



Editorial

OMG!!! It is only five weeks until Christmas. Where has the year gone? Oh yeah, that's right – we produced "EVITA", "MAMMA MIA!", had auditions for "Sweeney Todd" and "British Invasion" which is on the boards right now. Have you booked yet? Rumour has it that the show is fantastic – and the review attests to this as well.

"It's bouncy, it's non-stop, it's madly colourful ..." / "... the set and props are simple but striking ..."
"All I can say is, if you know someone in need of cheering up, rush them over to this show."

(TINA WHITE, Manawatu Standard)

So don't delay – book today!!! Bookings can be made on line on the Abbey Musical Theatre website or at the Abbey Booking Office in Church Street from Monday – please note that there are NO booking fees.

Next year is starting to look as busy, if not busier, than this year was. In March we will be staging "Sweeney Todd", followed by "HAIR" in The Auditorium. Our third production of the year will be "CATS", which will be staged in the Regent on Broadway. Our end of year production will be "DUSTY", the story of Dusty Springfield. So bring on 2016!!!

Coming up in the very near future, i.e. this year, are auditions for "HAIR". Further details follow.



THE BRITS ARE INVADING!!!

ATTENTION PEOPLE OF PALMERSTON NORTH ...
KEEP CALM AND CARRY ON – THE BRITISH ARE INVADING!!!

ABBAY MUSICAL THEATRE



BRITISH INVASION
THE HITS FROM THE BRITS

THE AUDITORIUM • CENTENNIAL DRIVE
BOOKINGS 06 355 0499 **19 NOV – 5 DEC | 7.30^{PM}**
www.abbeymusicaltheatre.co.nz

So put down your cup of tea,
raise the Union Jack and
book the corgis into the kennel,
you're going out!!!



"British Invasion" – Cast List

Danielle Paranihi, Erica Ward, Harriette Barker, Emilee Doody, Kate Petherick, Tayla Clark, Ashleigh Blummont, Kathryn Coolbear-Stern, Michelle Thompson, Victoria Owen, Laila Ennia, Read Wheeler, Drew Pouniu, Lewis Halewood, Samuel Gordon, Michael Doody, Cam Dow, Harley Callaghan, Jason Ngarimu, Nikora Lewis, Norton McCormick



AUDITIONS

It's the Age of Aquarius - Join us

AUDITIONS

December 5 - 6 2015



Contact Linda Warren - Text 021 216 5170 or
Email - lindyloony@xtra.co.nz

On stage May 19 - June 4 2016



“HAIR” is a rock musical – a product of the hippie counterculture and sexual revolution of the 1960s. Several of its songs became anthems of the anti-Vietnam War peace movement. The musical's profanity, its depiction of the use of drugs, its treatment of sexuality and its irreverence for the American flag caused much comment and controversy. The musical broke new ground in musical theatre by defining the genre of "rock musical". “HAIR” tells the story of the "tribe", a group of politically active hippies of the "Age of Aquarius" living a bohemian life in New York City and fighting against conscription into the Vietnam War. Claude, his good friend Berger, their roommate Sheila and their friends struggle to balance their young lives, loves and the sexual revolution with their rebellion against the war and their conservative parents and society. Ultimately, Claude must decide whether to resist the draft as his friends have done, or to succumb to the pressures of his parents (and conservative America) to serve in Vietnam, compromising his pacifistic principles and risking his life.

(Please note that in AMT's production of “HAIR”, there will not be a nude scene.)

Anyone who is concerned about not being able to audition for “CATS” if they are cast in “HAIR” need not worry – this will not be an issue.



How to Prepare for an Audition

(by Danielle Frimer)

Auditions are part and parcel of the actor's life. Whether you're a performing arts newbie or a seasoned professional, a huge part of your work will inevitably involve showing off your chops to the people responsible for putting together theatre productions (i.e. our director, producer and casting director friends).

In the beginning, it's easy to see auditions as overwhelming and frightening. Indeed, nervousness before auditions is something that even the most experienced of actors admit to feeling – it's *definitely* nothing to be ashamed of. That being said, there are many tools we can use to get out of our own way and show our best work at auditions, the most reliable being adequate audition preparation. There's simply no better trick to eradicating fear than to know that you've done absolutely everything in your power to give your best performance at an audition. Only then can you let go and let the magic happen!

So what does great audition preparation actually *look like*? There are generally two categories of material that you will get asked to do at auditions.

- (1) You should be prepared to perform monologues and songs from your repertoire, i.e. material that you could do at a moment's notice and presumably have been working on for some time.
- (2) You might get asked to perform "sides", or excerpts of dialogue and music from the play/musical you are auditioning for. The former category is generally called for at any kind of "general" audition (any time a casting director is considering you for future projects) as well as for auditions for academic/training programmes in acting and musical theatre. Sides, on the other hand, are typically used at auditions and call backs for specific roles in a production.

The prep is somewhat different depending on what kind of audition you're going in for (not to mention your individual process as an actor) but the nuts and bolts are the same, as well as the underlying principles for how to go about digging into material. Let's get started!

Step One – Logistics

- Write down your audition time and location in a calendar. Confirm your appointment time at the appropriate e-mail address/telephone number and ask the audition contact person any questions you may have about who will be there or what exactly you need to be prepared with. Make sure you know exactly how long it will take you to get to the audition and how you plan on getting there.

Step Two – Research

- Theatre = people and ideas in rooms, and it's worthwhile to get to know the people who are at the helm of the show/season/school you're auditioning for, as well as some of their ideas. Browse websites, listen to interviews, read reviews – get a sense of the work of the company, director, musical director, playwright, composer ... Sometimes this may serve no other purpose than providing you with water fountain conversation if you happen to bump into someone on the production staff in the hallway. Sometimes, though, it can truly inform your audition choices. As long as you don't let information overwhelm you, the more you know, the more you'll be able to make educated decisions at every turn.

Step Three – Choose Audition Pieces Well

- For monologue/song auditions where they simply ask you to bring in something "in the style of the show" (if they even give you that much guidance), you are expected to be fully "baked", as it were. This stuff should be completely memorised, suit you really well and show off your best assets, *in addition* to being relevant to the show or shows you're auditioning for (see below bullet point). This can be a tall order. Depending on what types of things you like to audition for, it's worthwhile to have at your disposal dramatic and comedic contemporary monologues, classical monologues that show off different colours and a few auditions songs (up tempos and ballads) in various musical styles that show off your vocal range.

- Are you auditioning for a comedy or a drama? When was it written? By whom? Who is the character you're most right for in the show/season and what are some of his/her distinguishing characteristics? At the very least, the audition material you bring in should be of a similar style and genre to the show you're auditioning for (Shakespeare monologue for a Shakespeare festival, contemporary comedic monologue for a Ken Ludwig play, classic musical theatre piece for the local production of *Cinderella*, etc.). If you've covered your bases in that department though, you can go further by tailoring your material to the role(s) you're right for in the show/season. If you're going in for the buffoonish sidekick, is there something in your repertoire that shows off your abilities in physical comedy?

Step four – Practice

- Whether you're doing a monologue, a song, or sides – practice is your best friend. Review your audition material aloud on your own, with a friend, in front of your cat – anything to get you comfortable enough with your material so that you're able to let go of self consciousness and concentrate on the work itself, which is ... (drum roll please) living as authentically as possible in the given circumstances of the play/musical as you've discovered and invented them.
- Note that if there are sides and music that you are learning specifically for this audition, the expectation is that you are as "off book" as possible, although it is understood that you've had less time to prepare this type of material than you would on material in your repertoire. Many casting directors say that you should always hold sides in your hand during the audition itself so as not to give off the impression of your performance being a "finished product".

Here are some tips for preparing your sides.

- Read through all dialogue and lyrics, writing down initial impressions of character/situation.
- If there is a dialect to learn, immediately begin listening to recordings on sites like the [International Dialects of English Archive](#) and/or chat with a dialect coach about the major sound changes relevant to the dialect you're working on.
- If there is music, see if you can get with a pianist to get a good recording of the accompaniment, and/or listen to recordings online. Try to listen to a few different recordings so you avoid copying – remember that you are preparing *your* interpretation of the song.
- Spend time reviewing the show synopsis and character description of the character you're auditioning for and/or check the show's script/libretto/score out of the library and read it.
- Answer questions about character as it pertains to your sides;
 - Who am I? (*Character*)
 - What time is it? (*Century, year, season, day, minute*)
 - Where am I? (*Country, city, neighbourhood, house, room, area of room*)
 - What surrounds me? (*Animate and inanimate objects*)
 - What are the given circumstances? (*Past, present, future and the events*)
 - What is my relationship? (*Relation to total events, other characters and to things*)
 - What do I want? (*Character's main and immediate objectives*)
 - What's in my way? (*Obstacles*)
 - What do I do to get what I want? (*The action; physical and verbal*)
- All of this work should allow you to feel like you have ownership of the material and that you have fully fleshed out the circumstances of the character you're playing.

Step Five – The Night Before

- Based on all the information you've gathered, pick an appropriate, comfortable audition outfit.
- Double check that you know how to get to the audition location (print directions, determine transit time), make sure you have two copies of your 8x10 headshot and resume, and have a clean, highlighted copy of sides/music to bring along with you.
- Get a good night's sleep.

Step Six – The Day Of

- Do any physical or vocal warm-ups that you need to well ahead of time – hydrate and eat a good breakfast.
- Aim to arrive *at least* 15 minutes early to the audition, especially if it's in an unfamiliar location.
- Manage nerves immediately prior to the audition through focused breathing, medication and affirmations*.
- Get in there and let go of the homework – trust that you've prepped your butt off, look into the eyes of the reader or imaginary scene partner and show 'em what ya got!

Remember that, at the end of the day, auditioning is a chance to do what you love in front of a rapt audience. The more you can think of an audition as sharing your work, as opposed to trying to impress the folks behind the table, the more relaxed you will be, and the more fun auditions will become.

*** Examples of Affirmations**

- *I am here to be myself and have fun.*
- *I am grateful for all the good in my life – I am worthy of all the good in my life.*
- *All is well in my world. I am one with the universe and have more than I need.*
- *I am here to enjoy this journey.*
- *I forgive myself, unconditionally.*



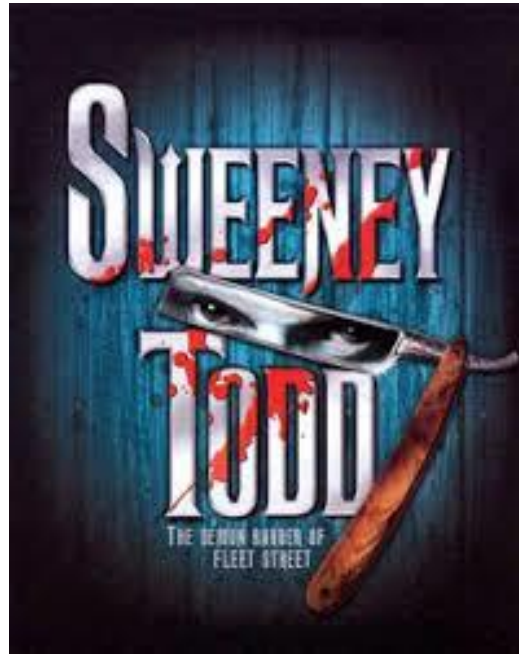
From “HAIR” to “Spring Awakening” ...

10 Musicals that Rocked Broadway

(by Ben Rimalower)

- (1) “Hedwig And The Angry Inch”
- (2) “Jesus Chris Superstar”
- (3) The Who’s “Tommy”
- (4) “HAIR”
- (5) “RENT”
- (6) “The Rocky Horror Show”
- (7) “Bloody Bloody Andrew Jackson”
- (8) “Passing Strange”
- (9) “Next to Normal”
- (10) “Spring Awakening”





On stage at The Auditorium,
Centennial Drive, Palmerston North

3 – 19 March 2016



Set in 19th century England, this musical tells the story of Benjamin Barker, alias Sweeney Todd, who returns to London after 15 years and uses his new alias to resume work in his barber shop above Mrs Lovett's struggling pie shop, after being wrongfully sentenced to imprisonment by the corrupt Judge Turpin. After swearing vengeance on Judge Turpin, Todd and Mrs Lovett plot a unique plan that helps them both and leads them down a dangerous, thrilling path with deadly consequences.

Director – Scott Andrew
Musical Director – Graham Johnston



“Sweeney Todd” – Cast List

Principals

SWEENEY TODD – Glen Nesbit
MRS LOVETT – Tracey-Lynne Cody
PIRELLI – Bradford Meurk
ANTHONY – Chris Thompson
JOHANNA – Madison Horman
JUDGE TURPIN – TBC
TOBIAS – Read Wheeler
THE BEADLE – Andrew Hodgson
LUCY/BEGGAR WOMAN – Erica Ward
FOGG – Dave Chisholm
BIRD SELLER – Trent Pedley

Ensemble

Dianne Smith	Sam Gordon
Jess Linsley	Logan Burrell
Katherine Lyons	Ollie Dunn
Rebecca Palmer	Trent Pedley
Sarah Payne	Tyrell Beck
Stacey Manning	Solomon Gray
Anna Pitt	Dave Chisholm



Think Chinese is Difficult to Learn ... Try English!!!

You think English is easy? Hmmmm ...

- The bandage was **wound** around the **wound**.
- The farm was used to **produce produce**.
- The dump was so full that it had to **refuse** more **refuse**.
- We must **polish** the **Polish** furniture.
- He could **lead** if he would get the **lead** out.
- The soldier decided to **desert** his dessert in the **desert**.
- Since there is no time like the **present**, he thought it was time to **present** the **present**.
- A **bass** was painted on the head of the **bass** drum.
- When shot at, the **dove dove** into the bushes.
- I did not **object** to the **object**.
- The insurance was **invalid** for the **invalid**.
- There was a **row** among the oarsmen about how to **row**.
- They were too **close** to the door to **close** it.
- The buck **does** funny things when the **does** are present.
- A seamstress and a **sewer** fell down into a **sewer** line.
- To help with planting, the farmer taught his **sow** to **sow**.
- The **wind** was too strong to **wind** the sail.
- Upon seeing the **tear** in the painting I shed a **tear**.
- I had to **subject** the **subject** to a series of tests.
- How can I **intimate** this to my most **intimate** friend?
- I **read** the book with the red cover and it turned out to be a good **read**.

Let's face it ... English is a crazy language.

There is no egg in eggplant, nor ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England or french fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat. We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square and a guinea pig is neither from Guinea nor is it a pig.

And why is it that writers write but fingers don't fing, grocers don't groce and hammers don't ham? If the plural of tooth is teeth, why isn't the plural of booth, beeth? One goose, two geese – so one moose, two meese? One index, two indices? Doesn't it seem crazy that you can make amends but not one amend? If you have a bunch of odds and ends and get rid of all but one of them, what do you call it?

If teachers taught, why don't preachers praught? If a vegetarian eats vegetables, what does a humanitarian eat? Sometimes I think all the English speakers should be committed to an asylum for the verbally insane. In what language do people recite at a play and play at a recital? Ship by truck and send cargo by ship? Have noses that run and feet that smell?

How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites? You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which an alarm goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race, which, of course, is not a race at all. That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

PS: Why doesn't 'Buick' rhyme with 'quick'?

There is a two letter word that perhaps has more meanings than any other two letter word – and that is **UP**.

It's easy to understand **UP**, meaning toward the sky or at the top of the list, but when we awaken in the morning, why do we wake **UP**? At a meeting, why does a topic come **UP**? Why do we speak **UP** and why are the officers **UP** for election and why is it **UP** to the secretary to write **UP** a report? We call **UP** our friends. And we use it to brighten **UP** a room, polish **UP** the silver, we warm **UP** the leftovers and clean **UP** the kitchen. We lock **UP** the house and some guys fix **UP** the old car.

At other times the little word has real special meaning.

People stir **UP** trouble, line **UP** for tickets, work **UP** an appetite and think **UP** excuses. To be dressed is one thing, but to be dressed **UP** is special. A drain must be opened **UP** because it has stopped **UP**. We open **UP** a store in the morning but we close it **UP** at night.

We seem to be pretty mixed **UP** about **UP**! To be knowledgeable about the proper uses of **UP**, look the word **UP** in the dictionary. In a desk sized dictionary, it takes **UP** almost ¼ of the page and can add **UP** to about 30 definitions.

If you are **UP** to it, you might try building **UP** a list of the many ways **UP** is used. It will take **UP** a lot of your time but if you don't give **UP**, you may wind **UP** with a hundred or more.

When it threatens to rain, we say it is clouding **UP**. When the sun comes out we say it is clearing **UP**. When it rains, it wets the earth and often messes things **UP**. When it doesn't rain for a while, things dry **UP**.

One could go on and on, but I'll wrap it **UP**, for now my time is **UP**, so ... now it's **UP** to you what you do with this.



And Finally ...

From everyone at Abbey Musical Theatre to everyone wherever you are ... we would like this opportunity to wish you and yours a very festive silly season and a happy and safe Christmas with your loved ones. See you back here next year for some exciting theatrical happenings.

