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Thank you to those people who have given some of their time and energy recently to help with the renovations at our new home, 75 The Square. We're making some really good progress and a lot of work was completed before "WE WILL ROCK YOU" and over the last couple of weekends. But ... there is still more to be done and we would be very grateful for any assistance you can give us. Notices about working bees being held are being sent out by the Administrator but over the last few weeks there have generally been just the same few people helping out. Therefore, if you're available even for a short time and can give us a hand, we have an assortment of big and small jobs for all skill levels. Many hands make light work and the more the merrier – so it would be great to see you between 9.00 a.m. & 5.00 p.m. over the next two Saturdays – 30 September & 7 October 2023.

## PRODUCTION MANAGEMENT

We are currently seeking people who have an interest in and would be keen to be part of the production team for one of our shows.

As organisers and negotiators, production managers need emotional intelligence, diplomacy, and written and verbal communication skills. In addition, while production managers tend to be helpful, humble and invested in creating an efficient workplace environment, they also need the confidence and leadership abilities to get things done on a deadline, even if it means giving instructions to someone they've never worked with before. A production manager is responsible for overseeing logistics related to company members' needs and timelines, ensuring they know their goals and priorities and resolving any problems that might stand in their way. So, if you are keen to learn how to be a Production Manager for ACT THREE PRODUCTIONS, please e-mail [admin@actthree.co.nz](mailto:admin@actthree.co.nz) and your interest will be passed on to the ACT THREE PRODUCTIONS Board.

# Act Three Productions' WE WILL ROCK YOU is indeed a touch of magic

(Manawatu Guardian)



Photo / Ben Pryor Photography

- *The fourth attempt to complete a season of a fantastic show should be a party and it certainly was.*
  - *One expected a kinda magic and it happened. Wowza!*
- *There are so many epic notes hit in the singing of this production – the delivery is phenomenal. It's hard to believe these people have come to the theatre having finished their day jobs.*
  - *The company, with diverse and creative choreography from Cara Hesselin, fill the Regent on Broadway stage time and time again, seamlessly and to perfection.*
- *The music needs a musical director to relive Freddie Mercury's work as it was written and has been heard all over the world and Barry Jones and his band made this happen.*
  - *Director Phil Anstis proves he can bring together a creative team, vision and a talented company to deliver the perfect ode to Queen.*
- *There's a togetherness in this company that can only come from such an epic journey, because it is indeed a touch of magic.*



This timeline shows the persistence ACT THREE PRODUCTIONS needed to bring "WE WILL ROCK YOU" to the stage.

Congratulations to everyone involved in this amazing production which was well received in our community. There was some amazing feedback about how enjoyable and memorable it was.





**Audition Workshops – 8 & 9 October 2023**

Children's Workshop:

Sunday, 8 October 2023, @ 1.00 p.m.  
@ Ross Intermediate School

Adults' Workshop:

Monday, 9 October 2023, @ 7.00 p.m.  
@ 75 the Square, Palmerston North

Auditions:

13-17 October 2023

**[Click here for audition information & audition pack](#)**



# What's The Buzz?

## Sara Bareilles-Led *Waitress* Live Capture to be Released Nationwide

by Caitlin Hornik – 7 September 2023

Following its debut at the 2023 Tribeca Film Festival, the live capture of the Broadway musical *Waitress* has been acquired by an independent film studio, Bleecker Street. In partnership with entertainment content provider Fathom Events, Bleecker Street will release *Waitress* in cinemas nationwide on 7 December. *Waitress* was filmed during its return Broadway engagement, which opened after the pandemic shutdown on 2 September 2021.

## *The Outsiders* Sets Broadway Run

by Ruthie Fierberg

The new musical *The Outsiders* will arrive on Broadway in Spring 2024. Based on the eponymous book by S.E. Hinton and the movie directed by Francis Ford Coppola, the musical will begin previews on 16 March 2024, ahead of an official opening of 11 April. Set in 1967 Oklahoma, *The Outsiders* follows misfits Ponyboy Curtis, Johnny Cade and their chosen family as they fight to survive in a world that wasn't built for them.

## *The Notebook* Will Open on Broadway in 2024

by Ruthie Fierberg



The new musical *The Notebook*, based on the novel by Nicholas Sparks, will arrive on Broadway in 2024. Previews will begin on 6 February 2024, ahead of an official opening night of 14 March. *The Notebook* follows the love story of Allie and Noah who meet as teenagers and are tested by people and circumstances that try to pull them apart.





# Schedule of Upcoming and Announced Broadway Shows

by James Miller – 6 September 2023



## 2023-24 Season

### **PURLIE VICTORIUS**

Ossie Davis' comedy of a travelling preacher in the Jim Crow-era South will receive its first Broadway revival. Opening – 27 September 2023.

### **MELISSA ETHERIDGE: MY WINDOW**

Grammy and Oscar winner Melissa Etheridge will offer theatregoers an evening of storytelling and music, from tales of her childhood in Kansas to her groundbreaking career highlights. Opening – 28 September 2023.

### **GUTENBERG! THE MUSICAL!**

The original stars of *The Book of Mormon* reunite in the Broadway premieres of the hit Off-Broadway musical comedy. Opening – 12 October 2023.

### **MERRILY WE ROLL ALONG**

The first ever Broadway revival of Stephen Sondheim and George Furth's musical will open in Fall 2023 after its sold out runs Off-Broadway and in London's West end. Opening – 10 October 2023.

### **SPAMALOT**

The musical comedy lovingly ripped off from the film classic *Monty Python and the Holy Grail* returns to Broadway in a new production. Opening – 16 November 2023.

### **HOW TO DANCE IN OHIO**

The new musical based on the HBO documentary about a group of autistic young adults will play Broadway following its premiere production at Syracuse Stage. Opening – 10 December 2023.

## Announced for 2023-24 Season without confirmed date or venue

### **CABARET**

The Olivier Award winning West End revival of Kander & Ebb's classic musical is coming to Broadway in Spring 2024.

### **THE WIZ**

The beloved adaptation of *The Wizard of Oz* will return to Broadway following a national tour.



## **Announced for 2024-25 Season without confirmed date or venue**

### **SMASH**

Stage incarnation of the TV series depicting the creation of the fictional Marilyn Monroe musical *Bombshell*.

### **In The Works**

#### **13 GOING ON 30**

New musical based on the 2004 hit movie of the same title about a gawky teenage girl who uses “wishing dust” to transform herself into a glamorous adult.

#### **17 AGAIN**

New musical based on the 2009 Zac Efron fantasy film about a man who gets to relive his youth.

#### **ALI**

A new musical celebrating the life and legacy of the heavyweight boxing champion and humanitarian Muhammad Ali.

#### **THE BODYGUARD**

Musical adapted from the Whitney Houston film about a pop star who falls in love with her bodyguard.

#### **COCO**

A musical adaptation of the Pixar animated film that explores identity and legacy through Dia de los Muertos.

#### **DEATH BECOMES HER**

A musical based on Robert Zemeckis’ 1992 dark comedy film about eternal youth.

#### **THE DEVIL WEARS PRADA**

New musical based on Lauren Weisberger’s 2003 novel and the 2006 film about a woman who becomes assistant to the notorious editor of a topline fashion magazine.

#### **DREAMGIRLS**

A New York transfer of the hit London revival.

#### **IN DREAMS**

A jukebox musical featuring the songs of rock and roll singer songwriter Roy Orbison.

#### **LA LA LAND**

A stage adaptation of Damien Chazelle’s Academy Award winning movie musical.

#### **MAGIC MIKE**

A stage adaptation of Steven Soderbergh’s film about male strippers.

#### **THE NANNY**

A musical based on the popular sitcom series that ran during the ‘90s.



### **PAL JOEY**

The primary setting for this classic musical has been re-imagined as a South Side Chicago nightclub in the 1940s; the character of Linda, formerly a stenographer/clerk, is now an aspiring singer.

### **THE SECRET GARDEN**

Revival of the 1991 musical based on Frances Hodgson Burnett's story about an orphan girl who finds renewal when she discovers a locked, dead garden and brings it back to life.

### **A SIGN OF THE TIMES**

The musical tells the story of Cindy, a young woman who moves to New York City from the Midwest in 1965 with dreams of making a difference in the world. Set against the backdrop of women's liberation, the civil rights movement and the Vietnam War, the musical features the songs of a generation from Grammy Award winning artist Petula Clark and multiple hitmakers of the day, such as "Downtown", "You Don't Own Me", "Don't Sleep In The Subway", "The Shoop Shoop Song (It's In His Kiss)" and "The Boy From New York City".

### **SINATRA THE MUSICAL**

A new musical based on the life and career of the legendary artist Frank Sinatra.

### **THELMA & LOUISE**

A musical adaptation of the beloved 1991 film about two friends on the run from the law.

### **THE WHO'S TOMMY**

The musical puts The Who's original concept album on stage as a rock opera about a "deaf, dumb and blind" boy who overcomes his disabilities with the help of ace pinball skills.



## **Musicals Set for Film Adaptations**

Which ones are you most looking forward to seeing? While nothing beats the magic of live performance, there's still a lot to look forward to on the big screen!

### **WICKED (Parts 1 & 2)**



Cynthia Erivo and Ariana Grande  
© Dan Wooller, Cosmopolitan UK

### **A CHORUS LINE**



The Broadway revival marquee for A CHORUS LINE  
© Photo: Andreas Praefcke



**BEAUTIFUL**



*Cassidy Janson (Carole King)*  
© Dan Wooller for WhatsOnStage

**GUYS AND DOLLS**



*The cast of GUYS AND DOLLS*  
© Paul Coltas

**LITTLE SHOP OF HORRORS**



*Chris Evans*  
© United States House of Representatives  
Office of Don Young / Public domain

**FOLLIES**



*Emily Langham in FOLLIES*  
© Johan Persson

**MEAN GIRLS**



*The original cast of MEAN GIRLS on Broadway*  
© Joan Marcus

**FIDDLER ON THE ROOF**



*Fiddler on the Roof 30<sup>th</sup> anniversary cover*





## FUN HOME



Jake Gyllenhaal  
© David Gordon

## THE COLOR PURPLE



Blitz Bazawule and *The Color Purple*  
© Left: Willhwhitney / CC BY-SA  
Right: Photo: Andreas Praefcke / CC BY



## Iconic TKTS Booth in Times Square Celebrates 50 Years of Broadway Ticket Discounts

by Mark Kennedy



When Jay-Z and Alicia Keys filmed the video for “Empire State of Mind,” their valentine to New York City, they naturally ended up in Times Square, singing on illuminated red glass steps. It was no mere set: It was two New York icons standing on another. Their stage was the top of the TKTS booth, which has become part of the city’s visual and financial DNA and a key part in keeping Broadway going. This booth recently celebrated its 50<sup>th</sup> birthday, with the city celebrating with songs and speeches. “It is so intrinsically linked with the city,” says Victoria Bailey, executive director of the non-profit TDF, formerly known as the Theatre Development Fund, which runs the booth. “It has kind of always been a symbol.” It’s a discount ticket booth where same-day Broadway and off-Broadway shows can be more affordable for those who balk at prices pushing past \$300 a seat for some musicals. About 30% of the people who line up are first-time Broadway theatre-goers.

Thousands of tickets are sold at the booth every day as the various commercial theatre box offices calculate how many full-price tickets they can sell and then send the rest to TKTS. The theatre gets all the ticket revenue and TDF gets a \$7 service fee per ticket, which helps fund its education, community and outreach programmes. Some 68.6 million tickets have been sold from the booth during its 50 years, with more than \$2.6 billion going back to the shows.

Despite the rise of online rivals and apps hawking discounted theatre tickets, lining up at the booth is as fundamental as cooing over the Statue of Liberty or taking a photo with a nearby costumed Elmo. The current glass-enclosed booth opened in 2008, part of an \$18 million renovation project that evokes a Greek amphitheatre or Rome's famous Spanish steps, where visitors can sit on the 27 steps and watch the street scene. Jay-Z and Keys may have had the steps to themselves in their video, but it is ordinarily a very crowded place.

"There's so many people that keep coming back even after the pandemic and will stand on that line to come and see shows. And they thank us. That's something that didn't happen as often before. But it happens more now, and I love it," says Ann Ramirez, a TKTS supervisor. TDF created satellite TKTS booths in Brooklyn, at the World Trade Centre and in Lincoln Centre, as well as helped develop booths in Boston, Washington, D.C., Chicago, Denver, Pittsburgh, Philadelphia, San Francisco, Toronto, London and Sydney. The first booth was a temporary experiment that stuck in Times Square. It opened for business on 25 June 1973, using an abandoned trailer donated by the Parks Department with holes punched in it for ticket windows. The neighbourhood was different then — seedy and dangerous. "Broadway was falling apart then," says Robert Mayers, who with business partner John Schiff designed the booth and the logo. "They wanted to do an experiment because the area was in disrepair." Mayers and Schiff were given just \$5,000 for the capital budget and they rented scaffolding to go around the booth. They wove a translucent plastic fabric with the iconic logo among the bars and clamped spotlights on the frame. "It's a very theatrical kind of vocabulary," says Mayers. "We looked at it as a giant kite. It was supposed to be light hearted, related to the theatre and make a visual statement in a very busy place." They thought it would stay up for a year or two, at best. Instead, it won design awards and lasted decades. Their influence can be seen in the abbreviated, vowel-less apps and company titles of today — Flickr to Unbx and DNCE. "I noticed whenever you see movies of the '70s or '80s and they're in New York, there's always a scene in Times Square or Duffy Square where the camera goes by and you see the TKTS booth. I always get a kick out of that," says Mayers. If the booth was an attempt to stabilise the neighbourhood, it is still a sign that the city is open for business — important steps after events like 9/11, Superstorm Sandy and the coronavirus pandemic. "You talk to ushers, you talk to wardrobe people, you talk to the people backstage and they talk about the booth as the thing that has over the years kept them employed," said Bailey, who went to there for tickets in college and later sent tickets to the booth as a Broadway general manager.

These days, visitors make their picks from a list of shows on continually updating electronic boards. TDF also has a free phone app that lists its offerings in real time. Staffers are on hand to help in red jackets or T-shirts with the TKTS logo and the printed slogan "Got questions?" They're theatre fans, having seen all the shows on offer and aware of the best and worst seats in the city's various theatres. Most patrons get through the line in less than 45 minutes, longer on holidays. The advice is to be flexible — have decided on two or three possible shows by the time you get to the window. Bailey notices that people in line often help each other out with recommendations and swap information on shows. Tickets to mega-hits like *HAMILTON* and *WICKED* typically won't appear at the booth since they don't need to offer discounts.

New shows often do until they become a hot ticket, like after a Tony Award win or favourable reviews. But, eventually, most shows end up listed at the booth. "There comes a point in the evolution of a show when they need help," says Bailey, who earned a Tony this year for her work helping theatre. "Shows like *A CHORUS LINE*, *THE WIZ*, *CHICAGO*, *'THE PHANTOM OF THE OPERA*,' those shows ran extra years because of the booth." On a recent day, the booth had 50% discounts for *Camelot*, *A BEAUTIFUL NOISE – THE NEIL DIAMOND MUSICAL*, *GOOD NIGHT, OSCAR*, *GREY HOUSE*, *NEW YORK, NEW YORK*, *ONCE UPON A ONE MORE TIME*, *HADESTOWN* and *CHICAGO*. Tickets for "The Sign in Sidney Brustein's Window" with Oscar Isaac and Rachel Brosnahan were as little as \$50. Unlike other paid ticket sellers wandering around Times Square pushing one particular musical or play, TKTS representatives aren't allowed to recommend a single show but instead offer a range of options appropriate to the visitor – family friendly, dramatic, light, scary. Once at the window, ticket sellers quickly scan a blueprint of the theatre for available seats and offer visitors options, like couples can sit apart with an unobstructed view or sit together with a "partial view" and risk missing something onstage. In addition to catching shows herself, Ramirez loves seeing her regulars and learning what they've liked and what they haven't. "This is where we get a lot of information," she says. "They will come back and tell me all the business, tell me who was in it, who was bad, who was good. Was it good, was it not?"



## Stars on Screen ...



Like flicking through an old school yearbook, seeing actors in their younger years can really help you put your time on this Earth in perspective. We've handpicked a few from screen versions of popular musicals you might not recognise if you bumped into them on your daily commute.

### Aileen Quinn as Annie in *Annie* (1982)



(© Columbia Pictures/ Aileen Quinn)

*Annie* grossed over \$57million at the box office with Quinn in the title role when she was only 11 years old! Prior to that, she was the English voice of Dorothy in the Japanese version of *THE WIZARD OF OZ*. She toured the US with *FIDDLER ON THE ROOF*, *PETER PAN* and *SATURDAY NIGHT FEVER*. After that, she taught Spanish, drama and dance in New Jersey.



### Peter Ostrum as Charlie in *Willy Wonka & the Chocolate Factory* (1968)



(© Paramount Pictures/ Fourthords)

On the back of *WILLY WONKA* success, Ostrum bought a horse and it opened a new door in his life; veterinary. He went on to receive a Doctorate of Veterinary Medicine and worked with Pfizer on a video series called *Veterinarians on Call*.

### Karen Dotrice as Jane Banks in *MARY POPPINS* (1964)



(© Disney)

Alongside Matthew Garber (who died of pancreatitis aged 21), Dotrice was one of the twins Julie Andrews swooped in to look after. She appeared in *Upstairs, Downstairs* as Lily Hawkins, and won Evening Standard's Best Newcomer (10 years after *MARY POPPINS*) for playing Alex in *The 39 Steps*. She now lives in California and prior to the release of *Saving Mr Banks*, spoke to the New York Times about her time filming *POPPINS*.

### Ted Neeley as Jesus in *JESUS CHRIST SUPERSTAR* (1973)



(© Universal Pictures)

Twenty years after first playing Jesus, Neeley reprised the role on a US tour on which he co-starred alongside Stevie Wonder's ex-wife Syreeta Wright. He had a cameo in and contributed to the score of Quentin Tarantino's *Django Unchained* and his EPs are available on iTunes.

### Karen Lynn Gorney as Stephanie in *SATURDAY NIGHT FEVER* (1977)



(© Paramount/ Karen Lynn Gorney)

Gorney appeared alongside John Travolta in the 70s disco hit, but only went on to smaller roles after a break from acting which saw her manage a Manhattan art gallery. She's appeared in *Law & Order*, *The Sopranos* and *Six Degrees* and has also released three albums she's performed in jazz clubs and cafes.





### Mara Wilson as Matilda in *MATILDA THE MUSICAL* (1996)



© TriStar/ Mara Wilson (twitter.com)

A young Wilson caught the eye of Danny DeVito which led to her casting in the title role of *MATILDA*. She went on to audition for *The Parent Trap* (but was too young) and table read *What Dreams May Come* with the late Robin Williams. She quit acting to become a writer and had a recurring role in the *Welcome To Night Vale* podcast.

### Jamie Bell as Billy in *BILLY ELLIOT* (2000)



© BBC/ Gage Skidmore (flickr.com)

Now over 30, this role was only the start of a glistening Hollywood career for Bell. Appearing in Peter Jackson's 2005 remake of *King Kong* and the music video for Green Day's "Wake Me Up When September Ends", he has played 'The Thing' in *Fantastic Four* and recently got into the musical groove with *Rocket Man*.

