why we do things in a particular way.

Spotlight itself wouldn't be here without the sacrifice of some pretty special people – some of whom took out a second mortgage on their home to allow the main theatre to be built So it isn't just a theatre – but it's an important chapter of some peoples' lives. Please respect that when you're at the theatre as a performer, or in one of the many other roles that you could adopt with us.

Respect – Whilst the theatre has a number of policies in place to safeguard everyone involved in every aspect of the place, we haven't developed a policy that encourages individuals to respect each other, preferring that this is simply an expectation placed upon everyone. The rehearsal process can be tedious at times, as well as stressful, especially when your show is looking closer. It's important to remember to respect the people around you as well as the theatre even though you may be feeling under the pump.

Rehearsals and the Stage Manager – Every show has a series of rehearsals to allow the cast to learn their lines, music and also to start to bond as a unit. This is really important because it translates to the stage. A seasoned audience member can tell if the show has a close-knit cast!

Although the rehearsal process can sometimes seem tedious, it's vital for a successful show. Try and remain focussed during rehearsals – directors will see if the cast needs a break and will respond to your needs.

The rehearsal period is also when you will be fitted for costumes. Remember that practically everyone helping with this process volunteering their time – just like you. Every show has a small army of volunteers in the background and without them, things would turn difficult pretty quickly!

During the rehearsal period, you will meet a number of people on the production team- the Director, Assistant Director, Musical Director, Vocal Coach, Director's Assistant are just a few roles you may encounter. On top of all that, there's the Stage Manager. Typically the SM will be identified early on in the piece but won't be at rehearsals until the last few weeks of the rehearsal period. In the interests of WPHS, all people attending the theatre are required to "sign in." The book for this will be located at different places for the convenience of everyone – make sure you check in with the Director about this.

In many productions, there will be an official handover of responsibility for the show just before it opens, from the Director to the Stage Manager. That means that ALL CAST and crew are answerable to the SM- who not only "calls" the show, but is overall responsible for the well being of everyone involved in the production – the Cast, AND the Crew. It's so important that you listen to what the SM is telling you!

Performances – As mentioned, the Stage Manager is in Charge! If you're going to be late, it's the SM you need to inform. Make sure that you have their phone number!

Every show will vary, but usually your "call time" is 1 ½ hours before the show opens. Again, don't forget to sign in!

There will be a routine before each show – microphones, vocal warm up, physical warm up, information being given to the cast. It's extremely important that you participate in these things to ensure that your mic is A OK and that you're properly warm before the show starts.

If you happen to have an accident, however minor, make sure that you let the SM know about it. It's important from a WPHS perspective that Spotlight is informed of any mishaps you may have.

Back Stage/Wings and Props – The first rule for anyone who is back stage is KEEP IT QUIET! It is extremely distracting for the crew when cast members are talking, however quietly in the wings, but sometime noise can bleed onto the stage as well. There's nothing worse when you're trying to give it your all on stage and you can hear whispers coming from not too far way.

You should only be back stage when you're either about to go on stage, or coming off. As exciting as it is to watch the action from the wings, if you don't need to be there, then don't! There are any number of reasons for this – most of them are about your safety.

Props are the little bits and pieces that cast members use on stage to make their performances more believable – things like glasses, fake money, even a towel. Cast members "set" their props in places where they can get them easily and quickly. It is vital that if you see a prop that you leave it alone!

The Crew in Black – The crew in any show is vital to ensure that props are where they should be, and set pieces are moved on and off stage at the right time. It's important that you steer clear when they're moving things around because usually they've got these moves planned down to the second (hence not being backstage unless you need to be there).

The crew work directly with the SM, so if they give you an instruction (eg a 5 minute call), you need to understand that this has come from the SM themselves. Please ensure that you listen when a member of the crew is telling you something – generally it's got something to do with your safety, or the show running on time.

Bio Box and Green Room – Only authorised people are allowed in the Bio Box – that's crew mainly. If you as a member of the cast want to go into the box to watch a particular scene the Stage Manager is the only person who can give you permission to do so. The Green Room (outside the ladies' dressing room) is designed as a space for the cast to relax between scenes, grab something to eat etc. During performances, only cast members and people directly connected with the show are allowed in the Green Room area. If you have a special circumstance that means you'd like someone to be in the green room, again, the Stage Manager is the person with the capacity to OK this.

Costumes, Make Up and Dressing Rooms – At the end of any show, it is important to ensure that your costumes are all neatly hung on their hangers. This keeps them looking great and ensures that they will be ready to wear for the next performance. If you think an item needs washing, check in with Costumes department or one of the volunteers assisting with costumes to see how best to assist them in getting the garment to them.

Typically, the expectation is that everyone is responsible for their own makeup. If you are going to borrow from someone else, make sure you ask first. As a rule of thumb, any makeup for your eyes shouldn't be shared simply because of the risk of infection. The dressing rooms are a communal space which can get a bit hectic at times if you have a quick change. It's important that they are kept tidy, and that no food items are left there after a show. It's also important that EVERYONE takes responsibility for this – if you see someone with a bit of rubbish in their area, it's OK to ask them to ensure it goes into the bin.

'Community Theatre Roundup'
Tune in to RADIO 4CRB – MONDAY 3.30pm
for this regular theatre Bulletin by JOEL BESKIN.

IF YOU MISS THE TIME SLOT YOU CAN VISIT
www.goldcoasttheatre.com.au to listen to
the latest recording and view all local shows.



NOTICE TO ALL SPOTLIGHT PATRONS RE TICKET SCAMMING

At Spotlight Theatre, we strive to provide the best quality theatrical content for our audiences, which often results in sold out seasons and wait lists for our tickets.

It is in the best interests of you, our patrons, that we caution of the dangers of purchasing tickets to our shows from sources other than our box office or website.

We are seeing instances of people offering to sell their tickets for our performances as they are no longer able to make their purchased performance date.

In a lot of cases, this is a genuine user wishing to onsell, however, there has been a rise in cases of disingenuous people who are offering to sell tickets, collecting money from patrons and then immediately blocking or deleting their account, resulting in the purchaser losing their money and their tickets, which the scammer never had in the first place.

We encourage our patrons to only purchase tickets via the Spotlight Box Office or website to ensure your tickets are valid and we have record of your attendance.

Spotlight Theatre will not be held liable for loss of money or tickets not purchased via the Spotlight Theatrical Company website or Box Office.

Please be diligent with your online safety!

We'll see you at the theatre.

ADMINISTRATION

*Spotlight Theatre is a foundation member of
the Gold Coast Theatre Alliance Inc.*



GOLD PALM THEATRE AWARDS

Spotlight Theatrical Company

NOMINEES & FINALISTS RESULTS

As our Queensland and interstate theatre communities recover from the last few years of uncertainty within our industry, the Gold Palm Theatre Awards have announced their nominations and finalists for this year's awards presented on **December 5th**. We support every one of our productions, nominated or not, and believe every production staged at Spotlight is a winner.

2022 GOLD PALM AWARD nominees and finalists are:

BEST SET DESIGN:

CALENDAR GIRLS

Helen Maden/Michael Sutton

LITTLE SHOP OF HORRORS

Clay English / Jamie Watt (**FINALIST**)

GREASE - Clay English / Josh McCann Thomson

WE WILL ROCK YOU - Clay English (**FINALIST**)

BEST COSTUMES:

WE WILL ROCK YOU - Laura English

LITTLE SHOP OF HORRORS - Pina Crisafulli Omeros,

Nada "Red" Kulic, Helen Maden (**FINALIST**)

GREASE - Pina Crisafulli Omeros

BEST LIGHTING DESIGN:

WE WILL ROCK YOU - Clay English (**FINALIST**)

LITTLE SHOP OF HORRORS - Jamie Watt (**FINALIST**)

GREASE - Josh McCann Thomson

BEST SOUND DESIGN/OPERATION:

WE WILL ROCK YOU - Nick Wilner (**FINALIST**)

LITTLE SHOP OF HORRORS - Nick Wilner

GREASE - Nick Wilner (**FINALIST**)

BEST TECHNICAL ACHIEVEMENT:

CALENDAR GIRLS - Vargo Studios/Clay English for projection work (**FINALIST**)

WE WILL ROCK YOU

LED work by Clay English (**FINALIST**)

LITTLE SHOP OF HORRORS

Audrey 2 Puppets - Will Helmrich (**FINALIST**)

BEST PROGRAM :

CALENDAR GIRLS - Chris Dickinson (**FINALIST**)

WE WILL ROCK YOU - Clay English

LITTLE SHOP OF HORRORS - Chris Dickinson (**FINALIST**)

GREASE - Chris Dickinson

MAGIC MOMENT:

CALENDAR GIRLS - Christmas Photoshoot (**FINALIST**)

LITTLE SHOP OF HORRORS

Audrey 2 reveal and sudden growth (**FINALIST**)

BEST CHOREOGRAPHY:

WE WILL ROCK YOU - Clay and Laura English (**FINALIST**)

LITTLE SHOP OF HORRORS - Jamie Watt (**FINALIST**)

GREASE - Jessica Ng (**FINALIST**)

BEST SUPPORTING ACTOR IN A PLAY:

CALENDAR GIRLS - Peter Maden, Jimmy Corbett

BEST SUPPORTING ACTRESS IN A PLAY:

CALENDAR GIRLS - Shelly Jacks

BEST LEAD ACTRESS IN A PLAY:

CALENDAR GIRLS - (Nikky Fisser - **FINALIST**),

Michelle Watkins, Liliias Davie



BEST VOCAL DIRECTOR:

LITTLE SHOP OF HORRORS - Peter Laughton

GREASE - Shari Wilner (**FINALIST**)

BEST MUSICAL DIRECTOR:

WE WILL ROCK YOU - Shari Wilner (**FINALIST**)

LITTLE SHOP OF HORRORS - Peter Laughton

BEST DIRECTOR OF A PLAY:

CALENDAR GIRLS - Helen Maden (**FINALIST**)

BEST DIRECTOR OF A MUSICAL:

WE WILL ROCK YOU - Clay English

LITTLE SHOP OF HORRORS - Jamie Watt

GREASE - Josh McCann Thomson

BEST SUPPORTING ACTOR IN A MUSICAL:

WE WILL ROCK YOU - Sean Curran (**FINALIST**)

LITTLE SHOP OF HORRORS

Matthew McKenzie and Dean Giltinan (**FINALISTS**)

GREASE - Clay English, Andrew King

BEST SUPPORTING ACTRESS IN A MUSICAL:

WE WILL ROCK YOU

Samantha Price and Samantha Sherrin

LITTLE SHOP OF HORRORS

Tori Aston, Gabriella Pegler and Shaylee Gear

GREASE

(Samantha Sherrin - **FINALIST**) and Isabella Wiesenthal

BEST LEAD ACTOR IN A MUSICAL:

WE WILL ROCK YOU - Jack Harbour

LITTLE SHOP OF HORRORS

Benjamin Hambley (**FINALIST**)

GREASE - Matt Domingo (**FINALIST**)

BEST LEAD ACTRESS IN A MUSICAL:

LITTLE SHOP OF HORRORS - Hannah Crowther

WE WILL ROCK YOU - Georgia Beck

GREASE - Portia Morris

OUTSTANDING PRODUCTION:

WE WILL ROCK YOU

LITTLE SHOP OF HORRORS

GREASE

DISCRETIONARY AWARD:

CALENDAR GIRLS - Ensemble

LITTLE SHOP OF HORRORS

Excellent vocals/ Audrey 2 design (**FINALIST**)

CONGRATULATIONS TO ALL NOMINEES AND FINALISTS - A WONDERFUL ACHIEVEMENT SPOTLIGHT.

Spotlight on Environment

We are taking part in the **Cash for Containers Scheme** to help the environment and also get some valuable funds for the theatre. Since we joined we have earned almost **\$4,400** by recycling the cans, bottles and plastic bottles at the local depot. We have our own **Scheme ID number C10106788**.

How can you help?

Every day you will be using containers that have a 10c refund on them. When you have finished with them instead of throwing them in your waste to end up in landfill why not recycle them and help us.

You can take them to the local depot yourself and, instead of collecting the cash, put our scheme number above into the system and the funds will be directly deposited into our account.

Or you could drop them off at the theatre when you next visit and when we have collected a decent amount, a volunteer takes them to the recycling depot. It doesn't matter if you only have one or two or twenty or more, every one you give to us will help your theatre earn valuable coin to help meet the costs of running the complex.

What can you recycle that is refundable?

All beer and pre mix spirit cans and bottles.

All soft drink cans and bottles.

All plastic drink bottles, water and soft drinks.

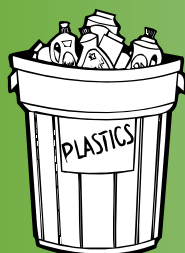


No wine bottles please as these are not part of the refund scheme.

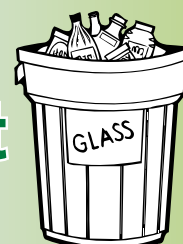
(They are recyclable so put them in your yellow top bin.)

We will be doing more environmental friendly changes to help lower the amount of landfill in 2022, so please help us to help you to help the environment.

**Thank you
for helping.**



Spotlight on Environment



CONTACT INFORMATION – SPOTLIGHT COUNCILLORS 2022-2023

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