

The Spotlight

Newsletter of St Luke's Theatre Society

April 2014

April: 26,27 First
Greenroom: 'The Canterville
Ghost' by Oscar Wilde.

June: 20,21,23,25,27,28
Second Major Production:
'A Tomb with a View' by
Norman Robbins..

Aug: 22,23,25,27,29,30
Third Major Production:
'Trap for a Lonely Man' by
Robert Thomas

November:
21,22,24,26,28,29
Fourth Major Production:
'Travelling North' by David
Williamson

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Wanted

Any person interested in
learning to operate
sound and/or lighting for
productions. Young
adults welcome.

Visit the St Luke's
Theatre Website to keep
up to date.
www.stlukesocietytheatre.asn.au

A Radio Play for your entertainment! Remember our production of 'The Thirty Nine Steps'? That was our first venture into the radio play genre and was hugely enjoyed by those who saw it. Consequently, we have decided to make another incursion into this field with –

'The Canterville Ghost' by Oscar Wilde. Set in an English Country house, the ghost, who was walled in by his father for perceived cowardice, tries to impress and frighten American soldiers billeted in the house. He is somewhat humiliated when he doesn't instil terror. Unable to sleep for 300 years, the ghost roams the old English house. There is a great rattling of chains, strange apparitions, bloodstained carpets and other ghostly antics. However, the ghostly dilemma is finally solved! The production is directed by Deborah Bishop.

The Lux Radio Theatre was hugely popular for decades, both with those who listened by radio and by those who scrambled for seats to see the live performance. Music and sound effects were vital and the actors sometimes took more than one part. The Lux Radio Theatre, which took its name from the manufacturers of Lux washing powder and soap, was sponsored by Lever Brothers- as those of us old enough will remember. The Lux Radio Theatre opened in 1934 and ceased in 1955. It was greatly successful and the radio plays are still popular today.

Relatively Speaking

Directed by Sharon White

The first production for 2014 has enjoyed an outstanding success in all aspects. The play is an outstanding comedy, carried off in an exemplary fashion by a cast of talented actors under the direction of Sharon White. Kudos must also go to the behind the scenes workers, especially those who created the sets and those who facilitated the rapid set changes. The average number attending over the eight performances was seventy-four. Many patrons expressed their appreciation of the performances both orally and in writing. Such feedback is always appreciated.

Back: Paul Careless [Philip], Sharon White [Director], Andrew Whitmore [Greg], Front: Sandra Harman [Sheila], Philippa Dwyer [Ginny] and Laura McIntosh [Backstage]



TRIBUTE TO ROY DOWLING

At the Theatre Society's recent AGM Roy Dowling tendered his resignation as Patron because of health problems. As a foundation member of the Theatre Society, Roy's contribution spans fifty-five years, twenty of which were spent in the role of Patron. It was actually Roy who, all those years ago, floated the idea of a Theatre Society to supplement funds raised by the then operating Church Concert Party. In the early days Roy took part in plays and also turned his hand to any job that needed doing. Always the willing worker he worked back stage, on set construction and front of house. Roy was a great fossicker of hard to find stage props and an ingenious repairer of props, especially furniture. Into his nineties, Roy was still to be found at the hall on Monday mornings working with the stage construction crew. Roy is a community minded person and his community links have been most valuable in the promotion and operation of the Theatre Society.

Patrons will probably remember Roy best in his role at Front of House. He was there at every performance with his Front of House team looking after the needs of our audience members. Roy's happy personality and ready smile welcomed theatre goers who were pleased to see him and have a chat.

Roy recently said that when the Theatre Society was formed fifty-five years ago people predicted it wouldn't last, a negativity which has been proved wrong. Thanks to the commitment of people like Roy, and particularly Roy, St Luke's Theatre Society has continued to flourish. I am reliably informed that Roy has his tool box at the ready to help out should his health allow. Thank you, Roy, for your consistency, dedication and support. It is appreciated.

Barrv Kratzke (President)

The History of St Luke's

by Jan Moody OAM

Guest Directors [Cont'd]

In 1977 Esma O'Hanlon introduced us to a very young, extremely talented DARIEN STICKLEN, not long out of University and determined to make theatre his life work which indeed he did. We were able to give him a start with 'The Bride Comes Back' and he opened up for us a whole new world of set design with a detailed backdrop of London's famous landmarks with windows that lit up in the night scenes and falling snow. Fortunately we have lots of photos of his extraordinary stage sets created for the three plays and one Music Hall that he produced for us while he was acting with the Qld Theatre Co at the same time..... "Lloyd George knew My Father", "The Mad Woman of Chaillot," "The Wind of Heaven" and "The Spring-Heeled Terror of Stephney Green". Those of us who were in these productions will never forget the experience and his talent. He went on to Melbourne, worked as Chief Stage manager for the Victorian Arts Centre, and eventually formed his own Theatrical Company called upon to present Special Effects promotions. He contacts me when passing through Brisbane, always keen to hear St Luke's Theatre news and happy to know we are still "alive and well". His time with us was a bonus for a little amateur suburban group.

Set for 'The Spring Heeled Terror of Stephney Green'. Performed in 1982



Below: Set for 'Lord George Knew My Father' performed in 1981.



The Changing of The Guard

There comes a time when a 'changing of the guard' becomes necessary and this time has arrived for the convenor of the St Luke's Charity Stall. As readers know last year Lesley was acknowledged in the Brisbane City Australia Day Awards for her Charity Work on behalf of the Theatre Society. Lesley has worked on the stall for some thirty-two years during which time money in the vicinity of \$58000 was raised. In 2013 \$3150 raised on the Charity stall was donated to Charities. This year is shaping up to do the same. For years Lesley has built up a list of suppliers and, in many instances, spent hours collecting goods, arranging the stall, rostering helpers, and accounting for takings. Thirty-two years of constantly being 'on tap' has taken its toll, together with husband Don suffering ill health. Lesley will still work on the stall at times but the role of co-ordinator will now be assumed by Ros Dempsey. The Theatre Society thanks Lesley most sincerely for her long service and thanks Ros for stepping into the breach.

Thank You, Lesley

Where did the Money Go?

During the recent performance of 'Relatively Speaking' the sum of \$900 was raised and has been donated as proposed to Doctors Without Borders. This amount is greater than usual and was boosted by a donation of \$200 from the Salisbury Rotary Club members who attended as a group booking during the run of the play, and an anonymous donation of \$50 from a patron who did not wish to be acknowledged. Our thanks are extended for these donations and to all those who contributed by donation, the raffle or the stall.



Doctors without Borders (MSF) has over 2500 volunteer doctors, nurses and support staff working world wide

Two Dollar Stall

The usual \$2 stall will be held during the Radio Play. Proceeds will go to Operation Smile.

Diary Dates though we will send reminders!

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June 20 to 28: "A Tomb With A View" by Norman Robbins
August 22 to 30: "Trap For A Lonely Man" by Robert Thomas
September 26,27: Greenroom
November 21 to 29: "Travelling North" by David Williamson