

# Prattle



# MAMMA MIA!



OUR PATRON:  
*Wendy Beckett*  
D'ED, B'ED, BA, MA, GRAD DIP  
APPLIED PSYCHOLOGY (CAPA)

# From the President

Another month gone already and we are getting closer and closer to the opening night of Mamma Mia! It is shaping up to be a wonderfully energetic and funny show with rehearsals providing lots of light hearted moments among the 'serious' work of learning lines, blocking, singing and dancing. At every rehearsal I am reminded again how lucky we are to have such an enthusiastic cast who have approached the show with so much positivity.

# MAMMA MIA!

I would also like to take this opportunity to acknowledge our Director, John Lewis. John has decided to step back from the position of Director for Mamma Mia and we are very grateful for all the work that he has done to get the show ready for our audiences in May. John and his wife Trish have been involved in Bairnsdale Production Line from the very beginning (you may remember the notes in the minutes from last months Prattle where he was volunteered to provide wood for a raffle!) and we look forward to seeing them around the theatre again soon.



On the 22nd February several of our members sang at the Paynesville Music Festival. It was a wonderful day with glorious sunshine and everyone who sang performed beautifully. Thank you to everyone who not only performed, but who came along to support their family and friends. Thank you also to those who handed out our flyers to the crowd. I'm sure that after hearing our singers there will more tickets sold!

Finally, another send off from BPLTC - our Secretary, Tash Lewis has decided to resign her position to spend more time with her (very cute) baby and husband. Tash has volunteered to help backstage for Mamma Mia, so we expect to see her regularly, and we thank her for her time on the committee.



Until next month,  
Viki Wright  
*President, BPLTC.*



# Committee Matters

## Executive Committee

President: Viki Wright  
Vice President: Michelle McLean  
Secretary:  
Treasurer: John Crawford

## General Committee

Rick Edney  
Kerri Fleet  
Susan Gibson  
Jodi Gray  
Janet Liddell  
Peter Martignoles

## Company contact details

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Facebook Search: Bairnsdale Production Line Theatre Co. Inc

## Committee Actions this month

- Shed maintenance
- 2020 Celebrations
- Actions list for committee
- Mamma Mia
- Committee

## Agenda for next Committee meeting

- Mamma Mia
- Fundraising
- 2020 celebrations
- Future capital expenses
- Sponsorship

The next committee meeting will be held in  
In March 2020.

If you would like to attend, please contact our secretary  
for details.



Gippsland Opera proudly presents  
*Opera by the Lakes*  
Noon, Sunday, March 15, 2020  
Myerbillang Heritage Park  
(Near Lakes Entrance)  
Featuring  
**TEDDY TAHU RHODES**  
**ALEXANDER LEWIS**  
Georgia Wilkinson • Madeleine Crombe  
Accompanied by the esteemed David McNicol

[www.gippslandopera.org.au](http://www.gippslandopera.org.au)



# A **FREE** music fiesta happening right in the heart of East Gippsland!

**Monday March 30 -  
Thursday April 2, 2020**

**FREE** concerts at Forge Theatre and Arts Hub, Bairnsdale

Daily street music parade to join in

**FREE** instrument-making for kids

Four days of world-class music events taking place in East Gippsland

**FREE** singing workshops with multi-award winning band, The Maes

**FREE** instrumental workshops with top Australian musicians, Andy Rigby and East Gippsland's own John Corby

**Book your place at:** [quasitrad.com/lost-in-the-groove/](http://quasitrad.com/lost-in-the-groove/)  
For more information call Crashendo! Bairnsdale 0455 872 296



Lost in the Groove is an initiative of Crashendo! Bairnsdale and QuasiTrad Music Melbourne. Proudly supported by the East Gippsland Shire Council, Gippsland Primary Health Network (GPHN), the Foundation for Rural and Regional Renewal (FRRR), the Collier Charitable Trust and Crashendo! Bairnsdale.

# The history of BPLTC... Continued...

In May, 2003, BPLTC put on *Move Over Mrs Markham*. This comedy about three couples trying to use the same flat and bed for a tryst starred several members who are still involved in the company today. At this time the committee was trying to strike a balance between keeping its older members interested and involved and encouraging new members to join.



BPLTC held a Murder Mystery night in August of 2003, hosted by Darren McCubbin, a man still involved in theatre in Gippsland today.



The committee minutes also show that this was the year that the Prattle was first considered and that an Occasional Choir was formed to keep our members singing between shows. This idea of a BPLTC choir resurfaces again over the years in various guises - people love to sing! The Company was also looking for a new home and they would eventually find one in Ross St where the company was able to hold meetings, store costumes, build and store sets and rehearse for several years.



Chrissie Chen, managing agent at Season College; pictured with Freda Harvey, secretary of Bairnsdale Production Line Theatre Company; Marie Morgan, president; Ellen Compton, treasurer; and Yujan Wang, from Season College. The company has recently leased a wing of rooms from Season College to use as its base.

## Production company finds a new home

After three successful years and six great shows, Bairnsdale Production Line Theatre Company has finally found a home.

"From now on we will be able to consolidate storage of all our equipment, props, costumes and sets," said company president, Marie Morgan.

"It is also large enough for rehearsals, meetings, workshops and even set building. We are thrilled to be able to lease this wing of rooms from the old day care centre from Season International College (Chinese School).

"Their managing agent, Chrissie Chen, has been very accommodating to our needs. It is a very exciting time for our company with rehearsals underway for *The Merry Widow* (performing in October) and we are looking forward to providing even more theatrical activities for the communities of East Gippsland," she said.

*The Merry Widow* was the musical chosen for 2003 and it was to be a sumptuous affair with satin, feathers and lace adorning all the ladies of the cast. Gloden Mercer, a professional opera singer who was living locally was approached to perform the title role and her glorious voice thrilled the audiences. This was quite a coup for BPLTC as her second last



role before this one was as Wardrobe in *Beauty and Beast* with Hugh and Bert. (Jackman and Newton, of course!)

It's interesting to see the orchestra sitting on the floor in front of the stage at the Forge Theatre. The theatre wasn't refurbished for several years after this show and conversations held with the local MP, Craig Ingram that were mentioned in meeting minutes, show that frustrations with the lack of facilities at the venue were ongoing.



*Camelot* was the musical chosen for 2004. *Camelot* was the first time BPLTC involved children and animals in one of their shows and it was so successful that they went on to do it many more times over the years.



The dramatic offering for this year was a selection of one act plays that were performed at the Foster One Act Play



Festival. This format allowed the company to offer directing opportunities to more people. This is important as it allows directors to learn

the craft on a smaller scale before turning their hand to larger works.

*More history in the May Edition of the Prattle.*

***Many, many, MANY thanks to Tony Porter who has spent countless hours adding up to days compiling the history of BPLTC. He has given me full access to his records and any inaccuracies are mine. J Gray - Ed.***

COMING TO THE  
**PAYNESVILLE WINE BAR**

7:00pm, SATURDAY MARCH 7<sup>th</sup>



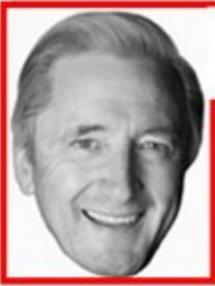
Last time Mamma Mia's Tony Porter and ex-BPLTC songstress Pauline Brewster teamed up with guitar/keyboard player Greg Micallef at the Wine Bar, they packed the place out! On SATURDAY MARCH 7<sup>th</sup> they'll be back from 7-10pm with a mix of genres from the old to the new, ballads to 60s pop (including a dance-inclined *Beatles* set), and plenty of close-harmony. \$15 at the door, but the last show sold out so **BOOKINGS ARE ESSENTIAL.** Drinks at bar prices, under-18s welcome (soft drinks only!), meals can be delivered from adjacent fast food shops.

**ACTORS' WORKSHOPS**  
in **BAIRNSDALE**  
1<sup>st</sup> & 3<sup>rd</sup> SUNDAY  
EVERY MONTH  
(except school holidays)  
2:00-5:00pm at Rooms 2 & 3  
**THE HUB, DALMAHOY STREET**  
NOT a class - a fun, non-threatening way to approach and discuss the acting process  
Suits all ages & experience, beginners to veterans (but we may tackle adult themes, so sorry, no under-15s)  
Pay only when you attend  
**FIVE DOLLARS AT THE DOOR**  
(tea/coffee FREE!)  
Contact: [bairnsdaleproductionline@gmail.com](mailto:bairnsdaleproductionline@gmail.com)  
or: [porterhouse@virtual.net.au](mailto:porterhouse@virtual.net.au)  
**... OR JUST COME ALONG!**  
Production Line membership NOT essential



[iwannagiveyousomethingbetter](#)

If you don't like musicals, you should remember that Cosette, Miranda Priestley, James Bond, Leonard's mom, Dr. Erik Selvig, Howard Stark, Molly Weasley and Mr. Darcy sing Abba songs in Greece.



## Auditions - Are You Ready?

We revisit this topic often, but it never goes out of style. I've cheekily pinched the following headings from US actor, trainer & blogger Rob Richardson - but the comments below the headings are all my own.

### **BE ON TIME**

This wouldn't be at the top of every list if it wasn't the most ignored rule in the book - despite being just about the most important. You made the appointment at that time, so the least you can do is turn up on time - no, early - so nobody's panicking about where you might be. Keep your phone on and nearby. If you're genuinely delayed, *call* them (don't text). *Don't* call your BFF who's already there, with a plea to pass on your message. Do it yourself. Be a grown-up about it.

### **DRESS APPROPRIATELY**

That means smart, dress-to-impress, not like you just came straight from an all-night rave party, and not like you're going to tea with the Queen. And please, NOT in the assumed costume of your preferred character. By all means *hint* at the likely style of the show (smart casual covers a lot of territory), but right now they're looking for performing ability, not your skill at second-guessing the costume department. In any case, they might be considering you for a far better role than the one you're pitching for - and what if your attempt to influence them either distracts them or (quite likely) tells them you want this role or nothing? Dangerous!

### **IF REQUIRED, HAVE HEADSHOTS &/OR A RESUMÉ**

Just about every audition panel needs something to tell them about the person in front of them. Some might be new to this company, and know nothing about you. Turning up with all the right stuff shows you know what you're about. If you're starting out, do what you can - and seek advice from someone you respect who's been doing it for a while. People are only too willing to help.

### **BE PREPARED**

That is, prepare your material and prepare yourself mentally. If you have the gall to arrive in the waiting room with no real idea of what you're doing, borrowing other people's scripts and ideas, generally putting on an "I'm so nervous" act (or, perhaps worse, an "I really couldn't care less" act), believe me, no-one is going to be impressed. As I said above, be a grown-up.

### **KNOW YOUR MATERIAL**

Yes, they've asked you to prepare a scene at you, and a selection of songs. Yes, it's a bit of work. Yes, you have other commitments. No, nobody cares. Learn the material, practise until you're sick of it, do your best, go home and wait.

### **DON'T WASTE ANYONE'S TIME**

See all the above and all the below. You may be important, but not one jot more important than everyone else.

### **MAKE SURE OF YOUR MUSIC**

As a rule our shows ask for specific numbers, so they'll provide the accompanist/backing track. It's up to you to know the music thoroughly. Turning up unprepared and stumbling through the piece, missing cues, missing notes (!) and generally making a hash of it is simply unforgivable. I actually heard someone excuse themselves with "I was really busy yesterday and last night, so didn't have time to look at it". Yesterday? *Last night?* Is that when you intended STARTING on it? *Seriously?*

### **BE RESPECTFUL OF OTHERS**

The audition panel. The accompanist if there is one. The Production Manager and other wranglers in the waiting area. Your fellow auditionees (who might want to be left alone to revise or just 'centre' themselves). Everyone. Right now, the only person who really cares about you is you. (And don't say, "This is how I deal with nerves", unless you want to know how I deal with people like that.)

### **IF YOU MAKE A MISTAKE TRY TO CARRY ON**

Everyone - *everyone* - stuffs up a line occasionally, or even the whole number. Keep going, or (if you're not three minutes into it), ask if you can start over. They'll understand. Nobody ever lost a part because they stumbled at the audition. (Which is not the same as not knowing your part at all - *then* you'll probably lose the part!)

### **DON'T APOLOGIZE FOR BEING SICK**

You want to know how many times they've heard someone say "I'm not well, it's too early, my mum's in hospital (etc)"? Just do the audition. If you're really too sick to perform, stay home and book another day.

### **DON'T BE A SYCOPHANT**

See the next entry.

### **BUY A DICTIONARY**

Did you look up sycophant? Good. Actually, Google has replaced dictionaries, and that's fine. What's *not* fine is people reciting audition pieces (and entire shows, sometimes) without knowing the meaning of many words in there. Would your character really say words they've never heard before? Of course not. Look it up.

### **BELIEVE IN YOURSELF**

No, not the old mantra, "If you believe in yourself, you can be *anything*". That's patently untrue. But you *can* be your best, and now is the time to show that. It's all the panel expects of you. Knock 'em out.

### **HAVE A GOOD TIME**

This has always been my last advice as people go into the audition room. If you've done everything you can to get to your best, then at this point there's nothing further you can do. You might just as well enjoy it. You won't die. They're on your side. Have fun.

### **WHEN IT'S OVER, LET IT GO**

It's an audition, not a murder trial. If you're in amateur theatre your career doesn't hang on this moment. It might be because you were too tall. But even if you honestly blew it, or the MD hates you, there's now't you can do about it. There will be other shows and other auditions. You will survive. Move on.