



CONVENOR'S CORNER

Welcome to the return of theatre on a large scale!

After two tumultuous years of ditching the first two rows of the audience / wearing masks all through a performance / checking into venues etc., we are now only having to show our tick as vaccinated!

Our hearts go out to casts in productions where one member goes down with Covid and has to be replaced at 4 hours notice (see CALENDAR GIRLS at Spotlight Theatre) – but in pretty much all cases, the show has gone on! And audiences are back with a vengeance.

I myself had the pleasure recently of seeing FROZEN in Brisbane, starring Gold Coast born and bred songstress and all-round STAR, COURTNEY MONSMA. The show is a brilliantly performed and technically spectacular reproduction of the hit Disney movie – well worth catching if you see it near you. Sincere congratulations to the producer and the whole cast who (like HAMILTON) have been opening and closing for the past two years!

I also saw the absolutely delightful AN AMERICAN IN PARIS again at QPAC, a wonderful dance show with the original stars from 2014! Delighted to see the lead female swing comes from Queanbeyan! and the company is from The Australian Ballet – the first time the show has combined with an established ballet company – and the dancers are all singing and acting for the first time – very well! Again, highly recommended.

Third show this year was MONO, a three-hander with veteran Aussie actors JOHN WOOD, MAX GILLIES and NOELENE BROWN, at HOTA on the Gold Coast. The well loved trio played many characters in a 90 minute series of sketches and recitations. The tour is now over, but it was great to see these three “creating the product”.

Also caught 9 to 5 at the Capitol in Sydney – Caroline O'Connor was once again, brilliant in a cameo role which stole the show. Great performances from the entire cast, especially Marina Prior. Choreography was particularly good – catch it in Brisbane soon.

I'm off next month to see the brilliant Caroline O'Connor again, in TO BARBRA WITH LOVE at the Hamer Hall in Melbourne. The show celebrates Barbra Streisand's 80th birthday in April – watch this space for a note on that one!

On a positive note, plans are well under way for our 2022 Presentation Night, on **MONDAY 5th DECEMBER**, again at Dracula's Cabaret Restaurant (opposite Pacific Fair in Broadbeach, Gold Coast.)

The judges are all looking forward to some brilliant shows this year as companies slowly get back to normal.

Chookas to all for a great 2022!

Kate Peters

Convenor and Founder – Gold Palm Theatre Awards

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

What we have Seen

DECEMBER 2021

(held over to judging year 2022)

[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

[Spotlight Theatrical Company](#)
CALENDAR GIRLS

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

What is Coming Up

MAY ONWARDS

[Gold Coast Little Theatre](#)
SWEET CHARITY

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

[Ballina Players](#)
Clue

[Gold Coast Little Theatre](#)
CHARITABLE INTENT

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

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

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

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

[Ballina Players](#)
MAMMA MIA

[Sunnybank Theatre Group](#)
CALENDAR GIRLS

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

[Theatre Redlands](#)
REEDY RIVER

[Sunnybank Theatre Group](#)
LEGALLY BLONDE

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

[Top Hat Productions](#)
SENSATIONALLY

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

[Sunnybank Theatre Group](#)
THE FULL MONTY

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

[Spotlight Theatrical Company](#)
GREASE

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



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Mr Andrew Ross Graham

H O T A HOME
OF THE
ARTS



Stage
Whispers

FRIENDS OF THE ARTS FOUNDATION BURSARY

We were delighted at the Presentation Night 2021 to award the
Friends of the Arts Foundation/Jock & Beverly McIlwain to **DERITO DA COSTA**.

Derito is a young man who appeared in METAMORPHOSES for Gold Coast Little Theatre.
He was highly regarded by the judges in this special award for Under 18 years actors/actresses.

We wish Derito much fortune in pursuing a career in Performance.

JUDGES THOUGHTS

The Importance of Being Purposeful



It's not unusual for me to walk into a room in my house and forget what I came in for. At which point I stop, look around and ask myself, "Why am I here?"

While it sounds like I'm having an existential crisis, it turns out I only walked in the room just to grab something as benign as a sequined leotard or an iced vo-vo - hardly a reason for a psychological deep-dive.

Apply this question to stagecraft, however, and this simple, little question takes on a much greater importance. As an actor you should ask it of yourself whenever you move.

As a director you should let it guide you as you block the piece and instruct your actors on their movements in the space. Sometimes the answer jumps out at you and barely requires another thought. I doubt any actress playing Nora from Ibsen's "A Doll's House" has ever slammed the door and fled her husband's house in the final scene and asked herself, "Was that walkout really necessary?"

Actors need their characters to have purpose in every move they make. Without movement a scene can become static, so naturally the director and the playwright needs characters to move and physically interact and utilise the stage. But if a character is just wafting around under the lights without purpose, or wearing a path in the floorboards by pacing back and forth without knowing why, then the director and the actor need to nut things out.

As an actor I've worked with directors and questioned why I'm moving from one space to the other, especially when it feels forced or unnecessary. "Because I bloody told you to" has not been an unusual response, in which case it's been up to me to create a motivation for my character. Perhaps my character is agitated and can't keep still? Perhaps she needs to move closer to another character to persuade, to intimidate, to create intimacy? You may not always agree with the director, but while he or she calls the shots, an actor's responsibility is to create meaning from that direction.

Similarly as a director, ask yourself why you're asking your actors to walk ten steps stage left in a flourish of movement...when perhaps just a few steps weighted with meaning are all that's necessary. I'm certainly not suggesting that you pull back and get stingy with the blocking. Movement creates colour and dynamism and electricity on stage! Sprinkle it around like fairy dust! But let the all important question of purpose and meaning and motivation be your guide.

The odd "why am I here?" might just be the question that takes your acting or directing to the next level.

Amy McDonald

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NEW JUDGE JOINS THE TEAM IN 2022



INTRODUCING JUDGE - LANEY McLEAN

As a new chum to the circle of Gold Palm Judges - I feel hardly qualified to comment on the process of being a judge, judging shows or having comments about the one show I have attended as a Judge so far.

But I do know what it is like from the other side of that process..... being judged, viewed by Production Committees etc. I have to say it is best to NOT know they are there, and to leave all the receiving of comments to the Director.

One thing I have learned is that everyone has an opinion, good or bad. Some feel it is their duty to share it with you; some consider your feelings in the case of a negative thought and keep it to themselves; while others can't wait to tell you everything that was wrong with a production, your acting, costume, make-up or whatever - whether you asked them to or NOT!!

But something else I learned a long time ago was, "it is none of my business what other people think".....Unless I ask. Maybe if we really want to know what they think, we need to clarify by asking for specific comments.

I also learned a long time ago when involved with a public speaking group - and I do hold a NZ title for an Impromptu Speech I gave (yes NZ I know...but !!!)- that the way to critique is - "commend - recommend - commend". Always end with a positive comment for the sake of your friendship. If it's coming from a person who isn't a friend -- don't ask, don't listen - take absolutely no notice whatsoever. If that is too sugar-coated for you then you have a tougher hide than me..

Production Committee viewings are for the good of your production and we should welcome what should be experience talking. Palm Judging is subjective - and we all have differing likes and dislikes - it's never personal.

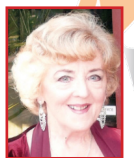
CHOOKAS one and all for fabulous productions onstage on the Gold Coast in 2022

Laney McLean



Mrs Kate Peters, Convenor and Founder

GOLD PALM JUDGES



Mrs Judy Gadaloff



Ms Steffanie Gowland



Mr David Huddy



Mrs Katrina Lardner



Mr Mark Turpin



Mr Chris Hawkins



Ms Amy MacDonald



Dr Patrick Mitchell



Ms Kirri Adams



Ms Tracey Kriz