



To everyone who was involved in our recent production of "THE FULL MONTY", thank you very much for making this production one of the most fun shows we have done in recent years. We are proud that this production was able to convey to our audiences that we should all be comfortable in our skins and that people should accept us for who we are, not who the masses think we should be.

PS: We had a blast doing this show!!!



Are you looking for that extra piece of fabric to finish your extra special garment or quilt? If so, there are many lengths of fabric of varying designs and colours etc. for sale at Abbey Costume Hire. So, check it out at 397 Church Street, Palmerston North, and make an offer that can't be refused.



*On stage at the Wallace Development Theatre  
23 November – 9 December 2017*



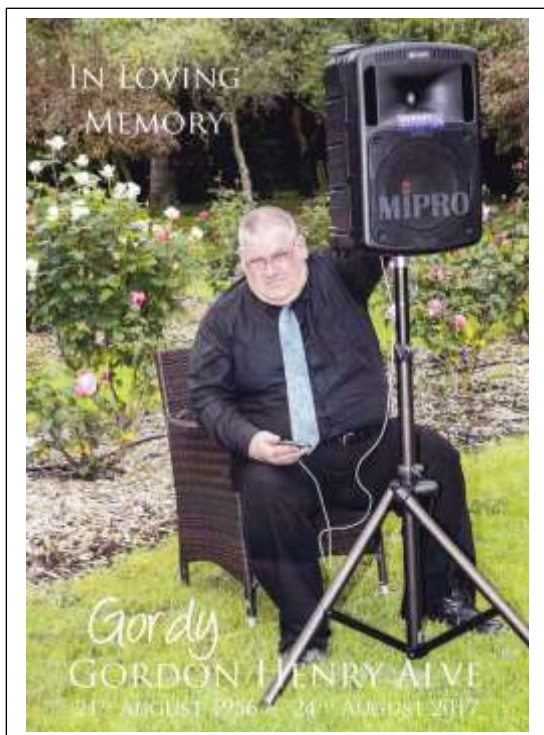
**STACEE JAXX**  
**SHERRIE CHRISTIAN**  
**DREW BOLEY**  
**JOEY PRIMO**  
**LONNY BARNETT**  
**DENNIS DUPREE**  
**REGINA McKAIG**  
**WAITRESS #1 / SHERRIE'S MOTHER**  
**SHERRIE'S FATHER**  
**JUSTICE CHARLIER**  
**MAYOR / JA'KEITH GILL**  
**HERTZ KLINEMANN**  
**FRANZ KLINEMANN**  
**ENSEMBLE**  
**DANCERS**  
**BACKING VOCALISTS**

Liam Taylor  
Riley Booth  
Tyrell Beck  
Samuel Gordon  
Nick Ross  
Gary Clark  
Lorna Stanley  
Shayna Tweed  
Michael Doody  
Erica Ward  
Jacob McDonald  
Ben Pryor  
Jason Harkett  
Lottie Perry, Nikora Lewis, Jayden Colban, Ashleigh Blummont  
Cara Hesselin, Paula Fredericks, Alex Hughes, Ruby Jamieson  
Josie Greenston, Peta Lynch, Aiden Wilson

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**Director:** *Phil Anstis*  
**Musical Director:** *Michael Doody*  
**Choreographer:** *Cara Hesselin*





## **Gordon Alve**

Not, how did he die, but how did he live?  
 Not, what did he gain, but what did he give?  
 These are the units to measure the worth of a man  
 as a man, regardless of his birth.  
 Nor what was his church, nor what was his creed?  
 But had he befriended those really in need?  
 Was he ever ready, with words of good cheer,  
 To bring back a smile, to banish a tear?  
 Not what did the sketch in the newspaper say, but  
 how many were sorry when he passed away?

*Anonymous*



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### **Hours of Operation**

Thursday	12.00 p.m. – 7.30 p.m.
Friday	12.00 p.m. – 5.30 p.m.
Saturday	11.00 a.m. – 2.00 p.m.





AUDITIONS TO BE  
ANNOUNCED SOON



Director – Teesh Szabo  
Musical Director – Shane Brown



Director – Scott Andrew  
Musical Director – Barry Jones  
Choreographer – Teesh Szabo



Photo: Pioneer Theatre Guild, Myra Klarman

## 8 Ways to Respect the Importance of Stage Etiquette

CHRISTOPHER PETERSON  
BROADWAY, COMMUNITY THEATRE, COLLEGE THEATRE

Stage Etiquette (accepted behaviour during the auditions, rehearsal and run of a production) is one of those great topics for Theatre professionals that is nearly never actually discussed. The rules are just ‘there’ – people are often expected to just know them unless you’re early on in your career. This makes sense, since people in our profession have been immersed in their craft for so long that it’s just second nature.



You don't really need to talk about the rules, it's just tradition. However, this mentality in turn sometimes downplays their importance. They are not there just because it's accepted practice, but because they make the process smooth and easy for any project.

### **1) Stage Manager = God**

First of all, if you are an actor and you are lucky enough to get into a professional show then you should already be at least a little humbled. It is beyond me how some people get hired on and then act like they're the avatar of perfection. But it's even worse when an actor thinks they know more or better than their Stage Manager. You do not. I promise that your Stage Manager does five times the work and less than half the gratitude. If they ask you to jump, then you might as well jump because this show will be nothing without their organisational skills. This extends in part to anyone backstage who get little recognition for the gorgeous sets, lights, costumes and props.

Every time you are late or inconsiderate you are making their job just a little harder and subtracting from time that could be used to make your show that much closer to perfection. Respect your stage manager and the hard work they put into their job. Speaking of being late ...

### **2) On Time is Late!**

You are not an independent contractor in a show. You do not decide your hours. The popular saying amongst actors especially is "Early is on time, on time is late, and late is fired". Or a variation of that. This is not just a suggestion. If you arrive late for rehearsals then you are holding up any part of the process that requires you in the room and performing. Dionysus forbid that you get to the theatre late for an actual show – at which point you have the potential to set the show-time for the entire performance back. And if you don't care, go do something that is supposed to take a set amount of time, make sure you have a very limited time slot to do it and see how you feel when it takes longer than it should.

If you know you're going to be late, then realise that we live in 2017 and you can call or text your Stage Manager and apologise profusely for being an inconvenience. At the very least that gives them a chance to prepare something else or be more productive. Just not knowing where your actors are is the single biggest pet peeve of almost anyone in Theatre. Don't do it, give yourself time to get there five minutes beforehand and be prepared to work when you get there.

### **3) Ad Libs Sink Shows**

Some shows do allow for some amount of creating your own lines. And if you're in the ensemble and get the golden chance to make your own interactions in the background then that's great. However, I have known only too many people who thought it was perfectly fine to change the words in their script. Sometimes this is because it's just 'easier' to say it one way. Other times the actor in question thinks they have a funny line. Or maybe you've gone up on a line and are vamping until you get it back.

This is unacceptable. Sorry, but your brilliant joke is probably only funny to you or your cast mates. I'm not bashing your sense of humour, but a play is written with the intention of the playwright and the characters say their words because it builds up in an intentional arc. Adding or skipping lines without permission is taking the show's message away and in turn confuses the upcoming scenes afterwards. And Dionysus help those few actors who think they know Shakespeare enough to ad lib his plays. And then of course you have to think about your cast mates, because changing a line will throw even the most trained actor off because they're waiting for their cue. If you want to improve, there are shows made expressly for that. Do not play fast and loose with your lines, it is not your place.

### **4) Don't Be a Backseat Director**

Don't be that guy. You have probably run into them already in your theatre career. 'That guy' who is an actor and deems himself the co-ordinator of everything backstage and usually behind the Director's back. Simply put, it is not your job. From a purely selfish viewpoint you're only making more work for yourself. From a more practical standing ... you are confusing the direction of your performance. Don't get me wrong, I have been on shows where the director is inexperienced and an actor steps up to help. Even then, however, the performer in question needs to run anything and everything past their Director. The only time this is acceptable on a limited basis is when

another actor approaches you and asks for an opinion on their character. Even then, you absolutely cannot tell them how to play their role.

Forget that it isn't your job, you're potentially derailing a good performance of a fellow actor. The director chose that actor and is pointing them towards a specific direction for a reason – one that probably reads better from the audience because they are not up onstage with you. It does not matter how it looks to you, you are immersed in the scene and can only see so much. Then there are those that think they can tell the stage crew what to do – with which I will once again point you to #1 on this list.

## **5) Treat Every Show Like Broadway**

I do not care if you are performing in the next *Hamilton* on the biggest stage ever built with the most astounding sets and costumes, or if you're in a storefront community theatre that only three people you know will ever see. You have given a time commitment to a show and you are dedicating your time to an art form that requires everyone's teamwork to breathe life into. Even if you are not terribly impressed by the show ... someone in the process is paying for the space, devoting time and effort to the herculean task of herding actors, and believes that your performance in this show is worth showing the world. Treat every show like it's the biggest opportunity you've ever received. The world doesn't care if you've appeared in a movie once and you have an ego about it – they are going to judge you by the work you poured into your craft and the love you gave it.

Don't diminish someone else's faith in Theatre because it's a smaller show. You are better than that.

## **6) Respect the Superstitions**

Yes. The "M" word is a silly myth. But that does not mean it won't affect the show. Not necessarily because of any real curse, but instead because it sets many actors on edge. Some people really believe in the superstitions that come into a theatre space and disrespecting their views on those various curses can dangerously throw them off. Saying 'Good luck!' will always be bad luck because that's how we in the Theatre world see it and can even subconsciously mix doubt in. If it has the potential to derail an otherwise good show, why would you joke about it?

You don't have to believe in them, you just have to keep in mind that some people do and you can argue about it at the cast party.

## **7) Know Your Lines!**

Okay, you've got a great mind for memorisation. You're an actor and in the past you have had other show lines down solid. So maybe you think you can relax on this one, slow down a bit and take it easy memorising it. Prepare to be hated by your scene partners in this case because you're being a jerk. It is a good rule of thumb that you need to be at least working memorised the day after you block the scene. You can always call for line after that if you have to, but if you're carrying your script with you into each scene then you are not acting. You're reading. The quicker you get that script out of your hands and can start immersing yourself in the character, the better. Plus you're making everyone's jobs that much easier.

## **8) Quiet Backstage!**

Pretty simple. Quiet backstage, project your voice onstage. Especially if you're in a smaller production that can't afford great mics. You are gambling every time you talk backstage because your mic could be hot and everyone might hear you damning that one door that keeps sticking shut on stage left. Anything you have to say can wait until after the show. If you have to talk, cover your mic and whisper. The only thing the audience ever needs to hear is what the characters onstage are saying.

As stated above, this is not a definitive list of do's and do not's. Just remember that a stage production is one massive collaboration. You and everyone else is one cog in the machine.



# RUMOUR HAS IT

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## Is a *True Blood* musical adaptation heading to Broadway?



According to the New York Post, a workshop was recently held in New York for a musical adaptation of the hit TV series *True Blood*. Pam McKinnon directed the workshop of the project, which features music by Nathan Barr (who also composed the score for the TV series), with book and lyrics by Elizabeth Scott. The TV show's creator Alan Ball is also attached to the project. There is no word yet on casting or dates for a Broadway production. *True Blood* ran for seven seasons from 2008 through to 2014, picking up two Emmy Awards and a Golden Globe Award for Anna Paquin. It played for a total of 80 episodes and also starred Stephen Moyer, Sam Trammell, Ryan Kwanten and Alexander Skarsgård. Based on Charlaine Harris' "The Southern Vampire Mysteries" series of novels, *True Blood* is 'set in Bon Temps, a fictional small town in northwestern Louisiana, and examines the co-existence of vampires and humans, following the experiences of telepathic waitress Sookie Stackhouse.'

## *ROCK OF AGES* to strut back into the West End?



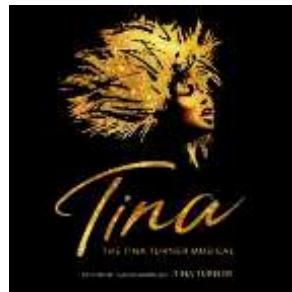
Rock jukebox musical *ROCK OF AGES* could be returning to the London stage soon. Last week, the production shared a video teasing the show's return with the tagline "Here We Go Again". Featuring hits spanning several decades of modern rock music (but focusing on the 1980s), *ROCK OF AGES* tells the story of a "small town girl" who falls for a "big city rocker" who fall in love in a famous LA rock club. It includes the songs "I Wanna Know what Love Is", "We Built This City" and "The Final Countdown". Dates, casting and a venue are yet to be announced. The production premiered in Los Angeles in 2005 before transferring to Broadway in 2009 where it became the 29<sup>th</sup> longest running show in Broadway history after 2,328 performances. The original Los Angeles cast included comedian Chris Hardwick, musician Kyle Gass (one-half of the band Tenacious D with Jack Black) and Laura Bell Bundy, who originated the role of Elle Woods in *Legally Blonde*. It went to the UK in 2011 where it ran at the [Shaftesbury Theatre](#). After a run at the [Shaftesbury](#), it transferred to the Garrick and ran until November 2013. It then embarked on a UK tour in 2014, finishing at the [New Wimbledon Theatre](#) in November 2014.

## Could a Sequel to *MAMMA MIA!* be Broadway Bound?



British producer Judy Craymer has told The Daily Mail newspaper that she is in talks with the boys from ABBA, Benny Andersson and Bjorn Ulvaeus, regarding a new Broadway project. She told the paper, "I'm working on something with Bjorn and Benny. *MAMMA MIA!* was such a success and we work very well together." Rumours of a sequel to the international hit musical *MAMMA MIA!* have been circulating, with fans hoping that the story of Sophie, Sky and Donna on the Greek island will be extended, featuring yet more hits from the extensive ABBA back catalogue.

## Tina Turner musical to open at the Aldwych in Spring 2018



Dates and a venue have been confirmed for the long-awaited musical *Tina*, based on the life of legendary singer Tina Turner. It will run at the [Aldwych Theatre](#) from 21 March with an official opening night on 17 April. It is initially booking until 16 June 2018. Announcing the run, Turner said, "I am so excited to be bringing my musical to the West End! London is a place that means so much to me and had such a big impact on my music and my life. Returning now to tell my full story, in the city I love, feels like an important chapter and is truly exciting." The musical will track Turner's life story from her childhood in a small Tennessee town, to becoming a music powerhouse in the '60s and '70s. Her hits include "What's Love Got to Do With It", "Proud Mary", "The Best" and "Better Be Good To Me", although it has not been confirmed which songs will feature in the musical.

## *The Play That Goes Wrong* extends in the West End



Mischief Theatre's hit *The Play That Goes Wrong* has announced it has extended its run in the West End. The play opened at the [Duchess Theatre](#) in September 2014 and, in celebration of the show's 3rd birthday, has extended its booking period to 30 September 2018. [The Play That Goes Wrong](#) is about The Cornley Polytechnic Drama Society who are in the midst of putting on a 1920s murder mystery, but as the title suggests, everything that can go wrong, does. Produced by JJ Abrams, *The Play That Goes Wrong* opened on Broadway earlier this year, and another Mischief Theatre production – *The Comedy About a Bank Robbery* – is currently running in the West End. *Peter Pan Goes Wrong* ran at the [Apollo Theatre](#) until January 2017 and was broadcast on BBC One over the festive period.



## Spice Girls musical *Viva Forever!* to return to London?



Is it what you really, really want? Mel C has sparked rumours that Spice Girls musical *Viva Forever* could make a comeback. Written by *Ab Fab* star Jennifer Saunders, the musical opened in December 2012 and featured the girl group's biggest hits, including "Who Do You Think You Are", "Wannabe", "2 Become 1", "Spice Up Your Life" and the title track. It centred around Viva, who finds herself in the public spotlight overnight as she auditions for a TV show with her band. *Viva Forever* wasn't received well by the critics, and was closed after six months. However, it could be making a comeback. Talking about the musical, Spice Girl Mel C said, "I think, at some point, yeah – at some point, I think. The music lends itself so well to musical theatre and I just think, at some point, we will [bring it back]. It's something we talk about. We'd really love to make that work and for people, not only in London to enjoy it, but tour it and take it international. We'd love to do that."

## Casting announced for Andrew Lloyd Webber's *The Woman in White*



Initial casting has been announced for the revival of Andrew Lloyd Webber's *The Woman in White*.

[\*The Woman in White\*](#) is based on the 19th century novel of the same name by Wilkie Collins. It is about Walter Hartright, who is travelling to Limmeridge House to take up a position as drawing master to Laura Fairlie and her half sister, Marian. On his way, a woman crosses his path. Dressed all in white, she is fleeing someone, but she is desperate to tell him a haunting secret. Australian actress Anna O'Byrne will take the role of Laura Fairlie. O'Byrne appeared in the original Australian production of *Love Never Dies*, which led to Lloyd Webber casting her in the West End production of *The Phantom of the Opera*. She has also starred in Dame Julie Andrews' production of *My Fair Lady* at the Sydney Opera House. On being cast in the role, O'Byrne said, "Andrew's score is just gorgeous, and it's very special to continue our association on this show. Andrew has been, and continues to be, a guiding force in my career." The musical has music by Andrew Lloyd Webber, lyrics by David Zippel, and a book by Charlotte Jones. [\*The Woman in White\*](#) will run from 20 November to 10 February 2018, with an official opening night on 4 December.

## Could *Cilla – the Musical* head to London's West End?



It has been announced that Bill Kenwright and Laurie Mansfield will present a new musical about the life and legend of Cilla Black, based on the critically acclaimed ITV mini-series that followed the early life of Cilla Black and starred Sheridan Smith. The musical will open in Cilla's hometown at the Liverpool Empire in September 2017 ahead of a UK tour, but could the West End soon be on the cards? *Cilla – the Musical* is described as “a spectacular and heart-warming musical” that follows the extraordinary life of the ordinary teenage girl from Liverpool, Priscilla White, and her rocky, yet incredible, rise to fame. By the age of just 25 she was recognised as international singing star Cilla Black. By the age of 30 she had become Britain’s favorite television entertainer headlining series’ of *Blind Date*, *Surprise Surprise* and many more. It will feature a string of Cilla's greatest hits including “Anyone Who Had a Heart”, “Alfie” and “Something Tells Me” as well as contemporary sounds of Liverpool including The Beatles and The Mama and The Papas. Written by Jeff Pope and directed by Bill Kenwright and Bob Tomson, *Cilla – the Musical* will tour to Edinburgh, Milton Keynes, Southampton, Birmingham, Blackpool, Stoke and Manchester. It will have a London run at the New Wimbledon Theatre, but hopes are a West End production could be in the pipeline.



1. In which musical would you hear the words sung; “In olden days a glimpse of stocking was looked on as something shocking, now heaven knows”?
2. In which musical would you hear the words sung; “Let the sunshine in”?
3. What musical composed by Andrew Lloyd Webber is based on Eliot’s *Old Possum’ Book of Practical Cats* (1939)?
4. In which musical would you find the words; “I don’t know how to love him”?
5. In which musical would you hear the words sung; “I dreamed a dream in time gone by”?
6. Who wrote the script, music and lyrics for the British musical “*Oliver!*”?
7. Which famous musical featured the song “A Spoonful of Sugar”?
8. Which famous musical has the character Christopher, or Chris, Scott?
9. What is the name of the pie shop owner in “*Sweeney Todd*”?

10. In which musical would you find the character Curly?
11. In which musical would you find the characters Charlie Bates, Mrs Corney and Nancy?
12. "Seasons of Love" and "Take Me Or Leave Me" are songs from which musical?
13. Which famous musical featured the song "Time Warp"?
14. What was the name of the high school in "Grease"?
15. In which musical would you hear the words sung; "What a glorious feeling, I'm happy again"?
16. In which musical will you find the characters Rusty, Poppa, Greaseball and Electra?
17. "Rhythm of Life", "Big Spender" and "If My Friends Could See Me Now" are friends from which musical?
18. Gerard Butler played which character in the film version of "The Phantom of the Opera"?
19. "No Matter what", "A Kiss is a Terrible Thing to Waste" and "Try Not to be Afraid" are songs from which musical?
20. In which musical would you hear the words sung; "Some day I wish upon a star, wake up where the clouds are far behind me"?



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ARRANGEMENTS AND ORCHESTRATIONS BY ETHAN POPP

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