

News from Theatre New Zealand

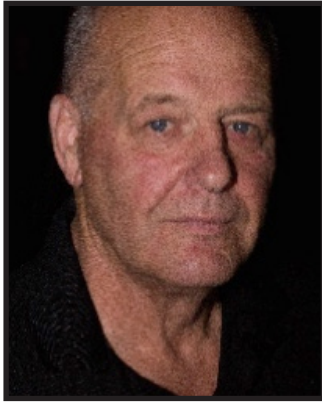
BACKCHAT

Te Pūtoi Whakaari o Aotearoa

 Education Perfect

Vol. 45 - Issue 3
Summer 2022-2023

HE RŌPŪ TAUTOKO TITO
WHAKAARI O AOTEAROA
PLAYMARKET.
AGENT. ADVISOR. BOOKSHOP



MESSAGE FROM THE PRESIDENT

“Never trouble, trouble, till trouble troubles you...”

Lucius Annaeus Seneca (4 B.C. – A.D. 65)

What is the future of performing arts in New Zealand communities. Ask yourself the question, do we want, or need a robust theatre culture in NZ?

Masterton Theatre Company (MTC) had a vision for transforming the town into the envy of the performing arts scene in New Zealand. Whare Taoere o Whakaoriori was billed as an advanced performance space for the community, by the community. The plan includes multi-purpose performance spaces including a recording and film studio, cafe and rehearsal rooms. TNZ President, Paul Percy and Auckland Professor Dorita Hannah, unveiled the ambitious concept plan to around fifty interested parties and explained that the concept was informed by theatre experts with consultation with mana whenua.

The project arose from the merger of Masterton’s two theatre companies, Harlequin and MATS following the assessments that both of their ageing theatres were past their use-by dates. This proposed facility would be a critical project for the region as there is a dearth of performing arts facilities in the town and region. It was expected that this new development would go a long way to answering the needs of the community today, and into the future.

But there may be a problem! We now have a new council and new members of our local trusts. I certainly hope there is not a lack of knowledge of the arts and the educational needs of our community within these newly elected members. Not wanting to get dramatic about it, but we often have one chance to get this right. So, rather than thinking about why we can’t do it, we should be thinking about how we can do it.

As performing arts practitioners we need to start having a serious discussion with our elected bodies, we need to strongly express our thoughts on who we are, and what we need in these changing times. We need to find a way to effectively enhance our cultural diversity through the arts. Sure, cut costs, but make sure it isn’t to the detriment of the people these councils are meant to serve.

As a community, our doors are always open, come talk with us...

“Men at some time are masters of their fates; the fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings” (Julius Caesar)

Community theatre is in trouble, the arts are in trouble, and it seems Shakespeare also.

“Never trouble, trouble, till trouble troubles you...” Well, it just did.

So, what are we going to do about it?

**Paul Percy
President
Theatre New Zealand
Ngā Mihi**

PRESIDENTS AGM REPORT



President's Report to Annual General Meeting for the 2021-2022 Financial Year.

This report reflects the sad story of last year's curtailed activities.

Covid 19 once again truncated our main event of TheatreFest after round one, the Local Festivals, and our planned **2020+1** Celebrations, were also cancelled.

We stand before you today proud and happy that 2022 has indeed happened – but that is for the incoming President to report on. Next year.

However the National Executive has not been idle, they have been wrestling with many issues:

- The burgeoning mass entries of Youth teams, in TheatreFest.
- The rewording and refining of our protocols of participation, for TheatreFest.
- The rewriting of our constitution, to bring it in line with the Governments new guidelines.
- The upgrading of our website to include Te Reo Māori subtitles, as is appropriate in this rapidly maturing Nation of ours.

I look back to 1990 just over thirty years ago, when we held our Sesqui-Centennial Celebrations, ratifying the signing of the Treaty of Waitangi. Theatre New Zealand formerly New Zealand Theatre Federation, co-hosted along with the Government and the Christchurch City Council an International Youth Theatre Festival, in the James Hay Theatre.

And with the distance and speed with which we have travelled since, on so many issues – sexuality, gender identity, cultural inclusion, it is appropriate if we are to truly represent Community Theatre in this country, that we embrace more fully, inter-culturalism on our website and into our theatre activities.

This weekend Theatre New Zealand held its first ever Cultural Hui.

Our panel of theatre practitioners, of Māori, Pasifika and Pakeha heritage, discussed their personal journeys and the slow inter-weaving of our cultural practices in Tikanga, and in story-telling, through narrative, song and performance.

My personal history of Scottish and English heritage, based in I imagine, the terpsichorean manifestations of the Highland Fling and Morris Dancing – pale into insignificance beside the rich tapestry we have all inherited here in the South Pacific that we now enjoy, embrace and celebrate. Although still a young country, Aotearoa New Zealand has a rich history. Whilst there are many stories in our past some may not wish to revisit – the youth of today have no qualms in writing about what interests or troubles them. To knock their subject-matter on the chin and theatrically dramatize or satirise it, in all its glory.

It is a healthy attitude.

PRESIDENTS AGM REPORT

T h e a t r e N e w Z e a l a n d 
T e P ū t o i W h a k a a r i o A o t e a r o a

When we adopted the name of Theatre New Zealand in 2018, we also needed a new subtitle in Te Reo to go with it: Te Pūtoi Whakaari o Aotearoa, is to do with the kinship of drama or theatre. Kinship. Family. Teamwork. Words that express what we do and how we do it.

Like, Manaakitanga – care and respect.
Mākohakoha – the sharing and the giving of ourselves to each other. Of our skills, knowledge and experience. This is particularly apposite of the adjudication process, we so avidly promote and protect.

The English language has no such equivalent words.

This year we also announce some new TheatreFest awards:

- Playmarket have subsidised the entries into, the New Work From Aotearoa category, on top of donating a prize of \$250.00 to the winning entry.
- APRA (the music agency) have created an award, for the Best Soundscape and use of Sound Effects.
- The Norris Family have created an award for use of Original or Live Music.
- Steven Arnold has donated an award for Total Visual Concept, replacing the Selecon
- Technical Award, (whose sponsorship was withdrawn some years back).
- Education Perfect have donated the new award; He Pito Aronui, the seeding of creativity, for Māori & Pasifika work with prize money of \$1000.00

We acknowledge them all and thank them here, in our Annual General Meeting. To the National Executive and our Co-Patron Rawiri Paratene, and all those helping to make this weekend a success, thank you.

We look forward to strengthening and progressing Theatre New Zealand, in every way possible, in the coming years.

Bryan Aitken
Immediate Past National President



National Showcase TheatreFest Finalists



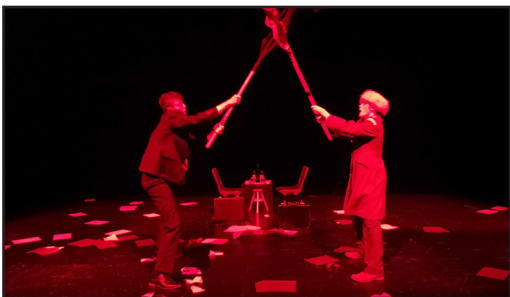
2022 TheatreFest ShowCase Finalist
Dargaville Little Theatre
If Only
Written and Directed by the cast
New Director Award: Lara Brownie



2022 TheatreFest ShowCase Finalist
Covid Club Dunedin
"Oh" Week
Written & Directed by Heather Wright
Awarded: Distinctive Emerging Talent to, Heather Wright



2022 TheatreFest ShowCase finalist
Wairarapa College
Fairy Lights
Written & Directed by Will Tickner
Award: Excellence in Acting - Will Tickner



2022 TheatreFest ShowCase Finalist
Garin College Nelson
Out of The Flying Pan
by David Campton
Award: Bryan Aitken Best Youth Production



2022 TheatreFest ShowCase Finalist
Sacred Heart Girls College, New Plymouth
Romeo and Juliet Act 1 Sc 5
Adapted and Directed by Molly Powell
Awarded: Distinctive Emerging Talent



2022 ShowCase Finalist
Canterbury Repertory Theatre
Saint Kevin
Written & Directed by Barry Grant

National Showcase TheatreFest Finalists



2022 TheatreFest ShowCase Finalist

Dargaville Little Theatre

Out of Mind by Deborah Steele & Julianne Parkinson

Directed by Eryn Collins-Wilson

Awards: Distinctive Emerging Talent - Julianne Parkinson (Music)

Excellence in Acting - Ensemble

Michael Norris Award - Use of Original Music

Denise Walsh Award - Best Production of an NZ Play

Ewen Coleman Award - Best Adult Production

Book of Honour - Best Overall Production



2022 TheatreFest ShowCase Finalist

Masterton Theatre Company Youth

Shuddersome "Tales of Poe"

Awards: APRA Best Use of Soundscape & Sound Effects

Steven Arnold Creative Design Award



2022 TheatreFest ShowCase Finalist

Logan Park High School

Thinking of Thebes

Devised and Directed by the cast



2022 TheatreFest

He Pito Aronui - The Seeding of Creativity

Siva with Varnz Masterton - Samoa Mo Samoa

Presented by: Patron, Rawiri Paratene & Education

Perfect Sponsor, Te Rau-o-te-Rangi and Debbie

Clarke



2022 TheatreFest Playmarket Playwriting Award

Alistair Bean for The Red Couch

TheatreFest



Regional Adjudicator Roundup

I was delighted at the standard set in this year's *TheatreFest* Regionals. There was a diversity of styles with slickness and polish in most of the productions.

Many were new works from Aotearoa and some devised or written from within the group.

This is a very pleasing development.

- I feel groups need to be more open to suggestions as to how to shape and structure their presentations to get maximum dramatic impact. Often the director was part of the cast.
- Teams would definitely benefit from Directing Workshops – possibly from a variety of directors with different directorial styles and expertise – with the emphasis on encouraging non-performing directors, to act as an outside eye and, a shaper of the script.
- Participants would be advised to go to as much theatre as possible and especially read a variety of scripts.

But above all keep doing it. Many congratulations to all who entered the Festival.

Hilary Norris, ANZDA Accred
South Island Regional Adjudicator



The overall standard at Regionals was high, with an eclectic mix of genres and styles.

There were, however, some common 'pitfalls' groups fell into, inhibiting the effectiveness of performance.

- Use of constant blackouts, and/or, having actors leave the stage then come back on, to show passing of time. This inhibits flow and pace.
- Not grounding the performance in a clear and consistent style, so the overall performance was not cohesive.
- Using poorly written texts/scripts which do not create tension - I would suggest people be reading new, professionally published/performed texts to increase their repertoire and knowledge.
- Taking the text at 'face value', not exploring subtext or finding the 'real story'.
- When asked, many groups could not explain 'why' they were telling this story. Directors need to know why a story needs to be told, this will then assist in developing a clear director's concept.

Laurence Wiseman, ANZDA Accred
North Island Regional Adjudicator

PLAYMARKET SCRIPTS

Cracking Comedies

Whine and Cheese by Roger Hall

(1f, 2m, 2 any) *Full Length* An autobiographical talk illustrated by scenes and songs from Roger's plays. Free to license as a fundraiser for up to two performances – additional shows charged

The Campervan by Kathryn Burnett



The Campervan, Tadpole Productions,
Photo: Simon Woodard (2022)

(2f, 3m) *Full Length* It's richlister businessman, Hugh Webb's 60th birthday and his impending mortality is starting to cast a long shadow. So the man with everything announces he's got an extraordinary plan for the rest of his life and philanthropic legacy - he's going to sell everything and live modestly in a caravan. But when he announces this plan at his birthday dinner, younger wife Tamsin and son, aspiring filmmaker Marco, are appalled. They don't share Hugh's new values. Is Hugh's new found decency and idealism a passing fancy or has he finally found his essential nature?

Windfall by Kerry Jimson

(1f, 3m) *Full Length* When a young couple stumble across a body in the park, the large sum of money they discover seems to be the solution to all their problems ...

Emotional Dramas

Superhero by Anthony McCarten, Music and Lyrics by Paul Graham Brown

(15-30 any gender) *Full Length - Musical* After developing terminal cancer, 15 year old Donald, slowly falls into a world occupied by his alter ego comic book superhero. Desperate to have sex at least once before he dies, Donald starts to see psychiatrist – Dr. Adrian King.



Superhero, Hessen State Theater, Germany (2014)

Sweet Girl by Amy Wright

(3f) *One Act* Ex-lovers Carmen, an actor, and Grace, a theatre critic, reunite on the eve of Carmen's new play. Weighed down by their shared history, which is shown in flashbacks to their younger selves, the two must face up to the connection that continually pulls them together and the friction that continually drives them apart.

Kingswood by D.F. Mamea

(2f, 2m) *Full Length* Old university friends Brian and Jac are about to drive from Auckland to Wellington for a friend's wedding. Brian has three surprises for Jac: one, they're driving down in his restored 1971 Holden Kingswood station wagon; two, they will be joined by Eric, another university friend (and Jac's first love) that they haven't seen in ten years; and three, they need to stop in Manurewa to pick up Rubes because she's run away from her wedding preparations. Over two days and 600 kilometres, friendships are tested as forgotten dreams, old jealousies, and secret betrayals bubble up in the confines of the station wagon.

PLAYMARKET SCRIPTS

Whakaari from Wāhine Māori

***Irirangi Bay* by Riwia Brown**

(2f, 1m) *One Act* The consequences of a makutu (curse) laid during the New Zealand land wars haunts this passionate story. A seemingly perfect married couple of the 1950s are victims of a web of secrets that threaten their very lives. *Published*

***The Prospect* by Maraea Rakuraku**



(2f, 4m) *Full Length* Te Manawanui, Hombre and Ugg are being brought up by their maternal nanny Duchess in the fictional Eastern Bay of Plenty township of Te Manawanui Valley. An uncle, Gilbert, heads the local gang. Their colours are a deep-coloured green and black. They wear coloured bandanas. He also operates the Kai cart that sits opposite the store run by Ray. Ray is the 3rd generation of Pākehā storekeepers. Hombre and Te Manawanui need to make it through to the end of the school year until they are 17, to enrol in the army and leave the valley. Ugg on the other hand is catapulting down a pathway of destruction. Ordering takeaways one night transforms all of their lives forever.

The Prospect, Tawata Productions,
Photo: Dawn Cheong (2012)

Three Short Ken Mizusawa Plays

***Fire* by Ken Mizusawa**

(1f, 4-20 any) *10 Minute Play* A dark fable about the dangers of playing with fire. A girl enters the forest determined to destroy a tree she sees as the source of all her misery only to be confronted with a more sinister truth.

***That Time. That Place* by Ken Mizusawa**

(4f, 3m, 1-5 any) *10 Minute and One Act versions* The unexplained disappearance of a boy during high school continues to preoccupy Mel, a young woman who refuses to live in the present and put the past behind her. She decides to investigate the case in order to ascribe meaning to what has happened, only to find herself descending ever further into the realm of memory and half remembered moments. *Published*

***The End* by Ken Mizusawa**

(3f) *10 Minute Play* Three friends come together to discuss the story of how it all began ... only to discover that they are not ready to confront what that actually entails. This is an absurdist comedy that explores relationships and the nature of narrative. *Published*

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

ON THE BOARDS

November

Gisborne Unity Theatre

Weed by Anthony McCarten

South Canterbury Drama League

Run for your Wife by Ray Cooney
Piraticus Rex Christmas Restaurant

Te Aroha Little Theatre

Joyful and Triumphant by Robert Lord

Canterbury Repertory Theatre

A Bunch of Amateurs by Nick Newman & Ian Hislop

Pahiatua Repertory Society

Joseph and the Amazing Technicolor Dreamcoat
by Andrew Lloyd Weber & Tim Rice

Napier Repertory Players

On the Right Track by Tim Hambleton

Hawera Repertory Society

A Christmas Crack-up – one act plays

Clyde Theatre

One Act Wonders

Porirua Little Theatre

Stories in Song

Remarkable Theatre

Queenstown Writers Festival

Wellington Repertory Theatre

Avenue Q by Robert Lopez, Jeff Marx & Jeff Whitty

Foxton Little Theatre

A Kick in the Baubles by Gordon Steel

Putaruru Theatre Players

Christmas Cheer Variety Show

Rotorua Little Theatre

Treasure Island, Panto

Performing Arts Taumarunui

The Almost Eurovision Experience Song Contest

Levin Little Theatre

Spiderella by Peter Nuttall

Drama Christi Wellington

Back and Beyond celebrating 75 years

Howick Little Theatre

Hilda's Yard by Norm Foster

Cue Theatre Inglewood

Sex Drugs & Rick 'n Noel by David Tristram

Detour Theatre Tauranga

Christmas Can be Murder by Devon Williams

Te Puke Repertory Society

The Vicar of Dibley by Richard Curtis & Paul Mayhew-Curtis

December

Havelock Community Theatre

A Christmas Carol adapted by Sarah Nathan

Boathouse Theatre Blenheim

A Christmas Carol by Patrick Barlow

February

KAT Theatre Wellington

Robyn Hood and Her Merry Gals by Guy Langford

Napier Repertory Players

Glorious by Peter Quilter

To be included in this list send information to info@theatrenewzealand.co.nz