



- **“Les Miserables” – Thank You**
- **Obituary**
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WOW!!! What a fantastic show “Les Misérables” was and the critics raved ...

- *Make no mistake, this production of Les Mis provides a magnificent spectacle on a grand scale.*
- *From its vivid opening vignettes and spine-tingling choral arrangements to its soaring climax, stirring finale and – rare for Palmerston North – opening night standing ovation, this is a compelling version of a musical theatre favourite.*
- *Featuring a large ensemble, an excellent 16-piece orchestra and supported by an experienced backstage crew ...*
- *Evocative groupings and fluid movement provide a terrific foundation for the well cast principals to meet the most discerning performance expectations.*
- *With plenty of grandeur, depth, detail, musicality and emotion Les Mis offers an abundance of riches.*
- *If you only get to see one musical theatre show this year, make this the one.*

Thank you so much to the wonderful company of this production and the awesome audiences that attended this show.



**John Duncan MacGibbon**  
30.03.1938 – 17.08.2019

On 22 August 2019 a number of MTNZ whanau gathered to farewell one of their own, a very special man and Life Member, John MacGibbon. A reflective and befitting service with the Dannevirke Highland Band playing in tribute was held at St John's Church in Dannevirke. A lone piper accompanied John from the church. Farmer, best friend, Dad, Grandad, technical whizz, piper, passionate and committed volunteer not only for his theatre community locally and nationally but through his association with pipe bands and the Lions. We gathered at John's “other home” - the Town Hall to reflect and remember his wonderful life. Thank you John for your massive contribution to MTNZ. Our sympathy and love to Edith and the family as they try and move forward without you. Rest In Peace, dear friend. We will miss you.



# AUDITIONS AUDITIONS AUDITIONS

Abbey Musical Theatre presents

GLORIOUSLY BROADWAY

## SISTER ACT

A DIVINE MUSICAL COMEDY

Regent On Broadway from 17 April - 2 May 2019

### Production Team

Director: Andrea Maxwell  
Musical Director: Barry Jones  
Choreographer: Hannah McDowall

### AUDITIONS

All roles are open to audition except the role of *Deloris Van Cartier* which has already been cast.

Auditions will be held **Saturday and Sunday, 12 & 13 October** at Te Tihi – Performing Arts Centre, Palmerston North Intermediate Normal School. **Please use the South Street entrance.**

All people auditioning for an onstage role will be required to have an individual audition time. This includes those auditioning for principal, company and backing vocalist roles.

All people auditioning for on-stage roles (Company and Principal) will be required for a group movement workshop on **Saturday 12 October from 9:00am to 10:30am.**

Individual audition times will be allocated upon email request to Renee Evans at [sisteract2020@gmail.com](mailto:sisteract2020@gmail.com).

**View the full audition pack on the 'AUDITIONS' page at [abbeymusicaltheatre.co.nz](http://abbeymusicaltheatre.co.nz)**



# MAMMA MIA! <sup>TM</sup>

This production will be on stage at the Wallace Development Company Theatre,  
Centennial Drive, Palmerston North,  
from 21 November – 14 December 2019

Director: **Steven Sayer**

Musical Director: **Lottie Perry**

Choreographer: **Cara Hesselin**

## CAST LIST

<b>Donna</b>	Sharon Cotter
<b>Rosie</b>	Lorna Stanley
<b>Tanya</b>	Lily Bourne
<b>Sophie</b>	Danica Manson
<b>Sam</b>	Chris Thompson
<b>Harry</b>	Jon Samia
<b>Bill</b>	David Hands
<b>Sky</b>	Matthew McEwen
<b>Pepper</b>	Taylor Ellis
<b>Eddie</b>	Jayden Colban
<b>Lisa</b>	Frankie Curd
<b>Ali</b>	Sally Eames

### Ensemble

Alex Hughes, Bradley Forsyth, Bridgette Lynch, Caleb Rayner, Cara Hesselin,  
Dalton Watson, Diego Ramos-Juarez, Emma Carey, Katina Hughes, Paula Fredericks,  
Peta Lynch, Rocky Rowland, Ruby Jamieson, Sator'e Chambers, Sera Hartley, Tyler Purdy

### Backing Vocals

Amy Odering, Greg Down, Jen Young, Kevin Crawford, Rob Waayenburg, Sarah Judd,  
Suzanne O'Donnell, Terry Stewart, Vanessa Stephens

**BOOK NOW AT**

**[www.abbeymusicaltheatre.co.nz](http://www.abbeymusicaltheatre.co.nz)**







On Friday, 13 September 2019, Carol Nagy retired as the Administrator for Abbey Musical Theatre (AMT) after 20+ years of service to the Society. The AMT Board thanked Carol for her service at a celebratory dinner where she was presented with a leaving gift – a gift for which she was very appreciative ... and as you can see from the photo below ... speechless.



WISHING YOU A NEW JOURNEY  
OF SUCCESS AND HAPPINESS  
IN THE NEW PAGE OF YOUR LIFE.  
MAY YOU BE SHOWERED  
WITH ABUNDANT OPPORTUNITIES  
TO DO WHAT YOUR HEART  
DESIRES.



## THE BACKSTAGE LIFE

### **Why We MUST Respect the Tech Crew**

*(by Abbie Harris – May 2019)*

I rarely hear anything more ignorant than, “All the techies do is push buttons and get annoyed with us.” It’s so wrong and just plain horrible. I will admit to having underestimated what it takes to be a theatre technician in the past. Not only the skill, but the amount of sheer drive, love for the craft and patience that the job requires are astounding to me.

Those people who supposedly just “push a few buttons” have the power to make or break a show, so why in the world would you not treat them with the same respect you’d give your director? How would you cope on opening night if suddenly, the tech crew decided that they just weren’t right for the show, or they didn’t want to share a soundboard with each other? Would you have the first clue how to step in and operate the equipment?

When a technician asks you not to do something, there’s probably a solid reason behind the request. Either your action will damage equipment, or yourself. If they have the job, odds are they received the necessary training and know what they’re talking about. So, don’t go around doing mic drops for an Instagram post – it will damage the mic and then you’ll be sorry when you must shout your lines on stage, because why should anyone find a replacement for you?

Theatres come alive when they’re filled with light and sound. It baffles me that some do not admire the people responsible for providing such magical experiences for audiences. How dare we get so frustrated because the tech rehearsal has cut five minutes into our lunch break? If the tech crew can be patient enough with actors who never hit their marks, why can’t we all be as patient with them as they do their jobs like the rest of us?



A photographer took pictures of people before and after she called them beautiful



## **DEAR PARENTS: SO YOU'RE RAISING A THEATRE KID**

(by Cindi Calhoun – July 2019)

The signs are clear – quoting favourite movie or play lines; sweeping through the house while belting *Defying Gravity*; social media time dedicated to Broadway and scouring the internet for the latest bootlegs. You have a Theatre Kid. No matter the age or interest level, there are some tried and true qualities that we have to remember.

### **Theatre Kid Types**

I've worked with actors of all ages – from kindergarten to retirement. And every one of them has a common trait – they love theatre and find a home and family with the theatre company. Participating in a show makes them happy.

Theatre groups have space for a wide range of people. Some Theatre Kids crave the spotlight and love to be centre stage. Some Theatre Kids enjoy being a part of the ensemble and are content to support those in the spotlight. Some Theatre Kids prefer to be backstage and learn how to shine that spotlight for others.



As parents, it is important that we support our Theatre Kids, no matter what role they have. It is always disheartening when a Theatre Kid tells me that their parents won't let them participate in a show because they didn't get a lead. More important than the cast list is developing a supportive environment for every Theatre Kid.

## Theatre Kid Habits

Theatre Kids are driven by their desire to create. Get a bunch of Theatre Kids together and they are often loud and rambunctious. And they are fun.

One of my favourite Theatre Kid habits is the spontaneity. For example; they'll share their favourite show tunes with each other, begin singing along, figure out the four part harmony *and* create choreography to match.

In the span of 15 minutes, without any prompting, they'll have a full dance rehearsal for *Anything Goes* in the hallway outside the auditorium.

It's just what they do. However, it's also necessary to rein them in.

Theatre Kids can get pretty wild – even when they shouldn't be. It's OK (and necessary) to reinforce proper theatre etiquette. Here's an example; I was at a show with thousands of high school theatre students to see *Heathers*. As soon as "Candy Store" started, at least half of the auditorium erupted in screams and cheers, drowning out the first lines of the song. Even though these kids showed their absolute joy, they were disrespectful to the performers and other audience members.



## Theatre Kid Parents

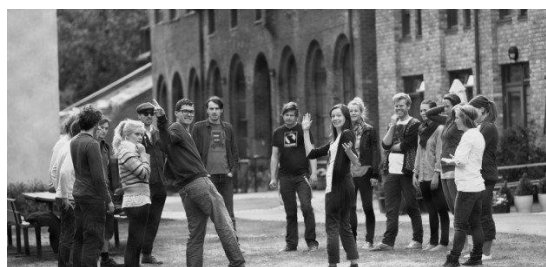


One of the best things a parent can do is meet Theatre Kid's teacher. This seems obvious, but it's surprising how many parents skip school conferences or wait in the car for Theatre Kid to run out following a rehearsal. Take the time to introduce yourself. You might meet other Theatre Kid parents. Perhaps telephone numbers will be exchanged and car pools can be arranged. In many theatre programmes, there are sometimes opportunities for parents to be directly involved. However, don't necessarily expect Theatre Kid to get something because you've volunteered your time.

I once had a parent offer to make her kid's costume – if her kid got a lead role. This bargaining is not only uncomfortable, but unethical. It means more to Theatre Kid when parents are involved consistently rather than conditionally.

## When Theatre Kid Becomes Theatre Adult

A sizable chunk of my experience as a director has been working with high school kids. The most successful Theatre Kids have had Theatre Parents right there with them, cheering them on every step of the way. Some of these students have gone on to earn degrees in theatre arts. More importantly, involvement in theatre helped these students develop confidence, creativity, critical thinking and collaborative skills. These traits extend beyond the stage and lead to success in all facets of life, whether Theatre Kid becomes a professional actor or not.



As Theatre Kids' parents, we should be proud of every accomplishment our children have on stage (or off). While we want them to learn and consistently improve through their participation in theatre arts, always remember that Theatre Kid should have fun. After all, it's called "play" for a reason.



There are a limited number of "Les Misérables" street flags available to purchase at \$20.00 each. If you would like to purchase a flag, please e-mail Kay Nagy on [aknagy@inspire.net.nz](mailto:aknagy@inspire.net.nz)

