



STAGERAGE

CONTENTS

- Annual General Meeting
- *SCHOOL of ROCK*
- Your Newsletter
- Thank you – Whakakā
- Auditions
- Musicals headed to Broadway in 2025
- Odds & Ends
- 2025 Olivier Awards
- *COME FROM AWAY*

ANNUAL GENERAL MEETING

The AGM for ACT THREE PRODUCTIONS was held on Monday, 24 April 2025. The first meeting of the new Board has been held and your Board members for the 2025/26 year are;

- Allan Nagy (President), Samantha Peters, Jessie Feyen, Jon Samia, Leanora Potten, Adie Johansen, Lorna Stanley (seconded), Milana Mariu-Reade (seconded as Youth Representative).

Our Administrator is Jen Lambert and the Board Secretary is Kay Nagy.

Current Life Members are;

David & Christina Pearce, Allan & Kay Nagy, Martin Carr, Carol Nagy, Craig Maxwell, Linda Warren, Merryn Osborne, Barry Jones, Jayne McQueen, Noeline Steward

Our Patron for the year is Grant Smith (Mayor).

Should you have any questions, queries, suggestions or compliments you may contact/chat with any Board member, the Administrator or the Board Secretary. If you have any specific queries please contact;

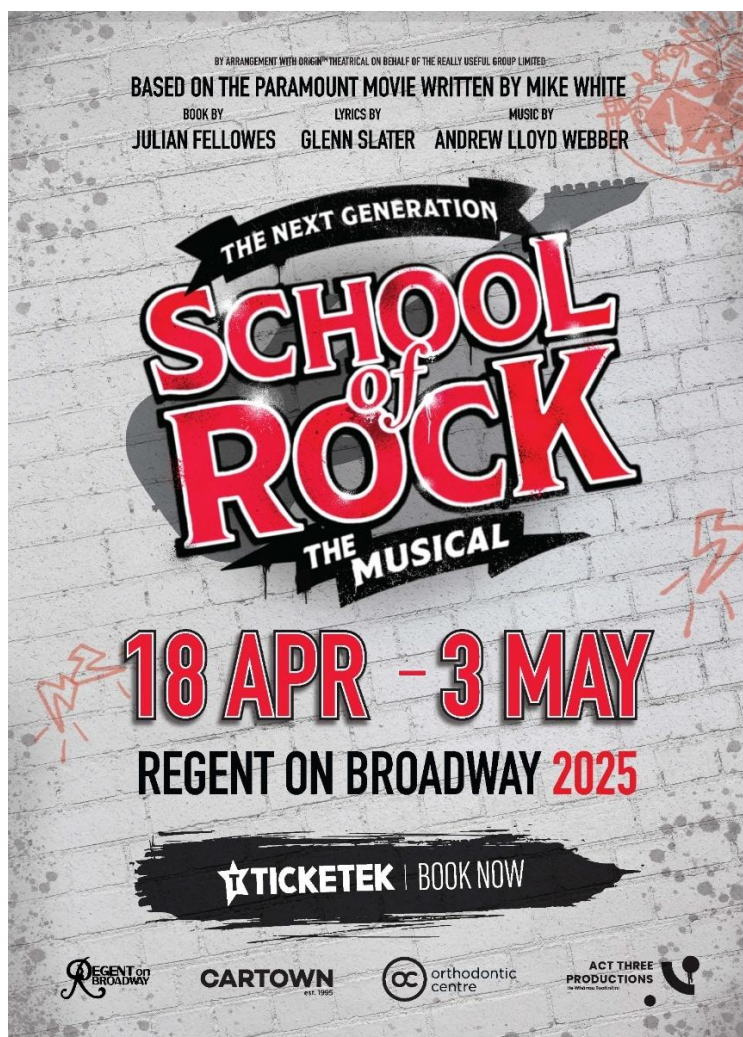
- Lighting – Samantha Peters
- Venue – Allan Nagy
- Sound – Allan Nagy
- Hireages – any Board member
- Future Shows/Forward Planning – Jessie Feyen, Jon Samia
- Social Events – Jon Samia
- Health & Safety/Wellbeing – Jon Samia, Adie Johansen
- Membership – Samantha Peters, Jessie Feyen

Welcome to the 2025/26 year of ACT THREE PRODUCTIONS – a new exciting year is ahead.



**If you haven't already seen this show, there are only a few chances left.
BOOK TODAY!!! You won't want to miss this one!**

<https://premier.ticketek.co.nz/shows/show.aspx?sh=SCHROCK25>



Here's what the reviewers have to say ...

125th birthday bash rocks up with an A-plus

Review by Richard Mays – 21 April 2025

School may be 'out' for the holidays but it's very 'in' for Palmerston North's ACT THREE PRODUCTIONS. What better way to follow the huge artistic and box office success of 2024's multi-award-winning production of *Matilda* – and incidentally celebrate the society's 125th anniversary – than to head straight back into the classroom with *SCHOOL of ROCK*. Take a class of precocious pupils, a likeable rogue, some raucous live rock, and presto! – musical baton successfully passed from one school-based production to the next. And by the looks of it, from one acting generation to the next. Many of the kids who featured so promisingly in *Matilda* are back for seconds in this New Zealand community theatre premiere, while Phil Anstis – aka *Matilda*'s Miss Trunchbull – takes on the pivotal role of Dewey Finn. Based on the 2003 movie with Jack Black, this up tempo feel-good 2015 musical theatre adaptation with Andrew Lloyd Webber has won award nominations and applause on both sides of the Atlantic. Dewey, a ne'er-do-well try-hard rock star, is down on his luck. A bit of a derr, Dewey is an unwanted housemate who owes rent and has just been sacked from his band. When a way out of his financial woes beckons, he grabs it – impersonating his flattie Ned Schneebly as a substitute teacher at the prestigious private Horace Green Elementary School.

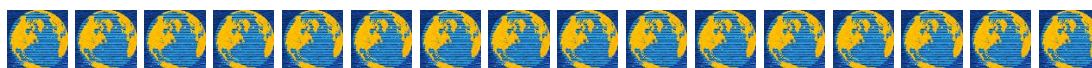
On learning his young class of high achievers understands music – albeit the classical kind – Dewey sets out to transform them into a rock band capable of winning the Battle of the Bands. To succeed all he has to do is convince the kids, bin the curriculum, sidestep principal Rosalie Mullins, duck the staff, evade angry parents and avoid Ned's control freak partner – the shrewish Patty.

Onstage throughout, Anstis does far more than simply channel his inner Jack Black. Manipulative, mercurial and sometimes manic, he fully embraces his obsessively single-minded larger-than-life 'loser' character in this irresistible portrayal. Another piece of excellent casting sees classically trained Jenna Baxter as principal Rosalie – a prim strait-laced closet Stevie Nicks fan. To her 'belt' voice, Baxter adds the virtuoso operatic coloratura crescendo from Mozart's *Magic Flute*, ensuring her limited solo excursions are memorable ones. The 'Where Did the Rock Go?' Roadhouse duet she shares with Dewey makes just the right emotional connection during the show's only hint at romance.

Producing their own indelible performance moments are two alternating 13-member ensembles of intermediate-aged children – who, in addition to singing, acting and dancing, also have to play instruments live. Whether it's the dynamite drumming of brothers Jacob and Reuben Lauridsen, flashy keyboards from Annie Srichantra and Angela Du, sassy bass lines by Annie Miles and Darcy Warren, or six-string chops and flair courtesy of guitarists Jonte Cuppen and Caleb Henderson, these kids really rock! There's also gorgeous acapella 'Amazing Grace' from Lucy Chan and Charlotte Busuttin-Wong, with Lucy Bennett and Martha Khanna majoring in commonsense backchat. That this show is such great fun is largely due to the generous onstage relationship Anstis shares with his junior casts. Featuring the 'Rocky Roadiez' on opening night, and the 'Horace Howlers' on Saturday, both ensembles slot in seamlessly. There's a dozen or so performers in the adult ensemble who contribute valuable texture as they flesh out assorted ancillary roles including Clio Exconde as nice-guy Ned, and a strident Milana Mariu-Reade as go-getter Patty.

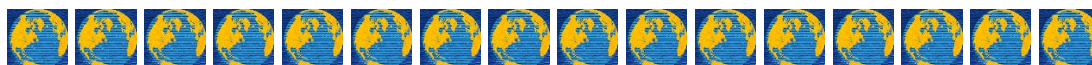
ACT THREE have taken something of a risk with this production, bleeding first time co-directors Jacob McDonald and Jon Samia. The pair make a solid start, keeping things simple and well-paced, and relying on the experience of their leading man. Trucked sets, flying backdrops, screens and lighting maintain the flow during numerous scene changes. The musical heart of the piece is its cracking eight-piece pit band with an offstage 10-voice mixed age choir under the control of twin MDs Barry Jones and Lottie Perry. Dance Director Kate Martin makes use of what can only be described as skilfully choreographed anarchy – a striking and dynamic mix of movement, groupings, posturing and gestures that when performed by the children is simply 'energiser bunny' bonkers. Fantastic.

Palmy audiences are notoriously reluctant to leave their seats no matter how well a performance engages or entertains. That this production managed to coax at least half of the opening night crowd to their feet says a great deal.



YOUR NEWSLETTER

This newsletter is compiled bi-monthly in January, March, May, July, September and November each year. If you would like to request that a notice be included in the next **STAGE RAGE**, please e-mail admin@actthree.co.nz and your request will be passed on to the newsletter team.





Congratulations to Lorna Stanley and her team who helped make the recent MTNZ Conference, Whakakā 2025, the success it was. Feedback received throughout the musical theatre community was very positive and a good time was had by all. From inspiring workshops to unforgettable performances, Whakakā 2025 was an absolute hit.

A huge thank you to everyone involved – the tutors, speakers, sponsors – and of course the volunteers in our community who made it all possible. Here's a sneak peek at some of the highlights of the weekend.



AUDITIONS

COME FROM AWAY

PRODUCTION TEAM

Director – Phil Anstis

Musical Director - Lottie Perry

(supported by Lindsay Yeo as Vocal Coach)

Choreographer – Matthew Lyne

Production Managers – Samantha Peters & Allan Nagy

Production Secretary – Paula Fredericks

ABOUT THE SHOW

COME FROM AWAY is based on the true story of the time when the isolated community of Gander, Newfoundland, played host to the world. What started as an average day in a small town turned into an international sleepover, when 38 planes, carrying thousands of people from around the globe, were diverted to Gander's airstrip on September 11, 2001. Undaunted by culture clashes and language barriers, the people of Gander cheered the stranded travellers with music, an open bar and the recognition that we're all part of a global family.

ACT THREE PRODUCTIONS (ATP) is very excited to be bringing this magical musical to the Regent on Broadway in April 2025!

Please read all information and complete all sections in the online audition application form.

All roles in *COME FROM AWAY* are limited to performers aged 16 and above as of 1 May 2025. We are looking for performers who can act, sing, and move well. Diversity is welcomed and all ethnic groups are encouraged to audition. While talent is the primary consideration when casting, a high level of commitment is essential. Our final choices for all roles will be made with this firmly in mind. All roles cast will be on an unpaid basis.

AUDITION DATES

Friday 9 May 2025	7.30pm – 9.00pm	Movement Auditions	ATP Rooms 75 The Square
Saturday 10 May 2025	10.00am – 5.00pm	Individual Auditions	ATP Rooms 75 The Square
Sunday 11 May 2025	10.00am – 12.00pm 1.00pm – 5.00pm	Individual Auditions Recalls	ATP Rooms 75 The Square
Monday 12 May 2025	7.00pm	Recalls – if needed	ATP Rooms 75 The Square
Tuesday 13 May 2025	7.00pm	Recalls if needed	ATP Rooms 75 The Square

REHEARSALS & SEASON

Rehearsals will be held at the ATP rooms at 75 The Square, Palmerston North, unless advised otherwise. There will be a company get-together on Sunday, 18 May 2025, with rehearsals starting proper on Tuesday, 20 May 2025. Rehearsals will be on Tuesdays, Thursdays and Saturdays, switching to Sundays after the first five weeks. Rehearsals will intensify and will include late nights and extra time closer to opening night. Schedules will be provided in advance with as much detail as possible.

REHEARSALS	Please note while we endeavour to keep to these times, they are only proposed at the moment and could change.
Sunday 18 May 2025	3.00pm: Company meet & greet
20 May – 1 August 2025	Tuesdays & Thursdays: 7.00pm – 9.30pm Saturdays & Sundays: 10.00am – 4.00pm *Will only be Saturday OR Sunday until we approach production week, not both. **Longer hours will apply closer to the season dates. We may also add in Wednesday evenings as required.
2 – 14 August 2025	Production Weeks (Photos, Technical and Dress Rehearsal Period)

SEASON			
Friday	15/08/2025	7.30pm	Regent Theatre – Show #1 (Opening Night)
Saturday	16/08/2025	7.30pm	Regent Theatre – Show #2
Sunday	17/08/2025	2.00pm	Extra show if needed
Monday	18/08/2025		No Show
Tuesday	19/08/2025		No Show
Wednesday	20/08/2025		No Show
Thursday	21/08/2025	7.30pm	Regent Theatre – Show #3
Friday	22/08/2025	7.30pm	Regent Theatre – Show #4
Saturday	23/08/2025	7.30pm	Regent Theatre – Show #5
Sunday	24/08/2025	2.00pm	Regent Theatre – Show #6
Monday	25/08/2025		No Show
Tuesday	26/08/2025		No Show
Wednesday	27/08/2025		No Show
Thursday	28/08/2025	7.30pm	Regent Theatre – Show #7
Friday	29/08/2025	7.30pm	Regent Theatre – Show #8
Saturday	30/08/2025	7.30pm	Regent Theatre – Show #9 (Final Night)

AUDITION REQUIREMENTS

If you are familiar with the show and would like to be considered for a certain 'track' (a particular role and the other roles that that person plays), please learn the specific material as stated underneath each character description below. If you are unsure which track you think you are suitable for, read through the descriptions and choose one that looks fun to learn.

Please do not try and learn more than one role for your audition as we will not have time to see more than one set of material per person. It's more about reading and singing something in the style of the show that shows versatility as an actor, specifically accent work, characterisation and vocal range.

Backing tracks have been provided where available and these will be ready to use in the audition room. Where there is no track provided, there will be piano accompaniment provided for your audition.

Required Song for ALL Auditionees

["Welcome to the Rock" - m.95-138](#)

Auditionees are required to learn the above excerpt as well as those stated underneath their chosen character below.

Required Scripts for ALL Auditionees

Script excerpts for each character can be found [HERE](#).

Things to consider when learning your material – all the characters have to be played with truth and honesty, not played for laughs or funny accents. Find the truth in each piece of text, don't try to emulate the actors from the Broadway show, bring your own creativity and create your own interpretation of each character.

For the purpose of the audition, it's not important that you can do a Newfoundland Accent; it's more that we need to see that you can flip between differing accents, e.g. North American & Irish (specifically not NZ).

ROLES, DESCRIPTIONS & REQUIREMENTS:

All auditionees must be comfortable with very athletic movement and be able to sing without vibrato. Due to the nature of this show most characters are on stage for most of the show with no intermission. This is a physically and mentally demanding production. Please consider this when sending in your audition application.

BEVERLEY & OTHERS – 30s-50s. An American Airlines pilot, Beverley has always loved flying, but her world is changed when she hears about co-workers who were killed in the attacks, and when she is confronted by passengers who refuse to fly again. Also plays Annette, a local teacher at the Gander Academy and mother to a lot of children.

Vocal Requirements:

Excellent singer. Contemporary soprano belter with strong high mix up to an E.

Audition Piece: ["Me and the Sky" - m.1-60](#)

BEULAH & OTHERS – 40s-60s. Head of the Gander Legion (Canada's veteran support and community service organisation) with a firefighter son, she befriends Hannah and walks to church and prays with her. Quick-witted and open hearted, Beulah loves to share a joke. Also plays Delores, a claustrophobic New Yorker who enjoys Celine Dion karaoke.

Vocal Requirements:

Excellent singer. Mezzo with strong belt up to B.

Audition Piece: ["Something's Missing" - m.1-27](#)

BONNIE & OTHERS – 30s-50s. A no-nonsense mother of three, Bonnie is the head of the Gander area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety – but in frustration, she often lashes out at those around her.

Vocal Requirements:

Excellent singer. Mezzo with a strong belt and mix up to a C.

Audition Piece: ["Something's Missing" - m.1-27](#)

DIANE & OTHERS – 40s-60s. Diane is a traditional divorcee from Texas, who is terrified that her son may have been flying at the time of the attacks. When she finds out he is safe, she's given a new lease on life and discovers a wilder, more carefree side of herself. Also plays Crystal, a waitress at Tim Hortons Cafe.

Vocal Requirements:

Contemporary soprano with strong belt up to a C# and the ability to mix up to an E.

Audition Piece: ["Stop the World" - m.29-65](#)

HANNAH & OTHERS – 30s-50s. The mother of a firefighter in Manhattan, Hannah waits for news about her son and is comforted by Beulah. Also plays Micky, a bus driver.

Vocal Requirements:

Contemporary soprano with strong soulful belt up to a C# and mix up to an E

Audition Piece: ["I am Here" - m.15-53](#)

JANICE & OTHERS – 20s. An eager new local TV reporter, Janice is thrown into the deep end on her first day. Initially naive about the world, Janice must face the pain and confusion around her. Also plays a Texan Flight Attendant. Comedy skills a plus.

Vocal Requirements:

Mezzo with strong belt up to B.

Audition Piece: ["Something's Missing" - m.1-27](#)

BOB & OTHERS – late 20s-30s. A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War Three, that someone is going to shoot him and steal his wallet, but instead he ends up losing his New York jadedness.

Vocal Requirements:

Contemporary Baritone with a rich, dynamic sound that easily sings up to an E.

Audition Piece: ["Something's Missing" - m.1-27](#)

CLAUDE & OTHERS – 40s-60s. The gregarious and well-liked Mayor of Gander, Claude loves his work, the townspeople, and his daily traditions, but he's never before had to deal with a crisis of this magnitude. Also plays Derm, mayor of the nearby town of Appleton and a very vocal Texan passenger.

Vocal Requirements:

Tenor or Baritenor with a strong G.

Audition Piece: ["Screech In" -m.123-133](#)

KEVIN T & OTHERS – 30s-40s. The head of an environmental energy company in Los Angeles, Kevin was on vacation with his boyfriend (and Secretary, also named Kevin), when they are stranded in Gander. Inspired by the town's generosity, Kevin creates the 'Pay It Forward Foundation.' Also plays the role of Garth, head of the local union representing the bus drivers.

Vocal Requirements:

Contemporary high Tenor that easily sings up to an A.

Audition Piece: ["Prayer" - m.1-17](#)

KEVIN J & OTHERS – 30s-40s. Kevin T's boyfriend and Secretary. Sarcastic and unhappy, he wants to leave and get back to the U.S. as soon as possible. Also plays Ali, a Muslim Egyptian passenger.

Vocal Requirements:

Contemporary Baritenor with a rich, dynamic sound that easily sings up to an F#.

Audition Piece: ["Something's Missing" - m.1-27](#)

NICK & OTHERS – 50s-60s. An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for another passenger, Diane. Also plays Doug, the Air Traffic Controller husband of Bonnie.

Vocal Requirements:

Baritone that sings up to an F#.

Audition Piece: ["Stop the World" - m.29-65](#)

OZ & OTHERS – 30s-50s. The quirky Constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways. Also plays the role of Joey, a rambunctious passenger on one of the planes who enjoys a good drink, and the orthodox Jewish Rabbi from NYC and Terry, who drives a bus.

Vocal Requirements:

Contemporary high Tenor with strong pop and legit vocal style that easily sings up to an A (must be able to shift from full mix to falsetto on a high A).

Audition Piece: ["Something's Missing" - m.1-27](#)

BACKING VOCALISTS

All those auditioning for a backing vocalist role will be required to audition as per the above requirements, excluding the movement audition. Please indicate on your audition form if you wish to be considered as a backing vocalist **only**.

HOW DO I GET AN AUDITION TIME?

Fill out an adult's audition form online: [Audition Form](#)

To book an audition time, please follow this link [Book an audition](#)

For any enquiries other than audition bookings, please contact: gander@actthree.co.nz

RECALLS

Please be prepared for the possibility of a call back and keep the indicated times free. Timing will be dictated by the total number of auditionees. Requirements will be provided upon booking your call-back audition. Getting a call back does not guarantee a role. Likewise, you may be cast even if you are not called back.

PRODUCTION EXPECTATIONS

If you have any other commitments (theatrical, personal, or work) that may impact on your ability to attend rehearsals or the production, you must provide full relevant details in your audition application.

All rehearsals will be held on Tuesdays and Thursdays at various times between 5.00pm – 9.30pm and Saturdays and/or Sundays from 10.00am – 5.00pm (you may not be required the whole time). Not all performers will be required at all rehearsals, and rehearsals will be scheduled as carefully as possible to make the best use of your time. The rehearsal schedule will be made available as soon as possible.

IMPORTANT: Your participation in this production requires a huge commitment in both time and professionalism in order to ensure a production of the highest possible quality. Therefore, please do not audition if you are not in a position to commit fully to the rehearsal schedule. While talent is the primary consideration when casting, your level of commitment will also be a consideration and final choices for the principal and ensemble roles will be made with this in mind.

PR AND CASTING ANNOUNCEMENT

Performers will be notified by telephone and or e-mail of the outcome of their audition as soon as possible following casting. A full cast announcement will be subsequently made on the ATP website and via our media channels so you must not release your involvement until instructed by the Production Manager.

All cast and crew are goodwill ambassadors for ATP and for the show, and we expect all cast and crew to meet that responsibility both in person and online. There will be a closed group Facebook page which all cast and crew members are encouraged to join and actively participate in.

GENERAL AUDITION INFORMATION

There will be an audition panel of approximately four people including the Director, Choreographer, Musical Director and Vocal Coach. There will be an audition pianist and provided backing tracks will be cued ready for you. If you are bringing your own backing track, please bring a portable speaker to use so that you are connected before entering the audition room.

Please arrive at your audition at least 20 minutes before your scheduled time in order to be relaxed and prepared for your audition. We need to see how well you can match pitch. You may sound great on your own, but you also need to sound great with others and, therefore, you may be required to sing with someone else at some time during the audition process.

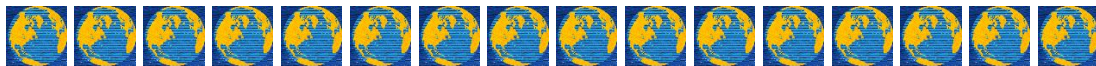
Know your song well. Just as it is important to have an understanding of a script, it is important to understand the meaning behind a song. Always have your song memorised. It is unlikely that you will need to perform a complete song for the audition panel to hear what you can do. If you are asked to stop before the end of your song, don't be offended! It simply means the team has heard what they need to hear.

Don't worry about nerves – everyone gets nervous at auditions, even the old pros, and having a few butterflies can actually be a good thing. But it is best to avoid worrying excessively about messing up or about what the audition panel might think of you. If you do happen to mess up, don't get upset or walk off. Just keep on going until you've finished.

Dress comfortably! Avoid costumes but don't dress completely out of character either. Avoid big clunky shows or jewellery that may impede your movements. Choose clothing that is simple and comfortable.

Warm up for your vocal musical audition. We want to hear your best voice. Take some time before you come into the audition to warm up your voice. Directors must be able to hear and understand you, so project your voice and enunciate well.

If unable to make the audition, please contact: gander@actthree.co.nz



Musicals headed to Broadway in 2025

Buena Vista Social Club



The Broadway company of *Buena Vista Social Club* (Photo: Matthew Murphy)

Schoenfeld Theatre

Step into the heart of Cuba, beyond the glitz of the Tropicana, to a place where blazing trumpets and sizzling guitars set the dance floor on fire. Here, the sound of Havana is born—and one woman discovers the music that will change her life forever. Inspired by true events, the new Broadway musical *Buena Vista Social Club* brings the Grammy Award-winning album to thrilling life—and tells the story of the legends who lived it. A world-class band joins a sensational cast of musicians, actors and dancers from around the globe for an authentic experience unlike any you've seen or heard before. Don't miss this captivating tale of big dreams, second chances and the unbreakable bonds of making music together.

Operation Mincemeat

John Golden Theatre

It's 1943, and the Allied Forces are on the ropes. Luckily, they've got a trick up their sleeve. Well, not up their sleeve, per se, but rather inside the pocket of a stolen corpse. Equal parts farce, thriller, and Ian Fleming-style spy caper (with an assist from Mr Fleming himself), *Operation Mincemeat: A New Musical* tells the wildly improbable and hilarious true story of the covert operation that turned the tide of WWII.

BOOP!



Jasmine Amy Rogers as Betty Boop (Photo: Mark Seliger)

Broadhurst Theatre

For almost a century, Betty Boop has won hearts and inspired fans around the world with her trademark looks, voice and style. Now, in *BOOP!*, Betty's dream of an ordinary day off from the super-celebrity in her black-and-white world leads to an extraordinary adventure of colour, music and love in New York City—one that reminds her and the world, "You are capable of amazing things." Boop-oop-a-doop!

The Last Five Years

Hudson Theatre

The Last Five Years follows two New Yorkers, rising author Jamie and aspiring actress Cathy, as they fall in and out of love over the course of five years. With a well-loved score by Jason Robert Brown, the musical explores whether a couple, once united by their dreams, can remain connected as their paths diverge.

Stephen Sondheim's Old Friends



Bernadette Peters and Lea Salonga in the L.A. production of *Stephen Sondheim's Old Friends* (Photo: Matthew Murphy)

Samuel J. Friedman Theatre

Celebrate one of Broadway's true icons with this legendary theatrical event. *Stephen Sondheim's Old Friends* is an irresistible celebration of the master himself, with a company headlined by none other than Tony winners Bernadette Peters and Lea Salonga. *Stephen Sondheim's Old Friends* comes to Broadway from London's West End, where it earned a bevy of raves and called "unmissable".

Floyd Collins

Vivian Beaumont Theater

Floyd Collins is a gripping musical based on the true story of a cave explorer in Kentucky, 1925. While chasing a dream of fame and fortune by turning Sand Cave into a tourist attraction, Floyd Collins himself becomes the attraction when he gets trapped 200 feet underground. Alone but for sporadic contact with the outside world, including his brother Homer, Floyd fights for his sanity—and, ultimately, his life—as the rescue effort above explodes into the first genuine media circus. Reporters and gawkers from across the country descend on the property, fuelling the hysteria and manipulating the nation into holding its collective breath.

SMASH



SMASH show poster (Photo: Matthew Murphy)

Imperial Theatre

SMASH, inspired by the hit TV show, is finally coming to Broadway. A hilarious behind-the-scenes rollercoaster ride about the making of a Marilyn Monroe musical called *Bombshell*, it's got all the iconic songs, kick-ass choreography and backstage pandemonium that make Broadway the beloved institution it is today.

Just In Time



Jonathan Groff as Bobby Darin (Photo c/o Polk & Co.)

Circle in the Square Theatre

Look out, Jonathan's back! Tony winner Jonathan Groff returns to Broadway as Bobby Darin, the legendary singer whose short but remarkable life took him from teen idol to global sensation. *Just In Time* is an exhilarating new musical that immerses audiences in an intimate, swinging nightclub complete with a live band, a stellar ensemble cast and iconic Bobby Darin hits including "Beyond the Sea," "Mack the Knife," "Splish Splash" and "Dream Lover." Discover the man behind the music—a once-in-a-lifetime talent who knew his time was limited and was determined to make a splash before it was too late.

Pirates! The Penzance Musical

Todd Haimes Theatre

Gilbert & Sullivan's pirate ship docks in New Orleans in this jazzy-bluesy vision of the crowd-pleasing classic, in an outrageously clever romp sizzling with Caribbean rhythms and French Quarter flair. With the tongue-twisting Major-General, the rabble-rousing Pirate King, newly imagined young lovers, daring daughters, footloose pirates and fleet-footed police, there's a shipload of musical comedy delights on board to dazzle first-timers and G&S aficionados alike.

Dead Outlaw



Trent Saunders, Andrew Durand and Eddie Cooper in *Dead Outlaw* off-Broadway (Photo: Matthew Murphy)

Longacre Theatre

Elmer McCurdy was an ambitious, turn-of-the-20th-century outlaw whose death at the hands of a Western posse ended a life of failed crime and alcoholism and began a brilliant career as a mummified side-show attraction that travelled the country for decades. By the time this journey ended, his name had been forgotten and his desiccated body was hanging in a house-of-horrors ride at an amusement park in Southern California, spray-painted a day-glo orange. Then one day, a grip for the *Six-Million Dollar Man* TV show jostled what he thought was "just a dummy" and an arm fell off, revealing a human bone and beginning a hunt for the origins of this enigma.

Real Women Have Curves



Tatianna Córdoba and Mason Reeves in rehearsal for *Real Women Have Curve* (Photo: Michaelah Reynolds)

James Earl Jones Theatre

Real Women Have Curves: The Musical is a funny, joyous, and empowering new show coming to Broadway this April. It's the summer of 1987 and Ana Garcia dreams of flying away from East Los Angeles. But when her family's garment business receives a make-or-break order for 200 dresses, Ana finds herself juggling her own ambitions, her mother's expectations, and a community of women all trying to make it work against the odds. Based on the play by Josefina López that inspired the beloved film.

***Burlesque the Musical* to open in the West End**

The musical, based on the 2010 film starring Christina Aguilera and Cher, has new music by Todrick Hall and Jess Folley.

Burlesque the Musical will open at the Savoy Theatre in the West End for a limited run this summer. The show, which includes songs by Christina Aguilera and Sia, will begin previews on 10 July, running until 6 September. The new musical, written by Steven Antin, with additional material by Kate Wetherhead and new music by Todrick Hall and Jess Folley, is based on the 2010 film starring Aguilera and Cher. It follows Ali as she heads to New York in search of her mother. Once there, she is drawn into an underground world, which changes her life forever. Aguilera, Executive Producer of *Burlesque the Musical*, said; "I'm proud that *Burlesque the Musical* is coming to London's West End! Our journey of making this film to bringing this show to the stage has been so special and exciting. Following our successful previews, having the show land in the West End later this year is a dream come true!" Casting is yet to be announced.

TLC Musical *CrazySexyCool* Set for World Premiere Next Summer

by Darryn King • 15 April 2025



Lisa Left Eye Lopes, Rozonda Chilli Thomas and Tionne T-Boz Watkins of TLC (Photo: Ron Davis/Getty Images)

They're not chasing waterfalls – but they may be chasing Broadway. A musical about and driven by the songs of the female R&B superstars TLC – the group behind such enduringly smooth and sass-forward hits as "No Scrubs" and "Waterfalls" – will have its world premiere in Washington, D.C. next summer. *CrazySexyCool – The Musical* will play Arena Stage's Kreeger Theater in 2026, from 12 June through 9 August. Telling the story of Tionne "T-Boz" Watkins, Lisa "Left Eye" Lopes and Rozonda "Chilli" Thomas, the musical is written and directed by Kwame Kwei-Armah (*One Love: The Bob Marley Musical*), a playwright, actor and former artistic director of the Young Vic in London. The choreographer is Chloe O. Davis, dance captain for *Hell's Kitchen* who most recently served as associate choreographer for *Gypsy*. "Bringing this story to the stage is a dream come true," said Watkins in a statement. "We have performed in a lot of different venues all over the world throughout our career, but bringing our story and music to the theater is a totally new and exciting challenge." "We have some of the best people in the business working on this project," said Thomas. "Audiences will get to hear our story – mostly fact with a sprinkle of fiction – told in our own way, and of course it's set to all your favorite hits!" The musical takes its name from the group's double-platinum 1994 album which spawned four Top Ten singles and won the Grammys for Best R&B Album and Best R&B Performance by a Duo or Group with Vocals for the single "Creep." The tagline: No scrubs. Just legends. TLC blazed a trail and changed the game. The trio stormed the '90s music scene, not only topping the charts – but creating the look, sound and soul of a generation. With their unforgettable anthems, fly dance moves and head-turning style, the group defined what it meant to be women in music. The most successful female group of all time, they've spent over three decades breaking boundaries and empowering generations. Now their journey comes to the stage. The musical brings TLC's "mostly true" story of unshakable sisterhood to the stage, featuring a powerhouse cast, high-octane choreography and multi-platinum Billboard hits. Go beyond the fiery scandals, explosive creative clashes and harrowing tragedies to experience this remarkable tale of defiance, triumph and love.

Supermodel Ashley Graham Begins Her Run as *CHICAGO*'s New Roxie Hart

by Broadway.com Staff • 15 April 2025



Ashley Graham (Photo: Taylor Hill/FilmMagic)

Broadway's *CHICAGO* will welcome supermodel, author and body positivity advocate Ashley Graham in the role of Roxie Hart from 15 April. Graham's stint at the Ambassador Theatre will run through 25 May. Since making her debut on the cover of the *Sports Illustrated Swimsuit Issue* in 2016, Graham has graced *TIME*'s 100 Most Influential People in the World and *Forbes*' 30 Under 30 lists. She has also been named *Glamour*'s Woman of the Year as well as *GQ*'s International Female Model of the Year. Most recently, she hosted Roku's *Side Hustlers* and HGTV's *Barbie Dreamhouse Challenge*. *CHICAGO* is directed by Tony Award winner Walter Bobbie and choreographed by Tony Award winner Ann Reinking. The musical features a book by Fred Ebb and Bob Fosse, with music by John Kander and lyrics by Fred Ebb.

Matilda The Musical celebrates 5,000 performances in the West End

Alex Wood – 16 April 2025

Nothing revolting here!



The cast of *Matilda* celebrates 5,000 performances, courtesy of the production

The Royal Shakespeare Company is celebrating a new milestone for *Matilda The Musical*. Now in its 14th year in London and the 15th longest-running production in the West End, *Matilda The Musical* continues to play to packed houses at the Cambridge Theatre, where it is booking through to May 2026. It has been seen by 12 million people across 100 cities worldwide and will embark on a major UK and Ireland tour, opening at Leicester Curve on 6 October 2025.

Les Misérables world tour confirms complete casting for Australia dates

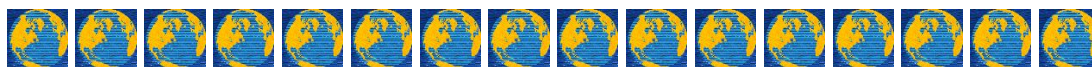
Alex Wood – 12 April 2025

The show continues to play throughout 2025.



Michael Ball in the tour, © Danny Kaan

Les Misérables: The Arena Spectacular has confirmed its final casting ahead of its arrival in Australia later this month. The world tour will visit ICC Sydney Theatre for 15 performances from 30 April, Rod Laver Arena in Melbourne for 15 performances from 14 May, and Brisbane Entertainment Centre for seven performances from 28 May. Shan Ako will reprise the role of Éponine, having previously played the part in the 2020 staged production at the Sondheim Theatre and the staged concert at the Gielgud Theatre. She is currently appearing in the show in Abu Dhabi, where performances continue to 20 April. Ako joins a cast led by Alfie Boe and Killian Donnelly, who share the role of Jean Valjean, and Michael Ball and Bradley Jaden, who share the role of Javert. Also in the company are Matt Lucas as Thénardier, Marina Prior as Madame Thénardier, Rachelle Ann Go as Fantine, Jac Yarrow as Marius, Beatrice Penny-Touré as Cosette, James D. Gish as Enjolras and Earl Carpenter as the Bishop of Digne. A cast and orchestra of 65 will perform. Eight Australian children have also been cast for the local performances. The role of Gavroche will be shared by Christopher Joseph, Sebastian Sero, Orlando Steiner and William Steiner, while Samara Coull-Williams, Violet Massingham, Scarlett Sheludko and Alexandra Szewcow will share the role of Little Cosette. The production features new staging and design created especially for arenas by Matt Kinley, Paule Constable, Warren Letton and Finn Ross, with sound design by Mick Potter. Following its Australian dates, the tour will continue to Japan, Taiwan, China and other parts of Asia before returning to Europe and heading to north America. The West End production continues at the Sondheim Theatre.



2025 Olivier Awards

7 April 2025

The 2025 Olivier Awards took place at the Royal Albert Hall on 6 April 2025.

Best New Musical

Winner: *The Curious Case of Benjamin Button*, music and lyrics by Darren Clark, book and lyrics by Jethro Compton at Ambassadors Theatre

Also nominated:

MJ The Musical, book by Lynn Nottage at Prince Edward Theatre

Natasha, Pierre and The Great Comet of 1812, music, lyrics and book by Dave Malloy at Donmar Warehouse

Why Am I So Single?, music, lyrics and book by Toby Marlow and Lucy Moss at Garrick Theatre

Best Musical Revival

Winner: *Fiddler on the Roof*, music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein at Regent's Park Open Air Theatre

Also nominated:

Hello, Dolly!, music and lyrics by Jerry Herman, book by Michael Stewart at The London Palladium
Oliver!, book, music and lyrics by Lionel Bart, new material and revisions by Cameron Mackintosh at Gielgud Theatre
Starlight Express, music by Andrew Lloyd Webber, lyrics by Richard Stilgoe at Troubadour Wembley Park Theatre

Best Actress in a Supporting Role in a Musical

Winner: Maimuna Memon for *Natasha, Pierre and The Great Comet of 1812*

Also nominated:

Liv Andrusier for *Fiddler on the Roof*
Amy Di Bartolomeo for *The Devil Wears Prada*
Beverley Klein for *Fiddler on the Roof*

Best Actor in a Supporting Role in a Musical

Winner: Layton Williams for *Titanique*

Also nominated:

Andy Nyman for *Hello, Dolly!*
Raphael Papo for *Fiddler on the Roof*
Tom Xander for *Mean Girls*

Best Actor in a Musical

Winner: John Dagleish for *The Curious Case of Benjamin Button*

Also nominated:

Adam Dannheisser for *Fiddler on the Roof*
Myles Frost for *MJ The Musical*
Simon Lipkin for *Oliver!*
Jamie Muscato for *Natasha, Pierre and The Great Comet of 1812*

Best Actress in a Musical

Winner: Imelda Staunton for *Hello, Dolly!*

Also nominated:

Chumisa Dornford-May for *Natasha, Pierre and The Great Comet of 1812*
Lauren Drew for *Titanique*
Clare Foster for *The Curious Case of Benjamin Button*
Lara Pulver for *Fiddler on the Roof*

Best New Entertainment or Comedy Play

Winner: *Titanique* by Tye Blue, Marla Mindelle and Constantine Rousouli

Also nominated:

Ballet Shoes adapted by Kendall Feaver at National Theatre
Inside No. 9 Stage/Fright by Steve Pemberton and Reece Shearsmith
Spirited Away adapted by John Caird and co-adapted by Maoko Imai

Best Family Show

Winner: *Brainiac Live* at Marylebone Theatre

Also nominated:

Maddie Moate's Very Curious Christmas at Apollo Theatre

The Nutcracker at Polka Theatre

Rough Magic at Shakespeare's Globe

Best Theatre Choreographer

Winner: Christopher Wheeldon for *MJ The Musical*

Also nominated:

Matthew Bourne for *Oliver!*

Julia Cheng for *Fiddler on the Roof*

Hofesh Shechter for *Oedipus*

Best Set Design

Winner: Tom Scutt for set design — *Fiddler on the Roof*

Also nominated:

Jon Bausor for set design, Toby Olié and Daisy Beattie for puppetry design, and Satoshi Kuriyama for projection design — *Spirited Away*

Frankie Bradshaw for set design — *Ballet Shoes*

Es Devlin for set design — *Coriolanus*

Best Lighting Design

Winner: Paule Constable and Ben Jacobs — *Oliver!*

Also nominated:

Howard Hudson — *Starlight Express*

Howard Hudson — *Natasha, Pierre and the Great Comet of 1812*

Aideen Malone — *Fiddler on the Roof*

Best New Dance Production

Winner: *Assembly Hall* — Sadler's Wells

Also nominated:

Frontiers: Choreographers of Canada — Pite/Kudelka/Portner — Sadler's Wells

Theatre of Dreams — Sadler's Wells

An Untitled Love — Sadler's Wells

Outstanding Musical Contribution

Winner: Darren Clark for Music Supervision, Orchestrations and Arrangements and

Mark Aspinall for Musical Direction, Music Supervision, Orchestrations and

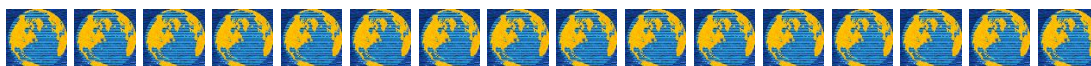
Arrangements for *The Curious Case of Benjamin Button*

Also nominated:

Mark Aspinall for Musical Supervision and Additional Orchestrations for *Fiddler on the Roof*

Dave Malloy for Orchestrations and Nicholas Skilbeck for Musical Supervision For *Natasha, Pierre and The Great Comet of 1812*

Asaf Zohar for Compositions and Gavin Sutherland for Dance Arrangements and Orchestration for *Ballet Shoes*



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Irene Sankoff AND David Hein

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ACT THREE
PRODUCTIONS