

BACKCHAT

News from THEATRE NEW ZEALAND
Fostering Community Theatre in Aotearoa

June/July 2016, Vol.39 Issue 3



Dargaville Little Theatre grey scale set and characters on stage at their recent production of *The Rookie, Black, White and Shades of Grey* by Julianne Parkinson.

Read more about this ambitious undertaking on p4

www.theatrenewzealand.co.nz
www.facebook.com/theatreNZ/
theatrefest.nz@gmail.com

President



Rights & Royalties

It was recently brought to my attention that some smaller theatre societies in small communities have been breaching copyright by staging productions of plays without getting the performing rights to do so! Thinking no-one will know. Not only can the society itself be sued - but the officers of the society who flouted the law, may also be prosecuted. Knowingly mounting a production - whether it be a play or musical, revue - from a published script, is not only breaching copyright, but also denying the playwright due income from their creativity and work.

Committees - if you pass a budget that does not include the rights & royalties to perform, you are all culpable! The frontispiece of any script will inform you as to whom to apply to, or their nearest agent. It is foolhardy to even schedule a performance or season without securing the rights. Rights can be temporarily withdrawn for a number of reasons. Or even not be available to community theatres for some time after their premiere. The onus is on you to find out.

Songs that are played on the radio secure royalties for the composer/lyricist and frequently the artiste too. Stage productions do the same. If you are mounting your own entertainment or revue and have a paying audience, you may use up to three songs from a particular show without securing royalties, but it is wise to enquire and make sure, as copyright varies from creator to creator.

Our country is too small for these things to go unnoticed. Be honest - give the creator's their due and secure the rights.

Bryan Aitken, National President

Welcome

We welcome Brian Byas of Dunedin to our membership.

Subscriptions

Thank you to those who have paid and returned their forms. You can now have access to the members-only part of our website where the responsibilities of different theatre jobs are outlined.

David Brockett and Meritorious Service Awards 2016

Nomination forms are attached or enclosed with this issue of Backchat.

APRA Charges

Greer Davies, Deputy Director, OneMusic has advised that from 1 July 2016 the minimum fee for all APRA concert/event and dramatic context licence agreements will move to \$75 + GST. (The current minimum licence fee is \$50 + GST) This increase comes following a change made in Australia; the minimum fee also hasn't been reviewed for 20+ years. It's important to note that any productions with a production date that falls before 30 June 2016 but not invoiced until 1 July 2016 or after will remain on the current \$50 + GST minimum fee. The new minimum fee is relevant to a production where the first performance date is 1 July 2016 or later.

Health and Safety Act

The new act does not apply if no one is employed by your group. Management however are still liable for the health and safety of members and patrons. Make sure you take care of everybody.

National Final, Festival/ Conference

Invercargill
Contact: Jade Gillies
Email: jade_gillies@clear.net.nz
Phone: 021 079-9676
Adjudicator: Phil Peleton
Venue: CentreStage
33 Don St, Southland 9810
Dates: 9 - 10 September 2016

2016 - Rio Olympics, Shakespeare's 400th and TheatreFest 16!

Online forms are ready for access now at www.theatrenewzealand.co.nz/theatrefest

Northland Local Festival

Contact: Deborah Steele
Email dargavillelittletheatre@gmail.com
Phone 027 321-1091
Adjudicator Lindsay Nash
Venue: Dargaville Little Theatre
241 Victoria Street, Dargaville
Date: 23 July 2016

Waikato Local Festival

Contact: Mary Macnaughtan
Email mandkmac@clear.net.nz
Venue: Te Kuiti Little Theatre,
King Street West, Te Kuiti
Dates: 29 - 31 July 2016

Hawke's Bay Local Festival

Contact: Anne Corney
Email theatreworld@clear.net.nz
Adjudicator Nanette Wright
Venue: The Playhouse
Alexandra St, Hastings
Dates: 5 - 6 August 2016

Wellington Local Festival

Contact: Ross Foubister
Email: ross.foubister@paradise.net.nz
Phone 021 225 8686
Adjudicator Hillary Norris
Venue: Cashmere Ave School,
Khandallah, Wellington
Dates: 5 - 6 August 2016

Top of the South Local Festival

Contact: Anne McAuley
Email anne.mcauley@outlook.com
Phone 027 303-7897
Venue: Boathouse Theatre, Blenheim
Dates: 13 August 2016

Canterbury / Westland Local Festival

Contact: Mandy Perry
Email mandy.perry@extra.co.nz
Adjudicator Jon Pheloung
Venue: St Andrew's College
Papanui Road, Christchurch
Dates: 6 - 7 August 2016

Invercargill Local Festival

Contact: Jade Gillies, Gillies Creative
Email jade_gillies@clear.net.nz
Phone 021 079-9676
Venue: Repertory House,
Cnr Esk and Jed Streets,
Dates: 5 - 6 August 2016

Lower North Island Regional Festival

Contact: Anne Corney

Email theatreworld@clear.net.nz
Phone 021 0237-6397
Adjudicator Claire Marsh
Venue: The Playhouse
Alexandra St, Hastings
Dates: 26 - 27 August 2016

Upper South Island Regional Festival

Contact: Kevin Foley
Email [<kevin.foley@extra.co.nz>](mailto:kevin.foley@extra.co.nz)
Adjudicator Ewen Coleman
Venue: The SCDL Playhouse
Church St, Timaru
Dates: 26 - 27 August 2016

Lower South Island Regional Festival

Contact: Brian Byas
Email theroadie@clear.net.nz
Adjudicator Ewen Coleman
Venue: Globe Theatre 104 London
Street, Dunedin
Dates: 19 - 20 August 2016

Missing - an Upper North Island Regional from 19 - 20 August! URGENT: can you help? Please contact Steven Arnold, Festival Administrator theatrefest.nz@gmail.com

- Enter on line.
- No minimum performance time - maximum time limit 50 minutes.
- Entry fee now \$130; \$200 for two, or \$270 for three entries from same group

Theatrical Logic

with thanks to New Plymouth Repertory and American Theatre.

*In is down, down is front,
Out is up and up is back,
Off is out, on is in,
Right is left and left is right.*

*A drop shouldn't and a
block and fall does neither.
A prop doesn't and
a cove has no water.*

*Tripping is OK.
A running crew rarely gets anywhere.
A purchase line will buy you nothing.
A trap will not catch anything.
A gridiron has nothing to do with football.*

*A stike is work (in fact a lot of work)
And a green room, thank God, usually isn't.
Now that you are fully versed in theatrical
terms. Break a leg....but not really!*

Dargaville Little Theatre and *The Rookie, Black, White and Shades of Grey*

Deborah Steele reports on their most technically, ambitious production yet. Julianne Parkinson, a member of their committee, wrote a Film Noir parody - set in the 40's/50's, the black and white era of Humphrey Bogart. Play writing is something DLT encourages and their last three productions were written by members.

The play centred on Rick O'Malley, a hardboiled detective and his Rookie. The Rookie though was the audience, which was an intriguing point of difference. The plot followed Rick trying to solve a case involving New York gangster stooges, a Femme Fatale and a comic relief, it was acted with commendable accents and there was a twist at the end that the audience enjoyed.

To achieve the monochrome effect they wanted, the production team spent many late nights painting every single prop and set piece, down to the finest detail. The make up also was a massive undertaking - it took hours for the cast to get ready and required lots of skill to contour to make them look normal, but in grey scale. During performances audiences were audibly gasping at the effect that it gave, which was gratifying for the workers.



The theatre is glad that Julianne had the vision and the drive to make it all happen.

Putaruru Theatre Players *Bouncers* by John Godber, in May and now more performances in Tokoroa in June



John McLean attended this production of *Bouncers*, and wrote .. “ Wow, what a show, I wasn't prepared for the whizzbang smooth delivery of its script by its excellently chosen actors. It was simply superb in every way. As a long time thespian myself, I have to say it was one of the best shows I have seen & certainly probably the best show Putaruru players has presented. The whole cast & direction were stunningly slick in this fast moving exquisitely directed show One doesn't have to go to the bright lights of Auckland or Wellington or Sydney to experience great drama, its already on here ... in Putaruru. Congratulations to the cast & director for an excellent night out. I got more than my money's worth,... I heartedly recommend this show as a don't miss night out. Go see it, you'll be amply rewarded.” Ed. *With exhortation like this houses must have sold out!*

Irresistible Publicity for Improv Workshop from **Limelight Theatre**, Carterton

A selection from 21 compelling reasons why you should do their Improv Workshop:

It's quite a bit of fun.

Only the most fabulous people do this workshop.

Adrenaline rushes - without putting your life in danger.

Awesome food all day - actually you pay for the food and the workshop is FREE.

The 'Best On Tap' (our tutors) are all highly experienced improvisors.

If you're a teacher - learn a heap of games and activities you can use with your students.

It's actually quite a lot of fun.

If you're an actor - no grumpy directors or lines to learn and plenty of characters to play with.

If you're a speaker - handle the unexpected, sharpen your thinking.

It's a fun two days.

You'll be just outside your comfort zone - that's great, it's your learning zone.

You can cross it off your bucket list. It's not there? Put it on now.

Did we mention that it's a whole huge heap of freakin' fun?



Khandallah Arts Theatre and *A Skull in Connemara* by Martin McDonagh

Props at KAT are on a mission: they have to make at least 30 skulls for their next production (for reasons that will become apparent to the audience!). A real skull has been found from which to take a latex mould. A rotocaster has been bought for the time-consuming and arduous process. To make each skull, a plaster mix is made up to an exact recipe at optimal temperature and poured carefully into the mould. This is then screwed into the fiberglass shell, which in turn, is screwed into position into the rotocaster.



Twenty to thirty minutes of continuous, steady-paced turning of the rotocaster ensures an even coating of the mould. Following this it is left to dry for at least an hour. The suspense builds as they can't see into nor open the shell until the time is up, and the success of the skull depends on the mixture, the temperature, the turning rate and the luck of the Irish. So far this luck has held slightly

more often than not (but kicked in with good measure when the flat next to the garage suffered a fire- luckily no damage to the garage and its precious contents!) Following an hour or so of nail-biting tension the shell is carefully unscrewed, the latex mould is peeled off and behold! Another skull emerges.



New Players Theatre Company, Wellington and *Oh What a Lovely War* by Theatre Workshop

Nearby in Newlands, a rehearsal space is alive with music as many voices learn songs from the Great War and more feet learn the intricacies of marching, waltzing and the occasional Irish Jig with much enthusiasm. Lively and exuberant, the show also has many poignant moments and times for reflection as it shows the futility and hopelessness of a war where so many young men lost their lives - and the lives of many more were changed forever.

Marlborough Repertory and *Trees Beneath the Lake* by Arthur Meek

This April production, by NZ playwright, Arthur Meek, directed by Pam Logan and Tamara Hendry, was the first amateur society licensed to produce the play in New Zealand.



It intrigued audiences with its theme of greed and deception.

Set in present day Central Otago, financial wizard William Campbell returns to his family home to salvage his golden reputation.

This month we bring you wide range of New Zealand plays, some drama, some comedy, some for adults and some for kids. If any of these plays interest you we can email you the script, FREE, unless otherwise noted. If you have any particular requirements we can also make other suggestions - please contact clientpromotion@playmarket.org.nz with your queries.

WINSTON'S BIRTHDAY

by Paul Baker (2w 3m) It's 1962 and Randolph Churchill is holding a luncheon party to celebrate the 88th birthday of his admired but estranged father. Sir Winston is a fading force and there is unfinished business in his loving but dysfunctional family. Secrets are revealed, resentments released and new understandings formed, in this fresh and funny perspective on an iconic and larger-than-life family.

YOU CAN ALWAYS HAND THEM BACK by Roger Hall. Music & lyrics by Peter Skellern (1w 1m and 1 Pianist) Cath is anxious to become a grandparent while they are still fit and healthy. At last there is the delight of the first overnight stay and pushing the pram in the park; but the novelty wears off as three more grandchildren arrive with all the frantic and punishingly hard work ... This delightful musical romps through all the pleasures and pitfalls of growing old and being a grandparent, and will have you laughing out loud at the inevitability of it all.

M.A.M.I.L (Middle Aged Man in Lycra)

by Gregory Cooper (1m) Bryan Cook is a property developer who has accumulated a small fortune building leaking homes. He's a stressed out, self-medicating, self-loathing arse, killing himself to increase his bank balance while decreasing his golf score. When his business and life fall apart thanks to the global financial crisis, he joins a men's cycling group to relieve stress and get healthy. Ultimately faced with his own mortality, he makes a few startling discoveries in various cracks and crevices.

PAPERLESS

by Shona Wilson 5w 2m Technology is mushrooming and many organisations are in transition. The move towards a paperless system is escalating as files are to be stored electronically. The staff members of FSR (File Safe and Research) are facing redundancy and the chance to apply for the only two remaining positions. This comic play is a light-hearted, but emotive look at redundancy.

JOSEPH AND MAHINA

by Tom Sainsbury (1-5w 1-6m) Mihi was once a thriving dairy factory town. Yet since the factory's closure unemployment has soared, and the embittered populace has become directionless. Enter Joseph, an enthusiastic youth group leader. Joseph is determined to put the pep back into the local teenagers. As his efforts continually fail he meets kindred spirit, Mahina, an angry teenager looking for an escape from her depressing hometown... *"The play is touched with a delicacy in its writing and characterisation that is rare in local plays."* Dominion Post

HAROLD AND THE WITCH

by Prue Langbein and Kate Ward (2w 1m) Wilhemina the witch and her cat Harold are working on a spell for eternal youth and beauty when they are interrupted by Loud the ghost in search of a way to become pale and proper. For children aged between 3 and 10 years with music, spells and magic.

THREE ONE ACT PLAYS BY REX MCGREGOR:

MARGARET THATCHER HITS NEW ZEALAND (4w 2m) The 13th Commonwealth Games in Edinburgh four years ago were a disaster. 32 countries stayed away. Now in 1990 the 14th Games in Auckland look set to be a success. Nearly every eligible country is taking part. But that's not enough for Margaret Thatcher. She wants more.

THREE WEIRD MORNINGS IN THE LIBRARY (3w 1m)

A public library is supposed to be a peaceful, quiet place. You'd think an insomniac librarian could get some sleep, a homeless scholar could study and a shell-shocked refugee could relax. Runner up in the Sterts One Act Play Competition, UK.

THREATENED PANDA FIGHTS BACK (2w 2m)

As the World Wildlife Fund's poster boy for endangered animals, Ling enjoys a comfortable life full of adulation and all the bamboo he can eat. But when a rival species challenges him for the role, he risks losing everything.

NEW IN OUR BOOKSHOP

CHILDREN OF THE POOR

by Mervyn Thompson (5+w 5+m) This classic adaptation of John A. Lee's 1934 novel *Children of the Poor* follows the formative years of the autobiographical Albany Porcello, a disillusioned adolescent who comes face to face with desperate poverty, misery, crime, and the contempt of Presbyterian Dunedin. "...deeply moving and immensely powerful" - Otago Daily Times. Available from our bookshop for \$22 (+ postage)

What's On in June and July 2016

| | | |
|--|---|------------------|
| Otamatea Repertory Theatre | <i>The Mikado</i> by Gilbert and Sullivan | July 2 - 17 |
| Titirangi Theatre | <i>Messiah on the Frigidaire</i> by John Culbertson | June 17 - 18 |
| Dolphin Theatre, Onehunga. | <i>Principal Principle</i> by Joe Zarrow | June 17 - July 2 |
| Howick Little Theatre | <i>Crave</i> by Sarah Kane | June 1 - 4 |
| | <i>Ladies in Lavender</i> by Charles Dance | July 9 - 30 |
| Hamilton Playbox | <i>Bullshot Crummond</i> by Ronald E House | July 2 - 16 |
| Putaruru Theatre Players at Manaia Theatre | <i>Tokoroa Bouncers</i> by John Godber | June 6 - 8 |
| Rotorua Little Theatre | <i>Shirley Valentine</i> by Willy Russell | July 15 - 23 |
| Tokoroa Little Theatre | <i>Olly</i> by Doug Blair (based on Oliver Twist) | July 5 - 9 |
| Centre Stage, Taupo | <i>Calendar Girls</i> by Tim Firth | June 22 - July 2 |
| Katikati Theatre | <i>Curses, Foiled Again</i> Evelyn Hood, <i>Last Post</i> Jean McConnell | June 28 - July 7 |
| 16th Ave Theatre, Tauranga | <i>Guest House, Hokitika</i> by Sam Martin (Youth) | July 18 - 24 |
| Detour Theatre, Tauranga | <i>A Murder is Announced</i> by Agatha Christie | June 15 - July 2 |
| Theatre Whakatane | AUDITION <i>Evita</i> by Tim Rice & Andrew Lloyd Weber | June 18 - 19 |
| Napier Repertory Players | <i>Eugenia</i> by Lorae Parry | June 15 - 25 |
| Harlequin Theatre, Masterton | <i>Deckchair Plays</i> by Jean McConnell | July 2 - 11 |
| Greytown Little Theatre | <i>Shakespeare Unleashed - love, Lust and Lies</i> | June 29 - July 2 |
| Hawera Repertory Soc. | <i>Biggles Flies Undone</i> by Mike Isle | July 21 - 30 |
| Feilding Little Theatre | <i>Last of the Summer Wine</i> by Roy Clarke | June 3 - 18 |
| Foxton Little Theatre | <i>Natural Causes</i> by Eric Chappell | end of July |
| Levin Little Theatre | AUDITION <i>Uproar in the House</i> by Marriott & Foot | June 5 |
| | Members' Mid winter Dinner | June 18 |
| Kapiti Playhouse | <i>Forget-me-Knot</i> by David Tristram | July 20 - 30 |
| Mana Little Theatre | <i>The Complete Works of Shakespeare</i> (abridged) by Long, Singer, Winfield | June 15 - 25 |
| Porirua Little Theatre | <i>A Great Face for Radio</i> ³ <i>The TV Version</i> Amanda Stone | June 15 - July 2 |
| | AUDITION <i>Twelve Angry Men</i> by Reginald Rose | July 10 @ 3pm |
| New Players, Newlands | <i>Oh What a Lovely War</i> by Theatre Workshop | June 16 - 25 |
| Khandallah Arts Theatre | <i>Birds of a Feather</i> - 2 one act plays | June 24 - 25 |
| | <i>A Skull in Connemara</i> by Martin McDonagh | July 21 - 30 |
| Stagecraft Theatre | <i>The History Boys</i> by Alan Bennett | June 29 - July 9 |
| Hutt Repertory Theatre | <i>Extraordinary Revelations of Orca the Goldfish</i> by David Tristram | June 8 - 11 |
| Heretaunga Players | <i>Two Weddings and a Conference</i> by Karen Doling | July 7- 16 |
| Malborough Repertory Soc. | <i>The Book of Everything</i> adapted Richard Tullock | June 22 - July 2 |
| Marlborough Girls College, Blenheim | <i>Hairspray</i> by Whittman & Shairman | August 3- 6 |
| Rangiora Players | <i>Don't Dress for Dinner</i> by Marc Camoletti adpt. Robin Hawdon | July 21 - 30 |
| Riccarton Players | <i>A Riccartonian Palace of Varieties</i> | June 8 - 18 |
| | <i>The Man Whose Mother Was a Pirate</i> by Margaret Mahy and <i>Mean Jean, The Pirate Queen</i> by Michelanne Forster | July 9 - 24 |
| Elmwood Players | <i>Bouncers</i> by John Godber | June 8 - 18 |
| Lincoln High School | <i>Footloose</i> by Craig Brewer | June 27 - 30 |
| South Canterbury Drama League | | |
| | Mill Theatre <i>Caravans</i> by John Mawson & Rob Simth | June 2 - 18 |
| | Musical Theatre <i>Mama Mia</i> by Benny Andersson, Bjorn Ulvaeus, Book by Catherine Johnson | July 22 - 30 |
| | Winter Theatre Performance School | July 11 - 16 |
| Fiordland Players | <i>T'was the Night Before Christmas</i> by Devon Williamson | June 30 - July 3 |

Send information about your upcoming productions to info@theatrenewzealand.co.nz

Book of Winning 10 Minute Plays 2015, from PANZ
Stage Journeys: 10 Short Plays from New Zealand CreateSpace, 2016
ISBN 9781517375553

· Now available from Amazon, Fishpond NZ, Book Depository · Available as a Kindle ebook

A Sentimental Journey by Paula Crimmens A love affair ends against the backdrop of World War Two

The Reunion by Tim Hambleton Two mid-30s men at a school reunion try to outdo the other as they talk about how successful they have been.

Border Control by Richard Prevett An innocent tourist falls victim to an over-zealous airport official.

Forget Me Not by Kerrie Anne Spicer An elderly couple learn the true meaning of 'for better or worse.'

Surfing in Munich by Rex McGregor As Paddy says when he meets Sarah at an airport baggage claim carousel'. Things can happen in the most unlikely o' places'.

Hiding Behind the Teacup by Richard Bull Betty loves her tea. She loves her husband too. Her life seems to revolve around tea. But all is not as it seems...

Baggage by Kerrie Anne Spicer Flying is stressful enough, but for these two strangers, even getting on the plane is a major problem - a rather weighty one!

Interview by Richard C Harris Job interview, enlightening advice from another candidate.

Token of Friendship by Nataliya Oryshchuk Carol attempts to befriend an Eastern European immigrant, Miroslava, as part of the New Staff Wellbeing Unit initiative. There's the matter of a chocolate fish...

The Dentist's Bill by June Allen* It's a very expensive business going to the dentist.



Editor Margaret Robertson
Designer: Morris Robertson

Deadline for August Backchat
20 July 2016

Send Theatre New Zealand communications to
info@theatrenewzealand.co.nz

or

PO Box 2585 Christchurch 8140