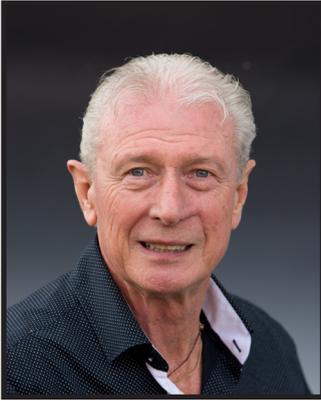


News from Theatre New Zealand

BACKCHAT

Te Pūtoi Whakaari o Aotearoa

Vol. 45 - Issue 2



MESSAGE FROM THE PRESIDENT

Kia ora tātou

Are we coming out of the latest Covid outbreak?

It does seem to be still moving around in pockets – but easing in general.

We've had a few questions, particularly: "is TheatreFest going ahead this year?"

Yes, it is.

As there is no 'lock-down' we can operate with small houses under the Red-light structure and, with our July-September performances progressing through the TheatreFest system, work within the expected Orange-level even better.

Our website is slowly receiving a makeover, our first upgrade is to TheatreFest information; entries, conditions, processes, etc. It's worth a visit. Te Rau o-te-Rangi, our Kaiārahi Tikanga Māori, has been guiding and supporting us in our tikanga and te reo endeavours. The new National Executive have been busy on all fronts, revising our operation and creating new pathways in future-proofing our organisation.

For two years, we have been trying to put in-place new TheatreFest Finals Awards with added incentives. The National Hui. Practical workshops. AGM. Forums.

And it is all going to happen this year!!

If you are not entering TheatreFest, at least hold this weekend free so you can participate in all the above with us: September 17-18, Te Whaea, Wellington. A weekend of sharing and manaakitanga.

Announcement

The TheatreFest Finals is now TheatreFest ShowCase

In the meantime – I hope there has been productive upskilling, play-reading groups exploring new works, devised performances written and honed. Music composed to support those new works.

We have been forging new relationships also (see further in BackChat), making all of us stronger, sharing in problems, supporting each other, weaving into each-others endeavours.

Never has the Performing Arts been needed more – yet by the very nature of who we are and what we do, have had our talents and crafts, suspended. Stifled.

But the spirit in each of us cannot be suppressed, if we support each other.

Kia kaha fellow practitioners.

Ngā mihi o te wā ki a tātou

Bryan Aitken

National President

NEWS FROM BACKCHAT

Subs for year 2022/23 are now due

This year Group Subscriptions have been discounted from \$100 to \$50 as a one off discretionary concession to Covid. Treasurer Lyn Doncliff will email out invoices so look out for yours.



Check out attractive new TheatreFest forms on the website: www.theatrenewzealand.co.nz

1. Expression of Interest Form to fill in online by 1st May
2. TheatreFest Entry Form due 15 June

New Affiliates

TNZ has recently affiliated with ETNZ and Drama New Zealand.



Go to our website, and under **Links to Cognisant Organisations** you will be able to connect to their websites.

ETNZ 's mission is to support the NZ entertainment and technology sector to promote professional development, advocacy and safety. Drama NZ is a national body that represents and advocates on behalf of drama teachers, academics, applied theatre workers and theatre in education practitioners.

They join our other affiliates ANZDA (Association of NZ Drama Adjudicators) and MTNZ



2022 THEATREFEST NATIONAL SHOWCASE AWARDS

Certificates of Participation & Drama Development Trust Vouchers

For all teams appearing in the *TheatreFest* National ShowCase.

Playmarket Award: New Work from Aotearoa

Pounamu Award donated by Nannette Wright, in recognition of Olga E Harding. The piece must be entered in TheatreFest, with the production being its premiere, and is chosen separately by the TheatreFest script assessor. Entries to this category are sponsored by Playmarket with a prize of \$250.

Drama Development Trust Award: Best New Director

Entering *TheatreFest* for the first time. Chosen by the Regional Adjudicators.
Prize award Drama Development Trust, voucher.

Jannat Aitchison Memorial Award for Distinctive Emerging Talent

Donated by: Joan Ford, Denise Walsh, Nannette Wright.
Three awards presented. Chosen by past & present National Presidents in attendance.

APRA Award

Best use of sound-scape and sound-effects, including recorded music.

Michael Norris Award

Donated by the Norris family. For use of Original and/or Live Music.

Steven Arnold Creative Design Award

Total Visual Concept and Execution.

He Pito Aronui Award – *The Seeding of Creative Potential*

Donated by *Education Perfect*. This award is incentivising and acknowledging new writing and performance, which must be created by and contain Māori or Pasifika content, featuring a culturally apposite cast. Entries in this category are also eligible for all other appropriate categories.
Education Perfect prize award \$1000.

Theatre New Zealand Award: Excellence in Acting

Two awards presented for excellence in acting.

Denise Walsh Award

Best Production of a New Zealand Play – written by a New Zealand playwright, regardless of setting or content.

Bryan Aitken Youth Theatre Award

Best Youth Production. This category is for teams aged 21 years and under.

Ewen Coleman Award

Best Adult Production.

Theatre New Zealand Book of Honour

Best Overall Production.

ON THE BOARDS



New Plymouth Repertory advertise their “fabulous fresh edge” play *Vino Veritas* about two middle-age couples and an honesty-inducing bottle of wine with this quote, “it speaks directly and profoundly about marriage, child-rearing, career choices, even the existence of God. It also made this reviewer laugh -- hard.” And what is the Virgin Queen doing sitting beside a cowboy?

Dargaville Little Theatre held a most successful 24 hour Play Challenge on the last Saturday in March. It was promoted as a fantastic fun theatre fundraiser for improvements to their theatre. Tickets cost \$5 and spot prizes, raffles and a cash canteen were offered.

Mana Little Theatre’s [title of show] real life Jeff and Hunter, two struggling writers, hear about a new musical theatre festival. However, the deadline for submissions is a mere three weeks away. With nothing to lose, the pair decide to try to create something new with the help of their friends Susan and Heidi.



Cue Theatre’s *Cradle Song* is a chilling account of the discovery of a mass children’s grave in an isolated Irish nunnery by two young women on their OE. The story is disturbing, ominous and foreboding.

Wellington Repertory’s *The Spitfire Grill* has received great publicity in local newspapers and opening night reviews have been most complimentary of their small cast musical centred on a bypassed restaurant in the 70’s American Midwest. A mindset change is brought about by the arrival of a new girl in town.



Boathouse Theatre, Blenheim
Look what a recent working bee uncovered from the attic!

Riccarton Players says Becky Shaw is an amusing and cleverly crafted comedy about ambition, the cost of being truthful and the perils of a blind date. Gina Gionfriddo's comedy of bad manners, a tangled tale of love, sex and ethics among a quartet of men and women in their 30s, is as engrossing as it is ferociously funny. The character Becky Shaw is like a time bomb with a slow fuse, she is the nitro, thrown into the glycerine of a deeply co-dependent family.



South Canterbury Drama League roars into the 1920s with a high school cast of Thoroughly Modern Millie. Publicity says it's dynamic and fun, tells the story of young Millie's adventures in New York city in search of that perfect guy with flapper style catchy tunes. Things don't go as smoothly as she hopes and there are a few twists along the way with a sinister villainess, audiences will love to hate.

Remarkable Theatre, Queenstown are advertising Theatre Tuesdays 7-9pm evenings of Improv Theatre Sports They'll play some games and explore acting and expression in fun ways. They say no experience is necessary and encourage members to bring a friend.

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<https://theatrenewzealand.co.nz/>

PLAYMARKET SCRIPTS

Did you know that, by subscribing to Playmarket for \$40/year, you can download single copies of unpublished scripts directly from our website at any time?

Become a member now at www.playmarket.org.nz/membership.

ANGIE FARROW'S REGIONAL THEATRE AWARD WINNING PLAYS

Destiny

(1m)

A man explains why he couldn't make it to the altar on the day of his marriage.

The Eternal

(1f, 1m)

A memory guru persuades his partner to keep revisiting events of their past in order to reinforce the power of their love. But when their obsession with what has gone before overwhelms the present, it threatens to destroy their relationship.

MARVELOUS MUSICALS

Love Me Tinder - Libretto by Stephen Sinclair, Book by Stephen Sinclair and Amy Jansen, Rap Lyrics by Mel Bailey, Original Music by Erin Fagan

(1f, 2m)

Love Me Tinder is a comedy musical for anyone with a smart phone and an open heart, offering a hilarious perspective on the path of love in the age of Tinder.

It is a musical with all original songs, and the suave seductive lyrics of rap sensation Melvin Bailey aka Kloos and is the story of Zoe and Daren who meet on the ubiquitous dating site.

Shortland Street - The Musical by Guy Langford

(8-24 f, 7-28m)

This musical will be loved by both those who have watched every episode of the TV show, and those that haven't. Laced with Kiwi humour and pumped full of catchy songs, this play promises a great time for audiences and the performance team alike.

The Nero Show by Paul Jenden with music composed by Gareth Farr

(4f, 3m)

It is 1963, and a live TV show is about to be broadcast from Nero's mansion, hosted by Seneca, the well known philosopher and TV personality. Rome's most infamous Emperor has been dropped squarely into the life and times of the glamorous 1960s and the story of his rise and fall begins to look all too familiar...

Paul Jenden and Gareth Farr combine Roman excess with '60s cool in their totally modern take on this ageless story of preening politicians, upstaging wives, inconvenient mistresses and explosive enemies.

PLAYMARKET SCRIPTS

ROLLICKING COMEDIES

Dr. Pussyfinger Says No to Tomorrow by Gregory Cooper

(2m, 1 any)

Three actors cram as many James Bond tropes into 80 minutes as humanly possible and hopefully save the world from annihilation at the evil hands of Dr. Pussyfinger. With a budget of one martini, this homage recreates all your favourite scenes, characters and gadgets, and guarantees to leave everyone shaken and stirred.

Nine Plays Wonder by Rex McGregor

(2-12f, 2-14m)

A collection of short comedies. Falling cats meets ambitious wife meets cautious stockbroker meets returning vagabond meets zealous patriot meets comic hooper meets exasperated deity meets domineering manager meets threatened panda.

Benedict Cumberbatch Must Die by Abby Howells

(3f)

A control-freak actor, a sex-crazed celebrity obsessive and a socially phobic fan fiction writer have one thing in common: Benedict Cumberbatch. When they hear that Holmes/Kahn/Smaug is making a trip to New Zealand, they devise a show in the hope he will come and see it and fall in love with me, I mean, them. Definitely them.

INSPIRING DRAMAS

The Woman at the Store by Emily Duncan

(3f, 2m)

An adaptation of Katherine Mansfield's 1912 short story with reference to The Urewera Notebook (1907).. Nineteen year old Kathleen is on a camping trip around Te Urewera with extended family and friends. A disappointed tourist in her 'own' land, she has convinced guide, Joe, and her cousin, Jim, to take her on an isolated detour from the rest of the party. On a particularly hot day, Joe leads them to a homestead with a store for them to spend the night and stock up on provisions however, the store and its owner, Ivy, are not how he remembers from 4 years previous.

Hope by Jenny Patrick

(2f, 2-3m)

An ailing piano teacher and her devoted son are managing to cheat a questionable new public health law until a feisty daughter turns up to challenge them, and an ex-pupil arrives to complicate matters further.

Waiora by Hone Kouka

(6f, 5m)

The year is 1965. A Maori family, recently migrated to the South Island from the East Cape, prepares to celebrate a birthday with their Pākehā guests. Waiora explores differing interpretations of home and belonging. It touches on the impact of colonisation, urban drift and the tension between the past and the future. It addresses "all of us who have travelled from somewhere else". Published

To request any plays and/or musicals, contact Isaac Martyn - Script Coordinator/ Kaiwhakahaere Whakaari, on isaac@playmarket.org.nz

THE LYRIC THEATRE, GRANITY

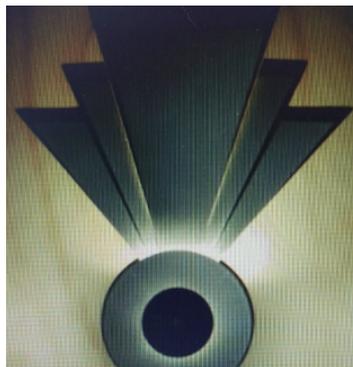
Eight years ago Cyclone Ita made a quick visit to our community and took the roof off our theatre.



The building, owned and managed for the community by TNZ member, the Northern Buller Communities Society Inc., has since benefitted greatly from society members and dedicated community volunteers giving hours of work and energy to reroofing and restoration including significant earthquake strengthening. The decision was made to stick to Art Deco for the restoration



A particularly skilled volunteer manufactured the lights for the auditorium and the mezzanine - they are always commented on and admired.



Since a recent visit by an Acoustic Consultant we are moving closer to meeting the challenge of good acoustics and the next effort to be addressed is main stage lighting, curtaining and all the other things needed to ensure it is a workable space.

As much as we want to present a completed project, our goal is hold an opening of sorts this year. The Lyric Theatre will then be closer to being the hub of our community, providing a quality venue for theatre, music, visiting professional performers, as well as significant events such as weddings and birthdays and celebrations.

Follow The Lyric Theatre on Facebook. And if you're over this way and 30kms north of Westport, please do call in and have a tour. We love to share our vision with enthusiastic like minds.

ACTING ANTICS



Paul Percy, Director, Scenographer, Playwright of Masterton Theatre Company shares his proven system of encouraging sustained growth of children and youth theatre in community theatre. He writes:

Self-Discovery through Performance™

The key to the success of any Community Theatre's Junior/Youth Theatre is, **the children**. If the children are **inspired** to return again and again, Junior/Youth Theatre will **flourish** and **grow**, as will the children, and **your society**.

But what, you may ask, will inspire a child to want to return again and again?

Acting Antics is a **shared** experience of being on stage with other like-minded children where **every** child feels **important!**

It is the **exciting** experience of **auditioning, rehearsing, and performing** a **fully costumed** play off by heart in only 4 days! (Over 40 plays to choose from)

It is **knowing** that **every** child will get a **meaningful role** with **dialogue**, no matter their experience, ability, or talent!

It is **discovering** that acting, performing, and the theatre are FUN!

It is being **presented** with their performance certificate and working towards achieving their bronze, silver, and gold star and finally their SUPERSTAR trophy.



It is about bringing communities together.

But how, you may ask, do you create an environment and find a programme that offers these opportunities?

Over the past 20 years, Deborah, and myself, (Paul Percy), have developed the **Acting Antics** programme, which has run in Australia, Hong Kong, New Zealand, and Singapore.

Although Acting Antics can offer performance-based weekly programmes, it is their **Youth Theatre Holiday Productions** that have proved to be the most popular with children, young people, and families. The ongoing success of these camps is well illustrated by the number of children & young people that have achieved not only their SUPERSTAR trophy (12 performances), but their MEGASTAR trophy (24 performances).

All this for Just 35.00 per performer, per production, and includes scripts (Doc format so can be changed) certificates, and most importantly costumes. Every play has its own set of varying sizes.

ACTING ANTICS

Key Outcomes

- Participation in a live theatrical experience
- Learn acting, stagecraft & performance skills
- Learn to develop a character through use of dialogue, movement, body-language and voice
- Improve thinking, reading & speaking in clear expressive English
- Extend creative & dramatic potential
- Become a more confident effective communicator, public speaker & presenter
- Learn to work in a group environment towards a shared goal – the performance
- Respect for each individual's differences, abilities & needs
- Build confidence and self esteem
- Have fun with like-minded friends
- Develop a PASSION for the theatre

Acting Antics also offers an Integrated Database Management System

that includes the following applications...

- Online parent registration and payment
- Online parent communication
- Online calendars
- Class management
- Director reporting
- Seat ticketing

A sub-site can be set up for you with full technical support available 24/7.
Fees for use of the database management system upon request.



The Masterton Theatre Company have been running this successful program for the past four years. Each of these holiday productions sells out within weeks and has contributed to our community group to the tune of around \$35,000.00 (Net) over this time. General cost of each child is \$185.00 but can range up to 395.00, but the choice is yours, depending on your community needs.

Full training is available.

So, get started now, you won't regret it. For more information on how your community can get involved, contact me on paul@actingantics.com



REGIONAL ROUNDUP

REGIONAL ROUND-UP APRIL TO MAY 2022

| | |
|--|------------------------------|
| Detour Theatre <i>The Hardcase Hotel</i> by Devon Williamson | April 5 - 14 |
| Unity Theatre Gisborne <i>A Skull In Connemara</i> by Martin McDonagh | April 1 - 9 |
| Rotorua Little Theatre <i>Waiting for God</i> by Michael Aitkens | May 11 - 21 |
| Dannevirke Theatre Co AUDITION <i>One Flew Over the Cuckoo's Nest</i> by Dale Wasserman | April 3 @2pm |
| New Plymouth Repertory <i>Vino Veritas</i> by David MacGregor | April 19 - 30 |
| Cue Theatre, Inglewood <i>Cradle Song</i> by Albert Belz | April 6 – 16 |
| Foxton Little Theatre <i>On the Right Track</i> by Tim Hambleton | April 8 - 23 |
| Levin Little Theatre <i>The 39 Steps</i> by Patrick Barlow | March 31 – April 10 |
| Kapiti Playhouse <i>The Addams Family</i> by David Levy & Donald Saltzman | April 20 - 30 |
| Mana Little Theatre [title of show] by Jeff Brown & Hunter Bell AUDITION <i>Dancing at Lughnasa</i> by Brian Friel | to April 9 April 10 @1pm |
| KAT Theatre AUDITION <i>Woman in Mind</i> by Alan Ayckbourn | April 24 |
| Wellington Repertory <i>The Spitfire Grill</i> by Fred Alley & James Valcq to | to April 2 |
| Stagecraft Theatre <i>Translations</i> by Brian Friel AUDITION <i>The Normal Heart</i> by Larry Kramer | May 4 – 14 April 9/10 |
| Riccarton Players <i>Becky Shaw</i> by Gina Gionfriddo | April 20 - 30 |
| SCDL, Timaru <i>Thoroughly Modern Millie</i> by Richard Morris & Dick Scanlan to AUDITION <i>The Addams Family</i> by David Levy & Donald Saltzman | to April 8 April 30/May 1 |

PANZ Play Competitions 2022

Playwrights Association of New Zealand

Adjudicators: Cassandra Tse (10 minute plays) and Conrad Newport (one act plays)

1. Only members of PANZ may enter the competitions. Membership is open to any person who lives in New Zealand. **The annual membership fee is \$25.** To join see newzealandplaywrights.wordpress.com or email playwrightsnz@gmail.com
2. There is no additional entry fee for the competition.
3. A member may submit one 10 Minute Play (7 – 10 minutes running time) and/or one One Act Play (30 – 50 minutes running time).
4. The name of the author(s) and/or their contact details must not appear anywhere on the script.
5. The play must not have been performed in front of a paying audience before 31 August 2022.

Entries open 1 July 2022 and close 31 August.

Send entries to playwrightsnz@gmail.com with script as an attachment.

Prizes

10 Minute Play: 1st prize \$100

2nd prize \$50

One Act Play: 1st prize \$200

2nd prize \$100

All entries will receive brief feedback.