



STAGERAGE

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We take this time to pass on our sincere condolences to the family and friends of two of our Life Members who recently passed away.



*Our thoughts and love are extended to Andrea, Ethan and Christian Maxwell and their whānau and friends on the passing of **Craig Maxwell**.*



*Our hearts also go out to Allan, Peter and Jon Warren and their whānau and friends on the sudden passing of **Linda Warren**.*

May the outpouring of love and support from friends and family bring you comfort during this difficult time. May their memory inspire you to keep shining bright, even in the darkest of times, and may their love continue to guide you.



Save the Date



**SATURDAY, 15 NOVEMBER 2025
AT 6.00 P.M.**

125TH ANNIVERSARY DINNER

TICKETS ON SALE SOON!



Working Bee



We have made some great progress at the last two working bees at 75 The Square, completing the installation of our new sound room, finishing the lining of the walls in the workshop and rewiring some lighting. Thank you so much to all those who came in and helped us make this happen!

On **Saturday, 4 October 2025, from 9 a.m.** we'll be back again at our studios, 75 The Square, to finish off the tidy up of Studio 3 and other bits and pieces around the venue.

If you're the proud owner of a trailer, van or ute deck, we'd love some help transporting our unwanted off cuts and assorted trash to the dump, too.

We can't do this without the help of you, our trusty membership. So if you're available, even for an hour or so, please come down and lend a hand; we'd love to see you!



On behalf of Te Manawa, there are currently vacancies for Santa's Elves at the Santa Cave this December. The roles are suitable for Year 13 students or older. Please follow this link for more information.

[Santa's Elves | Te Manawa Museum of Art, Science and History](#)

FOR SALE

- One full sheet of gib
- One large extension ladder (as new)

If you are interested in purchasing either, or both, of these, please contact admin@actthree.co.nz with your offer.



Free to a good home – one upright piano on castors

Please contact admin@actthree.co.nz

Registrations open for MTNZ 2026 Training Weekend



Announcing MTNZ Connecting Communities Creatively – Ka hui tahi

We're thrilled to launch our National Training & Networking Weekend – Connecting Communities Creatively – Ka hui tahi, happening 13–15 March 2026 in Ōamaru.

Hosted by Musical Theatre Ōamaru, this inspiring weekend brings together theatre-makers from across Aotearoa to share ideas, develop skills, and celebrate the magic of musical theatre. Across three dynamic streams – Performance, Behind the Scenes, and Technical – you'll learn from some of the country's best theatre minds, while making new connections and strengthening our creative community.

We're also excited to introduce MTNZ Juniors, a dedicated programme for performers 18 and under, running alongside the main weekend. Juniors will learn singing, dance and acting, guided by professional tutors, and perform on stage at the Saturday evening showcase.

The weekend also features the MTNZ AGM, a themed Gala Dinner and Awards Ceremony on Saturday, and a Networking Night on Friday – the perfect chance to celebrate, connect and be inspired. Ōamaru is the perfect backdrop for this special weekend of learning, networking, and creativity.

Save the date: 13–15 March 2026

Registrations now open – secure your spot today! <https://www.mtnz.org.nz/training/connecting>





Musical Theatre New Zealand

02102797798 | office@mtnz.co.nz

Kia ora MTNZ members

Planning is well underway for our upcoming MTNZ NextGen Bootcamp and Nurturing Creatives training merger and we wanted to share some of the developments. This year the merger is held in Kaiapoi, Christchurch - October 10-12. It is a weekend not to be missed and registrations are open now via the 'Find Out More' link below.



MTNZ NEXTGEN BOOTCAMP 2025
10 - 12 OCTOBER

WHO - NextGenners (18-30) who love the theatrical performing arts
WHAT - Young people from NZ's theatre community:

- Gather together
- Build lasting friendships and connections
- Participate in masterclass workshops
- Develop key theatre disciplines
- Collaborate and connect

WHERE - Kaiapoi - Blue Skies
WHEN - 10-12 October 2025

- MORE WORKSHOP ANNOUNCEMENTS COMING SOON -

ELIAN PAGALILAMAN
VOCALS



EMMA BISHOP
MUSICAL THEATRE



BOBBY NIHI HOWARD
PEPEHA



JACK SHATFORD
DANCE



MARK DORRELL AND GLEN PICKERING
SCORE & SCRIPT TO STAGE




www.mtnz.co.nz
for more info



Nurturing Creatives 2025
10-12 October, Christchurch

TRAINING MERGER



MTNZ NEXTGEN BOOTCAMP 2025
10 - 12 OCTOBER

Held in Christchurch from 10–12 October 2025, NextGen Bootcamp and Nurturing Creatives are two dynamic training initiatives designed to equip the theatre community with the skills, knowledge, and resources needed to thrive in their theatrical journeys.

In 2025, Nurturing Creatives will place a stronger emphasis on creative and leadership roles such as Direction, Musical Direction, and Choreography; while NextGen Bootcamp will focus on performance disciplines, with the added option to engage in some leadership sessions. Both programmes also incorporate networking, skill-building, and practical theatre techniques.

We are also excited to provide training in marketing and hair and makeup this year.

These training initiatives offer incredible opportunities for artistic and professional growth, while also fostering connection, collaboration, and a sense of community among theatre-makers from across Aotearoa.

Visit our website www.mtnz.co.nz or... [Find out more here](#)



Congratulations to the company of *COME FROM AWAY*. What an amazing production this was. ACT THREE RPRODUCTIONS and the company of *COME FROM AWAY* should be extremely proud of this show. The feedback throughout our community was extremely positive. Of course, a huge thanks goes to all our sponsors. To remind yourselves how awesome this production was, of if you missed seeing it, following are two of the amazing critiques received.

Full of heart and hope, fast and exciting while treated with respect and gravity

Review by Jessica Ramage – 17 August 2025

Diverse, inclusive and endearing, this powerhouse production is not one to be missed! Inspired by true events, this musical follows the passengers aboard some of the 38 planes diverted to the small town of Gander in Canada after American airspace was closed due to the events of 9/11 (11 September 2001). It focusses on the selflessness and kindness of the town's inhabitants who offer up their hearts, their homes and their time to welcome and look after the displaced passengers. Not only is this story treated with respect and gravity in the hands of ACT THREE, the driving heartbeat underneath is transformed into a rhythm you can dance to, with powerhouse vocals, swift and punchy choreography, a live band and dynamic high-tech set. The mezzanine floor of Palmerston North's Regent on Broadway houses an installation presenting true accounts of the events and people that inspired the show. Excerpts from articles and interviews are displayed for the audience to get to know the history and see photographs of the actual people and places where the events took place. This pre-show spectacle shows how the whole company has not only engaged with the musical but has researched and respected the story behind it too. It is well worth getting to the show with at least half an hour to spare so that you can read the articles and get inspired before you see them come to life.

This show is fast and exciting; everywhere you look there is something interesting going on. The characters and setting can switch in the blink of an eye, and each transition is smooth and easy to follow. The actors are skilful in the way they differentiate each character, using accents and deliberately simple costumes to switch seamlessly from the townsfolk of Gander to various passengers from the diverted flights. Characterising so many different personalities is no easy feat, but the cast of this show does it not only with ease, but with enjoyment of the subtle idiosyncrasies that each new personality brings to the table. Watching the actors bring their roles to life for the first time in front of a full audience, I notice how unique each of their movements are. While they are all following the same beat and doing the same choreography, each character is engaging with a different intensity, which draws my eye around them all. There is almost a diverse uniformity to it – each character is being uniquely themselves and embracing their difference, a metaphor portrayed in dance about the way the characters also embrace and accommodate each other's uniqueness.

The characterised choreography, headed by Matthew Lyne, is the perfect complement to the creative vision of director Phil Anstis and musical direction of Lottie Perry, who unite the diversity of the show into a cohesive, endearing and captivating performance. As the show develops, I am amazed by each of the character's breakout moments. One character will feel like they are giving a standout performance, until another takes the spotlight, and I begin to realise that they are all standout performers working together to let each person shine in their role. This is one of the charms of such a character-driven show – it allows for so much variety that everyone gets a chance to share their talents and be supported by the rest of the cast, and we as an audience get to watch these triple threats in action!

I am particularly impressed by the church scene lead by Kevin T (played by Lindsay Yeo) whose beautiful and reverent performance of the hymn 'Prayer of St Francis' will give you chills, in contrast to the comedy he provides in other parts of the show. His counterpart Kevin J (played by Frazer Lynn) offers heartfelt and funny moments, as well as grounding important ones, and the pair bounce off each other well. Hannah (Erica Ward) brings a maternal sensibility to her role and her velvet soprano voice will move you as she calls for her son through song. Beverly (Jessie Feyen) also has some powerful moments, particularly in the feminist song 'Me and the Sky', which details her journey to become one of the first female pilots, backed by other female members of the cast.

Whenever Reihana Haronga enters, either as Bob or one of the many comedic characters he portrays, there is a ripple of laughter and appreciation from the audience as the fresh energy he brings with him helps the show bounce along – he is a crowd favourite, alongside Oz (Cal Eagle) who also makes the audience giggle with characters like the sports coach who knows Spanish. Diane (Tamzin Price) and Nick (Michael Doody) bring a lively and endearing energy to their roles, playing off each other well and often eliciting swoons from the audience. There is such a high calibre of performance, I could easily find impressive moments for the entire cast – but I won't. You'll have to come and see the show and experience them for yourself!

The inclusivity of the script is carried into the ethos of the show, as each character has an alternate (pictured alongside them in the programme) who knows the role and provides backing vocals and support from the wings on nights when they are not performing on stage themselves. The action on stage is dynamic and high energy, and this support from the rest of the cast not only allows the performers to push themselves physically but allows the layered harmonies to sound bigger than what is expected from the small cast on stage, giving maximum impact. As well as providing excellent backing throughout, the live band – boasting an Irish influence and even an accordion! – is brought out for a moment in the spotlight, playing a lively jig on stage during the ‘kiss the fish’ initiation to become a Newfoundlander scene. The rapport and appreciation between all parts of the production team is clear and exemplified by the professional quality of this production.

Full of heart and hope, you don't want to miss this wholesome musical. Just like the characters in the show, you might find your heart but leave a part of you behind.

Going nowhere has never felt so propulsive

Matthew Dallas – 19 August 2025



Ben Pryor Photography

COME FROM AWAY is a refreshing musical departure, boasting a grounded, affecting story and little bombast. A silver lining of hospitality on the fringes of catastrophe is gifted passionate focus in ACT THREE PRODUCTION's staging of *COME FROM AWAY*. In many ways the earnest account of a tiny town in Newfoundland doubling its population overnight when its airport takes in diverted international flights in the wake of the September 11 terrorist attacks is the anti-musical. For starters we have a dust cloud of terrorism enveloping the globe. We have characters not chasing dreams but sitting and waiting – often impatiently – in economy class. They are not larger-than-life, but lived in. We also have a narrative never overwhelmed by, or substituted for, bombastic set pieces or lavish stage design – a pitfall of many a successful musical.

At times *COME FROM AWAY* feels more like a session at the pub than a night at the theatre. For a story about going nowhere, the show is remarkably propulsive and rollicking. The ensemble cast of 12 do a mighty job bringing at least twice as many characters to life, sharing moments of charity, comfort, anxiety, fear and joy, celebrating the compassion and fragility of random human connections.



Ben Pryor Photography

Cal Eagle as Gander's constable Oz, and Frazer Lynn and Lindsay Yeo, as the two Kevins, delighted me the most, but it was dazzling how effortlessly all the actors could change a hat or don a jacket and rapidly switch from locals to "plane people" and back again without missing a foot-stomp.

As authentic as Irene Sankoff and David Hein's script is – with much of the dialogue lifted straight from newspaper interviews – there remains a risk of the townsfolk of Gander coming off a little too homespun or trite, particularly in contrast to the worldly travellers. There is a fine line between salt-of-the-earth and twee, and it's to the credit of director Phil Anstis and the cast that depicting Gander's simple charms never feels patronising. Though it took a couple of scenes for my ear to tune into the accents at play, I was soon locked into the rhythm of the narrative, which was fuelled by the rousing Irish-influenced choruses. The absence of an intermission adds to the feeling the audience is in the thick of it, disconnected from the outside world. It was courageous of ACT THREE to invest in a lesser-known musical in favour of the usual stable of staples, rewarding theatregoers with a distinct and sincere theatre experience. Hopefully Manawatū now extends its hospitality by filling seats.





We had it coming ... AGAIN!

After playing to full houses in 2021, *CHICAGO* is coming to the Regent on Broadway stage next year!

THE TEAM

Director – Steve Sayer

Musical Director – Barry Jones

Choreographer – Nicola Field

Production Managers – Allan Nagy & Jon Samia

Production Secretary – Paula Fredericks

Producers – ACT THREE PRODUCTIONS

ABOUT THE SHOW

Set in the roaring twenties Chicago, Corine Roxie Hart murders a faithless lover and convinces her husband Amos to take the rap ... until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess" Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": Fame, fortune and acquittal. This sharp edged satire features a dazzling score that sparked immortal staging and choreography by Bob Fosse.

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

All roles in *CHICAGO* are limited to performers aged 17 and above as of 31 December 2025.

We are looking for performers who can act, sing, and dance 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.

REHEARSALS & SEASON

Rehearsals will be held at the ACT THREE PRODUCTIONS (ATP) rooms – 75 The Square, Palmerston North, unless advised otherwise. There will be a company get together on Sunday, 16 November 2025, with rehearsals starting proper on Tuesday, 18 November 2025. Rehearsals will be on Tuesdays, Thursdays and Sundays

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.

AUDITIONS			
Friday, 24 October 2025	7.00 – 9.00 p.m.	Dance Auditions – All	ATP – 75 The Square
Saturday, 25 October 2025	9.30 a.m. – 5.00 p.m.	Individual Auditions	ATP – 75 The Square
Sunday, 26 October 2025	9.30 a.m. – 5.00 p.m.	Individual Auditions	ATP – 75 The Square
Monday, 27 October 2025	TBC	Recalls	ATP – 75 The Square

REHEARSALS	<i>Please note while we endeavour to keep to these times, they are only proposed at the moment and could change.</i>
Sunday, 16 November 2025	Time TBC
18 November – 15 December 2025	Tuesday & Thursday, 7.00 – 9.30 p.m. Sunday, 10.00 a.m. – 4.00 p.m.
26 January – 8 April 2026	Tuesday & Thursday, 7.00 – 9.30 p.m. Sunday, 10.00 a.m. – 4.00 p.m. <i>**Longer hours will apply close to the season dates. We may also add in Wednesday evenings as required.</i>
9 – 16 April 2026	Production weeks (Photos, technical and dress rehearsal period)

SEASON			
Friday	17 April 2026	7.30 p.m.	Regent Theatre – Show #1 (Opening Night)
Saturday	18 April 2026	7.30 p.m.	Regent Theatre – Show #2
Sunday	19 April 2026	Time TBC Accessibility performance	Regent Theatre – Show #3
Monday	20 April 2026		No show
Tuesday	21 April 2026		No show
Wednesday	22 April 2026		No show
Thursday	23 April 2026	7.30 p.m.	Regent Theatre – Show #4
Friday	24 April 2026	7.00 p.m. 11.00 p.m.	Regent Theatre – Show #5 Regent Theatre – Show #6
Saturday	25 April 2026	7.30 p.m.	Regent Theatre – Show #7
Sunday	26 April 2026		No show
Monday	27 April 2026		No show
Tuesday	28 April 2026		No show
Wednesday	29 April 2026	TBC	KEEP FREE
Thursday	30 April 2026	7.30 p.m.	Regent Theatre – Show #8
Friday	1 May 2026	7.30 p.m.	Regent Theatre – Show #9
Saturday	2 May 2026	7.30 p.m.	Regent Theatre – Show #10 (Final night)

ROLES, DESCRIPTIONS & REQUIREMENTS

Dance: All auditionees (except for BVS) will be required to attend Friday night's dance audition even if the character does not dance in the show. We want you to bring your character and learn it as well. Below is the link to the videos so you can familiarise yourself with the choreography before arriving on Friday.

Dance Videos

LEADS

VELMA KELLY – Age 25-45

Sarcastic, sexy, tough, funny. Velma is a former vaudeville performer who also serves as the hostess. She often talks directly to the audience. She killed her husband and her sister after finding them together. Used to being the "headliner" she learns to hold her tongue and make nice to save her vaudeville career. Needs to be a strong actress, singer and dancer.

Audition Songs: 'And All that Jazz' – bar 143 to the end using alternate higher notes. P.7 & 'Class' – Beginning to bar 45 (also sing Mamma's lines). P.86

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

ROXIE HART – Age 25-45

Innocent, sexy, desperate, selfish. Roxie is not very bright and never thinks about the consequences of her actions before she says or does things. Every move is selfish, every idea foolish and ill considered and yet she remains strangely sympathetic because we know her selfishness is not malicious, but childish. All Roxie cares about is getting into Vaudeville. She needs to be a strong actress, singer and dancer (Mezzo).

Audition Songs: 'Funny Honey' – bar 45 to end. P.10 & 'Roxie' – From start to bar 74. P.43

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

BILLY FLYNN – Age 35-60

Sexy, persuasive, manipulative, masculine. Billy is a suave, educated lawyer who can persuade anyone to do anything. Billy will take any case as long as it is sure to put money in his pocket. Billy is a lot like a Hollywood Agent. He needs to be a strong character actor who can sing and dance well (Tenor).

Audition Songs: 'All I Care About Is Love' – From whistling bar 67 to end. P.29

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

AMOS HART – Age 30-50

Charming, funny, vulnerable, timid man. Amos is an average guy, not very good looking, not very smart. Manipulated easily, Amos is the only character in Chicago whose motives are entirely pure, never selfish and he's the only character who really loses ultimately. Strong character actor who can sing well (Baritone).

Audition Songs: 'Mr Cellophane' – beginning to bar 53. P.67

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

MATRON "MAMA" MORTON – Age 35-65

Sexy, funny, powerful and tough. The matron of the Cook County Jail who believes that all favours she gives should be reciprocated or paid for. If Billy is the Agent, Mama would be considered the Manager. Needs to be a strong character actor, who can move and sing well (Alto).

Audition Songs: 'When You're Good to Mamma' – From beginning to bar 52. P.27

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

MARY SUNSHINE

Intelligent, a little naive but strong willed. A real inspiration for the 1920s women's movement of America 1920. She will portray the original 1920s writer and court reporter of the original story.

Audition Songs: 'A Little Bit of Good' – P.32

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Dialogue](#)

ENSEMBLE (MALE & FEMALE)/FEATURED ENSEMBLE

Ages 17+ Looking for strong dancers and singers to play the following featured roles as well as a selection of non featured ensemble.

Audition Songs: 'Razzle Dazzle' – sing all first verse including all parts. P.75

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

[Male Ensemble Dialogue](#)

[Female Ensemble Dialogue/Murderess](#)

Liz “Pop”

Crime: Shot her husband because he “popped that gum once too many.”

Personality: Easily irritated, fiery, and fed up with her husband’s habits. Sharp comedic delivery.

Annie “Six”

Crime: Poisoned her lover for constantly cheating.

Personality: Fed up and scorned – both funny and bitter. Needs bold character choices.

June “Squish”

Crime: Stabbed her husband with a carving knife when he accused her of cheating.

Personality: Defensive and emotional, a bit of a hothead. Has a drunken, unpredictable edge.

Hunyak “Uh-Uh”

Crime: Claims innocence “Not guilty!”, but is convicted anyway.

Personality: Sweet, tragic, and naïve. Speaks Hungarian, which makes her stand out as the outsider of the group.

Physical acting and expressive movement are key.

Mona “Lipschitz”

Crime: Killed her boyfriend after he said he was single but turned out to be married.

Personality: Playful, flirtatious, and sassy, but with an edge of betrayal.

Featured Ensemble

- Go-to-hell Kitty
- Master of Ceremonies
- Fred Casley
- Sergeant Fogarty/Harrison
- Aaron (Lawyer for Hunyak)

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 for backing vocalist only.

Audition Songs: 'Razzle Dazzle' – sing all first verse including all parts. P.75

[Link to Vocal Score](#)

[Link to DEMO and BACKING Audition Tracks](#)

HOW DO I GET AN AUDITION TIME?

Fill out an adults 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: chicago@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 5.00 p.m. – 9.30 p.m. and Sundays from 10.00 a.m. – 5.00 p.m. (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 phone 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 ACT THREE PRODUCTIONS 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 ACT THREE PRODUCTIONS 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.

IMPORTANT GENERAL AUDITION INFORMATION

There will be an audition panel of approximately five people including the Director, Choreographer, Musical Director and Production Manager. All auditionees are to sing the required numbers as listed above (demos and backing tracks are linked on this doc). There are various recordings available and the keys vary so it is important to use the demos and tracks provided in the keys provided above – do not try and sing in a different key – backing tracks will be cued ready for you when you audition. **You will be required to audition with the attached tracks – there will be no pianist available.** It is expected that you will take the time to learn the required pieces listed above, but if you are unable to due to time constraints, and are singing something else, please bring your own backing track. Please also bring your own portable speaker to use and have it connected to your phone 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 shoes or jewellery that may impede your movements. Choose clothing that is simple and comfortable.

Girls; please bring chorus heels to dance in for the dance audition.

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: chicago@actthree.co.nz



🌸🌸 SAUTÉ INTO SPRING 🌸🌸

Shake off the winter blues and join us from Wednesday, 10 September 2025, for Adult Ballet with the lovely Chantelle — a warm, welcoming class open to all experience levels. Whether you're brand new or returning to the barre, this is your space to stretch, move, and enjoy the joy of ballet in a relaxed and supportive environment. No bookings needed — just come as you are to ACT THREE PRODUCTIONS, 75 The Square. E-mail for more information if needed to jessie@actthree.co.nz **\$10 for members | \$15 for non-members (pay per class)** The perfect way to welcome spring, move your body, and lift your spirits — we can't wait to dance with you!



Ten musical movies currently in the works

Tanyel Gumushan |Nationwide| - 25 August 2025

There's a lot to look forward to! When we aren't looking out for new musicals and plays being developed to champion and support, we're looking at screen adaptations! You may have seen we recently posted a list of classic musicals that have yet to make it to the big screen, and while researching, we discovered some musical movie adaptations that are in varying stages of development ...

The 25th Annual Putnam County SPELLING BEE

Can you spell "anticipation"? That's how we feel waiting for this hit musical to arrive. In 2021, we reported that the musical comedy had been picked up by Disney+ for a film adaptation, and we're still buzzing about it!

FUN HOME

Already, this film adaptation has had an on/off relationship with Jake Gyllenhaal. He supposedly scored the rights to produce and star, and then Alison Bechdel publicly stated that Gyllenhaal was out and they were seeking a new star. However, only last year, The Hollywood Reporter claimed that the actor and his company, Nine Stories, had signed a deal with Amazon, and one of the projects was the Tony Award-winning musical.

GUYS AND DOLLS

Last year, we reported that Rob Marshall (*CHICAGO*, *The Little Mermaid*, *Mary Poppins Returns*) is heading up a new *GUYS AND DOLLS* flick. Rumours of a fresh Hollywood take have been swirling for years, with names like Channing Tatum and Joseph Gordon-Levitt previously floated. But the roaring success of the Bridge Theatre's revival could be this one's lucky break.

Jekyll & HYDE

Just before the pandemic hit in 2020, it was announced that Alexander Dinelaris had completed a script and negotiations were in place for an autumn 2020 production. However, we've heard nothing since. What we do know is that the rights for a feature film were secured in 2013 and that Frank Wildhorn and Leslie Bricusse (who penned the tunes) were on board to help with casting. We're still holding out hope for this one.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

We've all been witness to the magic that Jon M Chu is capable of when putting mega-musicals on film. He's the directorial vision behind *WICKED*, *WICKED: FOR GOOD* and *IN THE HEIGHTS*, and has confirmed that an adaptation of the Andrew Lloyd Webber and Tim Rice classic is in the works. Go, go, go ...

MERRILY WE ROLL ALONG

This is one that we're happy to confirm is underway, old friends! Ben Platt, Paul Mescal and Beanie Feldstein have already begun filming the Stephen Sondheim and George Furth piece. Richard Linklater is directing and intends to shoot the film in real-time (albeit in reverse) over the course of 19 years or so. It is predicted that two of the sequences have been filmed so far. Patience is a virtue, they say.

ON YOUR FEET!

1-2-3, an *ON YOUR FEET* movie adaptation is coming! The jukebox musical, based on the lives and music of Gloria and Emilio Estefan, is being written and directed for the screen by Lissette Feliciano.

ONCE ON THIS ISLAND

A Caribbean-set retelling of Hans Christian Andersen's *THE LITTLE MERMAID*, Lynn Ahrens and Stephen Flaherty's *ONCE ON THIS ISLAND* is in development for Disney+. Reported in *The Hollywood Reporter* in 2020, playwright Jocelyn Bioh and director Wanuri Kahiu are developing the feature adaptation of the 1990 Broadway musical, while Marc Platt is producing. Just like the Storytellers, we gossip, we wait and then we will dance!

shucked

When *shucked* closed on Broadway last year, the producers had the last laugh – announcing a feature film was in development! Being set up with Mandalay Pictures, Robert Horn, who wrote the book, will be working on the screenplay. A-maize-ing news following the musical's UK premiere this summer, which had Regent's Park Open Air Theatre popping!

SUNSET BOULEVARD

Okay, we know this has been heavily rumoured for some time, but we want this to happen almost as much as Glenn Close does. The mega-success of Nicole Scherzinger's turn in Jamie Lloyd's recent revival has got tongues wagging again about a big-screen adaptation, with Scherzinger saying, "there has been talk" of it happening. In the words of Norma Desmond; "It's the pictures that got small!" In addition, Andrew Lloyd Webber has suggested that a new *The PHANTOM of the OPERA* film is in mind.



odds and ends

Michael Crawford to Be Honoured

by Darryn King • 14 August 2025

In further *PHANTOM* news this week, Tony winner Michael Crawford is among those whose lifetime achievements will be honoured by the Kennedy Center later this year. Crawford originated the title role in *THE PHANTOM OF THE OPERA*, winning an Olivier and Tony for his performance. (Before that, he was basically the Tom Cruise of British television in the '70s.) Andrew Lloyd Webber called him "the most consummate theatrical performer I have ever worked with". Country music singer George Strait, the rock band KISS, disco diva Gloria Gaynor and movie star Sylvester Stallone will also be honoured at the Honors Gala on 7 December.

Really Useful Group Rebrands as LW Entertainment

by Darryn King • 14 August 2025

The name of the Really Useful Group has apparently outlived its usefulness. Effective this week, the production company set up by Andrew Lloyd Webber in 1977, has rebranded as LW Entertainment, reflecting its expansion into new entertainment formats. Among the newly announced projects are a multi-book *Phantom of the Opera* deal with Penguin Random House, which will include Little Golden Books and a Christine-forward retelling of the story (called *Our Strange Duet*) by author Erin A. Craig for young adult readers. The company is also exploring a *Phantom of the Opera* anime, part of its "significant, global plans" for the franchise over the coming years across live theatre, film, publishing, music and more.

CATS: The Jellicle Ball Is Coming to Broadway in Spring 2026

by Darryn King • 13 August 2025

CATS: The Jellicle Ball, the drag and ball culture-inspired take on the Andrew Lloyd Webber musical that played downtown last year, is coming to Broadway in spring 2026. The venue and cast is yet to be announced. The production, a thoroughly de-whiskered reimagining of the 1981 musical, was staged as an immersive competition with ballroom and club beats and runway-ready choreography. Zhailon Levingston and Bill Rauch directed, with choreography by Arturo Lyons and Omari Wiles. It played at the Perelman Performing Arts Center. The off-Broadway cast comprised performers hailing from both Broadway and New York's ball scene. Broadway performers included Tony winner André De Shields as Old Deuteronomy, Jonathan Burke as Mungojerrie, Emma Sofia Caymares as Skimbleshanks, Sydney James Harcourt as Rum Tum Tugger, Antwayn Hopper as Macavity, Shereen Pimentel as Jellylorum, Nora Schell as Bustopher Jones, Teddy Wilson Jr. as Sillabub and Garnet Williams as Bombalurina. Ball community members included Junior LaBeija, the MC in the '80s ball-culture documentary *Paris is Burning*, as Gus, "Tempress" Chasity Moore as Grizabella, Baby as Victoria, Primo as Tumblebrutus, Dudley Joseph Jr. as Munkustrap, Capital Kaos as DJ and Robert "Silk" Mason as Mistoffelees. *CATS*, based on *Old Possum's Book of Practical Cats* by T. S. Eliot, has been adapted for the screen twice; a direct-to-video film in 1998 and a feature film, starring Jennifer Hudson, Judi Dench, Taylor Swift and James Corden, in 2019.

HAMILTON Celebrates 10th Anniversary With Film Release and Madame Tussauds

by Darryn King • 7 August 2025

Broadway's *HAMILTON* is coming to a movie theatre near you. The filmed version of the stage production—originally intended for cinemas but released on Disney+ in 2020—will be released on September 5. Lin-Manuel Miranda made the announcement on *The Tonight Show* (where he also joined Jimmy Fallon and The Roots in a *HAMILTON* medley on classroom instruments) on 5 August, the eve of the show's 10th anniversary. Also this week, a wax figure of Miranda, in character as Alexander Hamilton, was unveiled onstage at the Richard Rodgers Theatre. Wax Lin will have a permanent home on 42nd Street at Madame Tussauds New York, where wax figures of Ariana Grande, Grizabella the Glamor Cat, Andrew Lloyd Webber, Billy Porter and Neil Patrick Harris also reside.

Disney's Aladdin to Become the 14th Longest-Running Broadway Show of All Time

by Darryn King • 6 August 2025

Disney's *Aladdin* is set to surpass *Miss Saigon* as the 14th longest-running Broadway show in history on 6 August. Since its opening on 20 March 2014, the show will have welcomed more than 6.5 million guests to the New Amsterdam Theatre, playing 4,092 performances. That's a lot of magic carpet rides. Beyond New York, there have been 11 productions of *Aladdin* on four continents, including current productions in Tokyo, Japan and Busan, South Korea. Adapted from the animated Disney film, the show features music by Alan Menken and lyrics by Howard Ashman, Tim Rice and Chad Beguelin, with a book by Beguelin. Casey Nicholaw directs.

Elsewhere in Broadway rankings, *THE BOOK OF MORMON* (5,311 performances) is coming for *BEAUTY AND THE BEAST*'s 10th place spot (5,461 performances) in the long-runners list. *HARRY POTTER AND THE CURSED CHILD* (2,295 performances) will soon overtake *Abie's Irish Rose* (2,327 performances) as the 34th longest-running show of all time and *HADESTOWN* (1,996 performances) is hot on the heels of *Smokey Joe's Café* (2,036 performances) in 37th place. Additionally, if we include revival performances, *CABARET* is only a day away from surpassing *ANNIE*'s total number of Broadway performances this week with its 2,378th show. Take that, you plucky orphan.



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.

