


Amateur Dramatics Top 30 Things

Let's take a look at the **Top 30 Things** you will most certainly find in any "amdram" group.


1. Shakespeare must always be performed in audio monotone, for at least three hours. Bonus points for casting a senior gentleman who forgets lines and "improvises" because he can, because he's done panto thousands of times before.
2. All cast must have orange faces whilst performing on stage. It's a tradition set down by law.
3. People who vote in "Calendar Girls", "South Pacific" or anything Shakespeare as a production, on purpose, are naughty. Half a point given for "Grease", "The Full Monty" or "An Inspector Calls". All of these are great choices, however, so maybe you should suggest them? No! Oh ... go on then ...!
4. Tradition and superstition. "I will wear my lucky underpants for every performance." Never ever must you utter Macbeth or you'll curse everybody on a global scale. Fact – each time Macbeth is performed, at least one person somewhere in the world dies during the show, somewhere.
5. An over the top camp chappie who's absolutely straight, yet camp, but straight. Bonus points if he has a wife and children, who are never ever mentioned or seen. We don't talk about it.
6. Monstrous voracious man-hungry flirtatious wildcats who will pounce, without fail, at the after show party. Nobody will remember it other than the prey, however.
7. A pantomime "written" by a member of the group using a bumper jokes book circa 1994 combined with an existing "template script" downloaded off the internet. You did not write it, Sir.
8. Little big bangs, referred to as pyrotechnics. National Fire Service on standby. Health & Safety forms completed in triplicate. Government advised four weeks prior to performance.
9. A raffle to raise funds for the group, featuring a CD from the 80s, a bottle of cheap wine, some chocolates and some raw meat chunks?
10. Set builds featuring three people who actually work and seventeen people who sit around sporting a hangover whilst drinking energy drinks.
11. Freezing cold rehearsal space regardless of season – a given.
12. A guy who got roped into the theatre world having once slept with chorus lady and is now very much locked inside a never ending trajectory, like the Twilight Zone – he cannot escape.
13. The ten foot ladder that pops up quickly to fix a light, supported only the user skilfully counter-balancing gravity.
14. The popular one who gets cast in every single show, even though they can't really act, but they do sell a lot of tickets, so it's fine. The audience will understand.
15. Directors who put plays on which are set in foreign lands, despite the majority of cast are unable to "do" accents, other than Frank Spencer.
16. The "I wore that costume in ..." realisation.
17. Shakespeare, the hurriedly adapted forty minute one act musical, which runs for two hours.
18. Show video recordings that happen, but then disappear into a void, with previous show video recordings, to be distributed, at some point, once we've had a chance to clear the loft space.
19. That toy hand gun with the orange nozzle that is classed as a firearm. An armoured assigned accordingly. Gun stored safely in a lockable air tight container. Caps stored in another lockable air tight container to avoid "disaster!"
20. Adults playing children, women playing men, men playing women, children playing horses/cows, usually called Buttercup or Flora, or women playing trees or other inanimate objects. It's all rather confusing.
21. That person who randomly appears at every play read through yet never auditions for a role. Nobody actually knows anything about this person, other than the fact that they only have a handful of distant friends on Facebook, each hosting blank profile photos. This person is only reachable via e-mail. Possibly because they feature on the FBI's Most Wanted List.
22. Scripts down by Monday actually means learn lines the week before the show, if possible. In some cases, it's fine, you can always improvise if need be, because you've done panto thousands of times before.
23. That calm individual who never panics, get flustered and nails it every single time. How? HOW?!?! Why are you not a ball of nerves, bouncing off walls and screaming at people, like me. Why are you not doing that? You're weird. Weird!
24. A prompt whose voice explodes across the stage like a wayward train ploughing through the wall, or a prompt who can't be heard and requires a second prompt.
25. Stage left is right, or is it left? Face the audience, look at them, then stage left is left, otherwise it's stage right. Right?
26. Any special effects used will fail, badly, despite working perfectly on tech rehearsal and the other four hundred previous times the set designer/stage manager tested it.
27. When the costume person says "make sure you hang your costumes up on the rail, please", they don't actually mean that. They were supposed to say you should throw it on the floor, ideally in a heap. You can always blame the low quality coat hangers, which obviously failed.
28. No matter how hard you try, you will ALWAYS get paint, or candle wax, on the drapes during set build.
29. The inevitable major viral outbreak that hits the entire cast, four days before the show starts. Voices are greatly reduced, and no amount of Vics vapour rub, Vocalzone, Sherry or pei pa koa will help. Until it maliciously disappears on show night. One person will tell everybody else how ill they are, therefore ensuring that should anything go wrong, they can blame the illness.
30. Sound effects run on a laptop! It's going to fail.

Having said all this and had a little chuckle along the way, let us finish off by saying that the world of amateur dramatics is actually great. Those who are heavily involved will know why. It gives an opportunity for the little people like me to preview new scripts. Show build up is always an amazing bonding experience. The parties are fun. People make genuine friendships and it builds confidence, particularly with youth. So yaaaay for the fun world of amateur dramatics!

STAGE
RAGE



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www.abbeymusicaltheatre.co.nz

Editorial

Happy New Year to one and all! Auditions for our next exciting production, "Song & Dance", to be staged at The Auditorium (on Centennial Drive) are currently under way. This production features the music of Andrew Lloyd Webber and was a smash hit in London. It will be directed by Steve Sayer, with musical direction by Pete Warren and choreography by Maxene Greer. The show will be on stage from 14-29 March 2014 and there will be six performances only, over three weekends. Bookings will open very shortly – so don't delay and book your tickets to this exciting and exhilarating production ASAP.



The Best Little Whorehouse in Texas

What a production this was!!!! There was a little bit of something for everyone! Congratulations to everyone involved with this fabulous production. All those involved had a ball (or two). Many people saw this production more than once and ticket sales increased dramatically during the season. Well done, team!!! This production was an awesome opportunity for us to "try out" our new venue and after a few small teething problems, we passed with flying colours. Our new home rocks!



Abbey Administration Office

The Administration Office at the Abbey complex is now open again after the Christmas/New Year break and is open from 12 noon to 4.00 p.m., Monday to Friday.

Costume Hire – Change of Hours

Abbey Costume Hire has re-opened after the Christmas/New Year break, with a change of hours as follows;

Mondays	Closed
Tuesdays & Wednesdays & Fridays	11.30 a.m. – 5.30 p.m.
Thursdays	11.30 a.m. – 7.30 p.m.
Saturday	10.00 a.m. – 2.00 p.m.



AMT Annual General Meeting

The Annual General Meeting (AGM) of Abbey Musical Theatre will be held on Tuesday, **22 April 2014**. Information regarding the AGM and positions available on the Board will be sent to members prior to this date.



AMT Membership

It's that time again – your current membership will expire on 31 January 2014 and relevant invoices have been enclosed with this newsletter. We have kept the fees at a very low \$30.00 per annum for adults – where else can you get the fun and enjoyment of participating in live theatre at this price? Please forward your payment to the Abbey Office, noting it is for 'Membership'. If you wish to make payment direct to the Abbey's bank account, the account number is **06-0729-0024947-00**. Don't forget to put your name in the 'Reference' field.



Have you considered being more active or involved in your Society? We are constantly on the lookout for production personnel for our shows, along with administrative and technical personnel. If so, we want you!!! Information on how you can be more actively involved with YOUR society is included with this newsletter ...

MTNZ AGM/Volunteer Training Weekend 2014

The Musical Theatre NZ 54th AGM & Volunteer Training Weekend is being held in Napier from 21-23 March 2014. Earlybird registrations for this weekend (due by 31.12.13) are \$240 (Registration will be \$270 from 1 January 2014).

AMT members are able to attend a forum or seminar only if they wish (cost \$25 each) or may attend the Saturday night function only if they wish (cost = \$125 per single ticket).

If you are interested in attending the AGM & Volunteer Training Weekend, or just a forum/seminar, or just the Saturday night function, please contact the MTNZ Administrator through the MTNZ website – www.mtnz.co.nz



Globe Theatre Awards Nominees

Congratulations to the following productions for their nominations at this year's Globe Theatre Awards, to be held on Friday, 13 June 2014.

Best Choreography

- Ian Harman – "Hairspray"
- Ian Harman – "The Best Little Whorehouse in Texas"

Best Musical Direction

- Al Warren – "Hairspray"

Best Director of a Musical

- Ian Harman – "Hairspray"
- Ian Harman – "The Best Little Whorehouse in Texas"

Best Connection Between Two Characters

- Ben Jones (Wilbur Turnblad) & Andrew Hodgson (Edna Turnblad) – "Hairspray"
- Joanne Sale (Miss Mona) & David Hands (Sheriff Ed Earl Dodd) – "The Best Little Whorehouse in Texas"

Best Supporting Performance in a Musical – Male

- Brian O'Flaherty (Melvin P. Thorpe) – "The Best Little Whorehouse in Texas"
- Andrew Hodgson (Edna) – "Hairspray"

Best Supporting Performance in a Musical – Female

- Val Andrew (Velma von Tussle) – "Hairspray"

Best Performance in a Musical – Male

- David Hands (Sheriff Ed Earl Dodd) – "The Best Little Whorehouse in Texas"

Best Performance in a Musical – Female

- Danica Manson (Tracy Turnblad) – "Hairspray"
- Joanne Sale (Miss Mona) – "The Best Little Whorehouse in Texas"

