

NAPTA Charitable Trust 2015

NAPTA
NORTHERN AREA PERFORMANCE THEATRE AWARDS



Introduction

Welcome to the 2015 NAPTA season.

This package contains a lot of information, including a calendar of 2015 shows, judging criteria, judging categories along with bios for each of the judges and important information on how to host the judges.

There is also a summary of the NAPTA team and the Goals of NAPTA.

Please take time to read this, and leave this document accessible for all members to read through at any time (During Meeting, Rehearsals, waiting at auditions etc.)
Please do not just file it away.

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NAPTA Goals

To recognise excellence and talent in, and promote and develop:

- Performing Arts in Zone 1 (Northern Region) being theatre societies from Pukekohe to Kerikeri who are members of Musical Theatre New Zealand (MTNZ)
- The public display of performing arts by non-profit organisations within Zone 1 for the education, entertainment and cultural enlightenment of members of the community
- To advance the education of members in the performing arts and in particular to assist and encourage members to acquire and develop further skills, knowledge and expertise
- To provide performance opportunities for members in furtherance of their skills, knowledge and expertise in the performing arts
- To encourage New Zealanders to acquire knowledge and skills in the performing arts, to increase awareness of the performing arts and to develop an educated appreciation of the performing arts
- To foster increased contact, communication and co-operation between the non-profit organisations within NAPTA and thereby improve the education, training and instruction of members of the community within New Zealand in performing arts including all skills related to production of performance events and performance itself

How NAPTA Trust will achieve these Goals:

- Organise an Annual Awards evening in relation to productions carried out by the member Societies in the relevant year
- Apply to various organization's and bodies for grants in order to assist in the funding of Annual Awards
- Enter into sponsorship and naming rights arrangements in relation to the Annual Awards
- Make grants to, sponsor or otherwise financial assist, including by way of a scholarship fund, performers meeting such criteria and guidelines as determined by the Trust
- Organise and promote master classes and other similar activities for members in relation to the performing arts
- Receive donations for the purpose of carrying out the charitable purposes of the Trust
- Undertake such other activities and enterprises to further the charitable purposes of the Trust



Important Sites:

- www.napta.org.nz
- Facebook: NAPTA – Northern Area Performing Theatre Awards
- www.mtnz.co.nz

NAPTA Personnel

There are two official bodies for NAPTA:

- NAPTA Charitable Trust
- NAPTA Charitable Trust Ltd

The Trustees of the **NAPTA Charitable Trust** are:

- **Darren Ludlam** (Chairman)
- **Mark Betty** (Secretary)
- **Pauline Vella** (MTNZ Zone 1 Representative)
- **Eilean Rawson**
- **Katie Flood**
- **Kevin Maddern** (Treasurer)

Our Patron is **Mr Geoff Clews** LL.B (Hons), M. Jur. (Distn) (Auck.), AIF, FANZCN

The Directors of the **NAPTA Charitable Trust Ltd** are:

- **Mark Betty**
- **Terry O'Connor**

Our Convenor of Judges is **Darren Ludlam**

Webmaster is **Zac Johns**

The NAPTA Awards Event is run by the NAPTA Charitable Trust Ltd.

Hosting your NAPTA Judges

The judges will book their seats using the contact details supplied by each Society. Should any changes be made to these names and numbers during the course of the year please contact the Convenor of Judges to update.

- Each judge is entitled to **two** complimentary tickets per production.
- Each judge is entitled to **one** complimentary program.

Each judge should be welcomed when they arrive at the theatre particularly this year when we have six new people on the panel.

Judges should have 'good' seats in the theatre – preferably not next to the lighting or sound board.

Judges should not be seated next to production personnel.

A judge's presence should not be announced to cast and crew prior to the performance.



Calendar of Shows

Each judge has been supplied a calendar outlining the productions for 2015. However if there are changes of any sort especially to the dates please advise the Convener as soon as possible.

The Judges

Convener of Judges – Darren Ludlam

Darren has been an identity around the Auckland Community Theatre for almost 30 years.

Having found his love of theatre in his last years of High School he then joined Papakura Theatre Company during his first year at Auckland University. After 10 years there, he made the choice to return to University to undertake a Diploma of Drama and since then he has appeared in shows from Pukekohe to Orewa, from Howick to Glen Eden. During this time he has been seen both onstage and (not seen) back stage as well as becoming a member of the Executive Committee for North Shore Music Theatre.

In 2012 he was asked to become a NAPTA Trustee and subsequently Chairman of the NAPTA Trust – a role which he sees as a way to give back to all of the theatre community which has supported him in recent years as well as a way to bring new people into the community and help spread knowledge and support within his extended 'theatre families'. To this end, he has taken on the additional role as Convener of Judges from 2014 with a view to creating a core of judges as well as a training ground for younger members of our growing and vibrant community.



The Judging Panel 2015

This year we have 7 exceptional judges who represent the widest range of ages, onstage, backstage and production skills that NAPTA could hope to have. Each of them is well versed in their field and all are committed for the year ahead without involvement in any production.

It is NAPTA's aim that the role of a NAPTA judge allows the individual taking up the challenge to share their skills with those within the NAPTA community as well as learning new skills to take back with them to their clubs and future theatre ventures. To this end NAPTA will always endeavour to include the widest range of ages, interests and skill levels on the Judging Panel.

Warwick, Oriel and Ryan are returning for their second year while Regan, Tom, Nikki and Barbara are judging for their first year.

Warwick Day

Warwick has been involved in theatre for many years, being active in most areas including set building and painting, lighting, props, stage- management and music.

It was music that would capture his heart. As a trombonist he has played in most genres of music including Brass bands, Swing bands, Dixieland bands, Oompah bands, touring with bands like the Hollies, and pit orchestras. It was playing in the pit for many shows that kindled his interest in live theatre. Natural progression led him into Musical Direction, with many societies. These include *My Fair Lady* (Playhouse Glen Eden), *Chess* and *42nd Street* (Harlequin Theatre), *Evita* and *Pirates* (AMT) and *Anything Goes*, *Barnum*, and *Chicago* (Centrestage) among others. He has had several NAPTA nominations for Musical Director.



From a blank canvas at the auditions to creating a show with the Director and Choreographer, Warwick finds it is such a rewarding experience. The buzz certainly comes when, on Opening Night, all the facets come together.

Warwick considers it is a privilege to be appointed to judge again this year.

Ryan Benjamin



Through his involvement in musicals, plays and variety shows in various settings, Ryan has held roles covering direction, musical direction, choreography, production management, stage management, vocal coaching, design and, of course, performance.

A passionate arts educator by day, this year Ryan is the new Head of Department for Performing Arts (Dance and Drama) at McAuley High School in Otahuhu, Auckland where he looks forward to revitalising, enriching and progressing the performance experiences for the girls who attend there in the coming years. In recent years, Ryan has involved himself mostly with Papakura Theatre Company (PTC) and Manukau Performing Arts (MPA), and as a committee member at MPA for the past six years, Ryan has thoroughly enjoyed co-ordinating their show selection, season planning and the pre-production

processes.

He has also directed both *You're a Good Man, Charlie Brown* and *Fame – The Musical* for MPA; has been the musical director for *A Funny Thing Happened on the Way to the Forum* and *Ticket to the Tonys* at PTC, as well as having on-stage roles in both *Blood Brothers* and *Stags and Hens* for these two south-side societies. Ryan looks forward to his continued affiliation with NAPTA as one of three returning judges to the panel in 2015 and wishes all societies the very best for their creative, challenging but ultimately rewarding year ahead.

Oriel Major

Oriel moved to NZ in 1995 from England with her son Adam and dog Spike. She has since been involved with the Theatre for about 10 years doing various things both backstage and in the production side of things. She is currently living in Whangaparoa with Adam and her 2 cats Misty and Pepsi and working at North Shore Hospital.

She divides her time between the theatre and her other interests, cake decorating, reading and gardening and after taking on the role of a NAPTA judge theatre might just have an upper hand in 2015.

Barbara Hieatt

Barb has always loved music and theatre – whilst growing up in the UK her Nan used to take her to see all the musical films and to watch her uncle perform in the local amdram shows until at the age of 12 yrs she came to NZ with her family. As a pupil of Otahuhu College, she loved performing in their G & S productions. From school Barb joined Papatoetoe Light Opera Club (now MPA) until 1974 when she and her family moved to Kawakawa Bay to run the local store, which meant giving up theatre for a few years although she sang in some local concerts.

However, after selling the store and hearing that Papakura Theatre Club (as it was then) was planning to produce *The Pirates of Penzance*, Barb joined up and has been with PTC ever since, although there was that nine-year “holiday” that she and Gary took in the UK, where they spent a large portion of their earnings going to shows and concerts!

Since returning to NZ in 1997 Barb has performed in or production managed a number of PTC shows and reckons she's also done a fair share of publicity; she's also helped with props, worked backstage and taken on other show-related tasks. Heavily involved over many years in the running of her club, Barb takes a keen interest in all aspects of theatre but now plans to step back from the front line and is looking forward to her new 'role' as a NAPTA judge.



Nikki Kent



Nikki has been performing since 1981 and although that may age her, it is her involvement in all things performing arts that has kept her young at heart. Between 1985 & 1991, Nikki performed in 11 productions for North Shore Operatic society (now NSMT). Nikki had the benefit of learning from some of the best tutors, including David Coddington & Elizabeth Hawthorne (Mercury Theatre) and Maggie Maxwell for screen acting. A career in Radio Broadcasting and Television meant Nikki had to give away theatre for 8 years (5am starts are not conducive to the late nights of theatre. Floor managing both live and recorded television shows as well as presenting and production for both radio and TV, gave Nikki a great understanding of other aspects of musical theatre.

Nikki moved to the Hibiscus Coast in 2005 and appeared in Centrestage Theatre's *The Sound of Music* as Maria. She has split her time in the last 10 years between performing and being an active member of the production team for Centrestage Shows. Favourite roles have been Fanny Brice in Gisborne's *Funny Girl*, Fantine in *Les Misérables*, Yum in *The Mikado*, Golde in *Fiddler on the Roof* all for Centrestage Theatre and her all-time favourite role Charity Barnum in *Barnum the Musical* also a CTC production.

Nikki has a passion for and enjoys working with youth performers and loves that the NAPTA Scholarships are available to help our youth. Nikki is really looking forward to being a NAPTA judge and putting her years of experience to good use.

Regan Crummer

Regan is an actor, director, musician, and theatre practitioner resident in Auckland. Starting at a young age in the performing arts, he has worked on a variety of plays, musicals, and operas with both professional companies, and community groups. The various areas of the industry he has worked in include: performing, directing, producing, production management, stage management, and musical direction. He has also reviewed theatre for www.theatreview.org.nz. His most recent credits as an actor include: *Pericles*, with Auckland Summer Shakespeare, *Hamlet* with Galatea Theatre Co and *Blackadder Goes Forth* with Papakura Theatre Company.

As a director, some of his latest projects were *The Long, and the Short and the Tall* for Rosimini College in Takapuna, and William Shakespeare's *As You Like It*.

Regan holds a Diploma in Speech and Drama, a Diploma in Communication Skills, and has received mentoring from industry professionals Adey Ramsel, Sarah Burren, Terry Hooper and John Callen. Currently he works for Newmarket Stage Company.

He is looking forward to furthering his knowledge, and passion for theatre through judging the 2015 NAPTA Awards.



Tom Coyle



Many, many, many years ago Tom's introduction to theatre was (as with most young thespians) appearing in successful high school productions of *Joseph, Oh What A Lovely War* and as the main role in *Oliver*. This encouraged Tom to successfully audition for a role with a major theatre company in Leicester, where he became totally engrossed with all that is wonderful within the theatre family.

A job opportunity arose with the Metropolitan Police based at New Scotland Yard, London, so for many years the opportunity arose to allow Tom to see some wonderful shows in the West End.

Tom moved to New Zealand 11 years ago with his family (Allie and Hannah) and became involved with helping out at Centrestage Theatre. Over the last 6 years he has built numerous sets, assisted in lighting designs, sound and props and appeared in the shows *Me and My Girl*, *Chicago* and *West side Story*. His recent involvement has been as the Stage Manager of shows including the productions of *Beauty and the Beast*, *Kids on Broadway*, *Twelfth Man*, *An Inspector Calls*, *Godspell* and *Celebrating the Musical* at Centrestage and Pumphouse Theatre companies

Tom can appreciate all the hard work, late nights, early mornings, blood, sweat and tears involved with producing a show (on and off stage) and looks forward to being part of the NAPTA team and highlighting the extraordinary talent we are so lucky to have within the northern area of NZ.

JUDGING CATEGORIES AND CRITERIA GUIDELINES

The NAPTA team have invested significant time in reviewing the criteria for awards, and this year we introduce a more in-depth set of criteria, as we aim to making the judging more transparent.

Following are the revised criteria guidelines:

Some guidelines around professional elements of shows

With the advent of larger scale 'consortium' productions, NAPTA have decided to clarify some of the rulings around all shows, in order to ensure each are judged on even basis.

Firstly to be eligible for judging, the show must be produced by a NAPTA affiliated Society.

Secondly it must be reasonably deemed, for all intents and purposes, to be an amateur production.

The Society will inform the Convenor of Judges, prior to Opening Night, of any categories they deem not eligible for judging.

These could be:

- Any categories that employ professionals to carry out a specific task, such as an actor, choreographer, stage or lighting technician etc.
- Use of a set, props or costumes from another production

A 'professional' is deemed to be any individual or company whose primary income is sourced from performing such activity and who is paid directly out of the show budget in return for their services. In this instance they are not eligible for a NAPTA award.

An individual working in an unrelated field who is compensated for personal costs e.g. travel, meals, parking costs or time off work to complete show duties is not deemed a professional, and thus is eligible to qualify for a NAPTA award.



Best Musical / Best Play / Best Youth Theatre

Looking for the X Factor!

- **1-2 Poor** – No cohesion
- **3-4 Adequate/Competent** – Some cohesion
- **5-6 Watchable/Well done** – All elements meet the needs of show
- **7-8 Strong/Entertaining** – All elements enhance the show
- **9-10 Outstanding/Exemplary** – All elements work together in perfect harmony

Graded by using each of the following individual categories below as a guideline.

Please Note: The show must be eligible for more than 60% of the categories in order to be selectable for Best Musical / Play.

Best Direction Play / Musical

What level of competence has the director demonstrated in the following areas?

- Casting - Cast are suited to their roles and fully engage and emotionally involve the audience in the story
- Interpretation of and adherence to the script regarding elements of time period and location
- Unique vision that propels the storyline
- Combination of all elements i.e. dialogue, music and dance woven together in harmony
- Use of stage space
- Use of stage technique
- Creativity
- Innovation
- Smooth transitions between scenes
- Ability to stage musical numbers when required

Best Musical Direction

What level of competence has the musical director demonstrated in the following areas?

- Combination and composition of the backing music/orchestra/band for the production
- Interpretation of musical orchestrations
- Combination of music and vocal work to ensure a well-balanced performance
- Delivery of the music i.e. quality tone and technical skill
- Control of music dynamics i.e. soft and loud
- Sympathetic portrayal of musical numbers to suit time, place and period

Best Vocal Work

What level of competence has the vocal coach demonstrated in the following areas?

- Focuses on vocal performances within musical shows
- Charming the audience with the performance of solo and company songs generally enhancing the overall production
- Communicating, via song, a character to the audience
- The cast are able to perform musical numbers with strength, confidence, energy and enthusiasm as well as with empathy
- Good diction
- Everyone in tune and in time
- Harmonies are clear and well balanced
- Vocal control from soloists and company



Best Choreography

What level of competence has the choreographer demonstrated in the following areas?

- The dance and movement enhance the overall production
- The choreography is a memorable part of the show
- The dance moves reflect the time period of the production
- Stage coverage e.g. using levels and stairs
- Interpretative and innovative dance moves
- To set a number to suit the ability of the cast
- To project energy and enthusiasm, through movement, to the audience
- To tell a story through movement and dance

Best Supporting Ensemble

The supporting ensemble includes minor leads and the chorus

- Focuses on the acting performances within the production
- Everyone involved in the production is suited to their role and plays a significant part in the overall quality of the production through dialogue, music and dance
- Interaction and cohesion between principles and company
- Energy and enthusiasm displayed by all
- Characterisation – no matter how small the part

Best Leading Male in a Musical

Best Leading Female in a Musical

Best Supporting Male in a Musical

Best Supporting Female in a Musical

Best Leading Male in a Play

Best Leading Female in a Play

Best Supporting Male in a Play

Best Supporting Female in a Play

Cameo Award - new in 2014

Someone who proves that 'there are no small roles, just small actors'. They have taken a smaller role and made it memorable as nominated by the judges.

- Can be anyone, male or female, who has taken a role in one or two scenes and made it memorable to the judges
- The person has shown a complete understanding of the character with the ability to communicate that character to the audience i.e. believable with a command of role
- The character must fall outside the designation of a 'lead' role as decided by the producers / society executive
- Must captivate the audience with the performance enhancing the overall production i.e. stage presence
- Interacts well with other characters in their particular scenes



Please Note:

More than one person can be nominated in the same category from the same show

In circumstance where clarification is required as to a role being of a Lead or Supporting nature, the Convener of Judges will contact the Executive of the affiliated Society to seek their clarification. Their advice in this regard will be taken as the full and final decision in each case and information provided to the Judging Panel to enable them to judge the role / individual accordingly.

- **Characterisation**
 - A complete understanding of the character with the ability to communicate that character to the audience i.e. believable with a command of role
- **Speaking Voice**
 - Clear speech with good projection – pace, expression and inflection
- **Singing Voice**
 - Strong, clear, in tune and in time
- **Accent**
 - Accent is good and maintained throughout
- **Movement and Motivation**
 - Moves with precision and animation – gestures flow from characterisation
- **Overall Performance**
 - Must captivate the audience with the performance enhancing the overall production i.e. stage presence
 - Interacts well with other characters

Best Set Design

Includes Stage Design, Décor and Construction

- Scenery contributes and helps define the theme of the production
- Set has a finished look – no raw edges or unpainted surfaces with attention to detail in the painting with trims, patterns and decorative painting enhancing each scene
- Attention to detail is evident throughout design
- Visual elements co-ordinate from scene to scene
- Every scene reflects time and place as required in script
- Scene shifts are integrated into the overall feel of the show
- Set pieces are usable by the performers e.g. staircases
- Entrances and exits allow for a variety of stage movement.
- Set is proportional to the to the stage space with multiple levels providing additional playing spaces and variety

Best Sound Design

- The soundscape should fit the style and mood of the production
- Levels are correct and well balanced with the actors voices and the orchestra/band
- Cues are well timed and executed
- Choice of any sound effects and mood music etc. enhance the overall production
- No hum, crackle or buzz audible



Best Lighting Design

- Lighting helps to tell the story by focusing the audience's attention on key elements, performance and or scenes
- Lights should enhance the scenic design
- Lights should convey basic time of day and should indicate night/day inside/outside
- Lights should change in an unobtrusive manner i.e. smooth transitions
- There are no delays in execution of cues e.g. blackouts and follow spots
- Lights are completely focused on the playing area with no spill into non-essential areas
- Colour patterns, gobos and textures are used to enhance scenes
- Specials and area lighting are used for dramatic intensity or theatrical effect

Best Staging of a Play or Musical

Perceived expertise in general staging/ stage management/crew work by the general theatre going public – a smooth 'without hitches' production

- Accurate timing of production e.g. of beginning, interval, conclusion (stage manager)
- Precise timing of lighting and sound cues (stage manager)
- Truck and set movement is choreographed and co-ordinated contributing to the flow of the production
- Ease of movement when moving set and placing props
- No backstage noise
- No microphone noise off stage
- If on stage the crew appears to blend in and if required remain unseen
- Visible crew should not wear coms and be appropriately attired e.g. no white socks
- Crew is appropriately attired for period/style of show if they are seen

Best Props Design

- Props should help tell the story, set the scene and mood and support the actors' performances
- Props are appropriate and authentic to time and place
- Props contribute to the total stage picture
- Actors work easily and comfortably with their props

Best Costume Design

- The overall look of time and place is achieved through costuming
- Cast is appropriately costumed for their role in the production
- Costumes for entire cast are co-ordinated
- All characters are accessorized
- The colour palette adds to the overall production
- All costumes are the right size
- Clothes are well finished with detail and trim i.e. no missing buttons - no un-sewn hems
- Costumes allow for ease of movement
- Costumes stay intact throughout production



Best Makeup/Hair

- The overall look of period and place is achieved through the hair styles and make-up
- Hair and make-up for the entire cast is co-ordinated
- Any wigs worn look authentic and natural
- Hair styles allow for ease of movement
- Hair styles remain intact throughout production
- Aging throughout a production appears natural and believable
- Innovative and Interesting
- Make-up does not detract from the production

Please Note:

There must be a minimum of two shows per category before that category can be judged against another.

The judges may decide that if any category is not up to the required standard then no award will be given.

The Society will inform the Convenor of Judges, prior to Opening Night, of any categories they deem not eligible for judging. These could be:

- Any categories that employ professionals to carry out a specific task, such as an actor, choreographer, stage or lighting technician etc.
- Use of a set, props or costumes from another production

A 'professional' is deemed to be any individual or company whose primary income is sourced from performing such activity and who is paid directly out of the show budget in return for their services. In this instance they are not eligible for a NAPTA award.



Calendar of NAPTA shows 2015

Updated 14/07/2015

Month	Dates
February	
Bare – Auckland Music Theatre	14 th to 28 th February
March	
Chess – Centrestage Theatre Company	14 th to 28 th March
Murder Bloody Murder – Whangarei Theatre Co.	26 th to 29 th March (7:30pm) + Mat. 2pm 28 th & 29 th
April	
Aladdin Jnr – Harlequin Musical Theatre (Youth Show)	8 th to 12 th April
Cats of Ponsonby – Playhouse Theatre (Youth Show)	10 th to 18 th April
I Love You, You're Perfect, Now Change – Harlequin Musical Theatre	18 th to 25 th April
Honk – Manukau Performing Arts	18 th April to 2 nd May
May	
Rent – Papakura Theatre Company	9 th to 23 rd May
June	
Sweeney Todd – Auckland Music Theatre	6 th to 20 th June
Move It – North Shore Music Theatre (Youth Show)	6 th to 14 th June
The Producers – Centrestage Theatre Company	13 th to 27 th June
Hairspray – Whangarei Theatre Company	19 th June to July 4 th (7:30 Thurs-Sat) + Sun 28 th 2pm
July	
The Wedding Singer – Harlequin Musical Theatre	18 th July to 1 st August
August	
Curtains – Papakura Theatre Company	1 st to 15 th August
Scrubbers – Pilgrim Productions	12 th to 22 nd August
September	
Steel Magnolias – Centrestage Theatre Company	11 th to 19 th September
Silly Old Buggers – Whangarei Theatre Company	17 th to 25 th Sept. (8pm Thurs-Sat) + Sun 20 th 2pm
Happy Days – Playhouse Theatre	26 th September to 10 th October
October	
Dogfight – Auckland Music Theatre	2 nd to 10 th October
Ring of Fire - Manukau Performing Arts	3 rd to 17 th October
Bugsy Malone - Centrestage Theatre Co (Youth Show)	7 th to 10 th October
Grease – Pukekohe Performing Arts (TBC)	15 th to 24 th October
The Addams Family – North Shore Music Theatre	31 st October to 14 th November
November	
Cinderella - Centrestage Theatre Company	7 th to 21 st November
Calendar Girls – Playhouse Theatre	7 th to 21 st November
Little Shop of Horrors - Whangarei Theatre Company	13 th to 28 th Nov. (7:30 Thurs-Sat) + Sun 22 nd 2pm
Oliver – Harlequin Musical Theatre	14 th to 28 th November
'Allo , 'Allo - Papakura Theatre Company	14 th to 28 th November
December	



Calendar of Shows 2016

Updated 13/07/15

Month	Dates
February	
The Phantom Of The Opera – AMICI (Civic Theatre)	11 th February to 6 th March
March	
Spamalot – Centrestage Theatre Company	TBC
MTNZ Annual Conference	18th to 20th March (Rotorua)
April	
Jesus Christ Superstar – Harlequin Musical Theatre	30 th April to 14 th May
May	
The Drowsy Chaperone – North Shore Music Theatre	7 th to 21 st May
Pippin – Papakura Theatre Company	7 th to 21 st May
June	
Rent - Centrestage Theatre Company	TBC
A Funny Thing Happened On The Way To The Forum - Manukau Performing Arts	11 th to 25 th June
Evita - Auckland Music Theatre	TBC
July	
The Sound of Music – Whangarei Theatre Company	14 th to 29 th July
August	
September	
A Midsummers Night's Dream - Centrestage Theatre	TBC
October	
Dreamgirls - Manukau Performing Arts	8 th to 22 nd October
November	
Big River – North Shore Music Theatre	5 th to 19 th November
Disney's Alice in Wonderland Jnr – Papakura Theatre Co.	12 th to 24 th November
December	

