



Info Day Summary

Welcome and Acknowledgement

Before we began, we acknowledged the Traditional Custodians of the land on which we gather — the Peek Whurrong and the Gunditjamara people of the Maar Nation — and we paid our respect to Elders past and present.

Today's session was designed to walk you through what we're creating, who's leading each area, how the show will work, and how auditions will run, with time for questions and sign-up at the end.

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Introduce the Production Team

We're bringing together a strong team across direction, music, vocals, choreography, design and logistics:

- **Director:** Heidi Benz
- **Musical Director:** Dean Mulholland
- **Producer:** Matt Baker
- **Vocal Directors:** Jillian Gunderman, Penny Bolton and Leah Oswin
- **Choreography Director:** Annemaree Stonehouse
- **Costumes/Props:** Caity O'Neill
- **Photography/Design/Publicity:** Tigh Farley
- **Sponsorship:** Ellie Read

We're also taking a genuinely collaborative approach. If you have strengths in a particular dance style or staging idea — jazz, tap, movement, character work — we want you involved. Where possible, we'll share the creative load across the team and across the cast, so the work is distributed and the outcome is stronger.

Key Dates

Here's the timeline we shared for the season:

- **Info Day:** Sunday 15 February, 2:00pm–4:00pm
- **Auditions:** Saturday 28 February / Sunday 1 March, 9:00am–5:00pm
- **Call-backs (if required):** Tuesday 3 March, 6:00pm–8:00pm
- **Rehearsals:** from Saturday 7 March (Tuesday, Wednesday and Saturday)
- **Performance #1/Sponsors:** Saturday 6th June (evening)
- **Performance #2/#3:** Sunday 7th June (matinee **and** evening)

A key point we discussed: this is a **90-minute show with no interval**, designed to run straight through — which is why we can make the most of the Lighthouse Theatre weekend with multiple performances.

WTC Fees and Accessibility

To take part, the standard fees are:

- **Production fee:** \$60 (to cover costumes, insurance and refreshments)
- **WTC annual membership:** \$40 full / \$30 concession
- **All fees are paid on role acceptance**

We also want to be clear: if cost is a barrier, please talk to us. We want this production to be accessible, and we will work with you. (You can speak with the production team, or email the address provided in the slide deck.)

The Concept

This show is built around a simple principle: **minimal set and costuming, maximum theatrical impact**. We are designing it as:

- **Black box staging**
- **Minimal costumes**
- **Maximum theatrical impact**
- **Lighting effects**
- **No flies, no sets — kept simple**
- **A projector with images designed for each song**

What that means in practice is we'll focus on strong, clean visuals created through lighting, projection, and ensemble composition, rather than complex scenery. We want the show to feel slick, exciting, and theatrical — without putting the cast through heavy changes, elaborate makeup, or “build-a-world” set requirements.

The Showman

To connect the full experience, we are creating one central thread: **The Showman**.

He is our **ringmaster and storyteller**, and the character who connects the show together. He will be:

- The **only “character” in full costume**
- The one who **breaks the fourth wall** to the audience
- A **male role**, singing the opening number **“The Greatest Show”** from *The Greatest Showman*

In the session, we described this role as the person who introduces the themed sections and brings the audience with us as we move between styles, moods, and eras — reminding them that we’re not presenting one musical, but celebrating many.

Costume Direction and Props

Our costuming approach is intentionally simple and unified:

- **All performers will be in black**
- **Character and mood are created through props and movement**

We’ll use a strong “prop vocabulary” to create variety and impact: **feathers, hats, umbrellas, fabric, feather boas, coloured jackets, and feather headdresses**, supported by movement and lighting.

We talked through examples on the day: rather than full costumes, we’ll use quick, practical additions (a jacket, stockings, a hat, an umbrella, a fabric reveal) to evoke the world of a number — then move cleanly into the next item.

Staging

We’ll stage the show to make the music and voices the centrepiece, while still delivering clear theatrical pictures. Our staging layout places:

- The **choir upstage**
- The **orchestra central**
- Featured performers **downstage**

This structure lets us rotate featured performers through the front of the stage, while the choir and orchestra provide a strong visual and musical base. It also supports smooth transitions, because not everyone needs to move in and out for every item.

Casting and Opportunities

We designed this production to create opportunities for many people — not just a small number of leads. Our casting approach is:

- **A large ensemble (40–50 performers)**
- **Many cast members having lead roles**
- **22–25 numbers performed**
- Potential for **more than one song per person**
- Places available for those wanting to be part of the **vocal ensemble**

In the Q&A, we also clarified the flexibility this format allows: you may step out of ensemble for the numbers you feature in, then re-join for others. It is designed so the show can flow, while still giving more people a chance to shine.

We also flagged that involvement can take different forms:

- If you want featured solo/duet/trio work, we want to see you.
- If you want ensemble only, we still want you — the ensemble is essential to the sound and the look of the show.
- If your strength is dance/movement, we want that too, and we'll work through how to place that effectively within the overall structure.

Auditions: how they'll work

Auditions will be held at **Toad Hall** across the weekend, with **10-minute slots**:

- Saturday 28 February and Sunday 1 March, 9:00am–5:00pm
- Call-backs Tuesday 3 March (if required)

A practical tip we shared: if there is a song you want to sing **with a friend** (duet/trio), please book your auditions **either side of each other** so we can hear you in close succession and make pairing decisions more easily.

In the Q&A, we explained that call-backs are used when we need to test combinations or resolve specific casting decisions — not receiving a call-back does not automatically mean you have missed out. We are aiming for transparency, and we'll communicate clearly about what call-backs mean in this process.

Questions and practical clarifications (from the Q&A)

During Q&A, we addressed several common questions and concerns:

- **Age and appropriateness:** we want participation across age groups, while ensuring particular numbers are allocated appropriately and respectfully.
- **Concert-style framing:** the show is designed as a concert-style presentation with strong stylisation. We're focusing on a format that celebrates many musicals without presenting as a full reproduction of any single staged show.
- **Rehearsal commitment:** ensemble rehearsals sit within the weekly schedule, while soloists are generally called to the specific numbers being worked on, rather than needing to attend every Saturday.
- **Workload and accessibility:** we designed the concept so you can take part even if you have other commitments, because the show is built around discrete items, manageable staging, and practical transitions.

Sign up for auditions

At the end of the presentation we provided QR codes for:

- [Audition Booking Time](#)



- [Audition Booking Form](#)

