



## Essendon Theatre Company

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or

Online [www.essendontheatrecompany.com.au](http://www.essendontheatrecompany.com.au)

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### UPCOMING AUDITIONS

#### SEMINAR

Sunday, 9th April

Tuesday, 11th April

#### THE WEEKEND

Sunday, 26th June

Tuesday, 28th June

#### 40TH ANNIVERSARY

Saturday, 15th October

## PRESIDENT'S REPORT

Welcome back to all of the Essendon Theatre Company members and friends.

2015 was another highly successful year for ETC with our four productions, *The Freedom of the City* directed by Travis Handcock, *Private Lives* directed by Joshua Wolter, *Aladdin* directed by Michele Haywood and finished with the hilarious *Boeing Boeing* directed by Tess Maurici-Ryan. We were very proud of all of the plays we presented and we are grateful for all the hard work the directors, cast and crew put in to produce them. Each play was well received by appreciative audiences.

We have begun improvements in our lighting system in 2015 thanks to Michael Bond, Travis Handcock and Steph Morrell and we will continue to improve our lighting set-up in 2016.

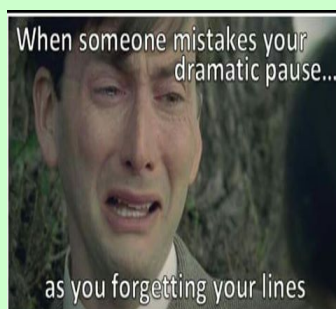
Our Committee for 2016 has been chosen and I welcome to the team: Travis Handcock as Vice-President and Newsletter Editor, Ceinwin Opie as Secretary, Christine Nilsson as Treasurer, Ros Shafik-Eid as Props Manager, Michele Heywood as Front of House Manager, assisted by Stephanie King, Stephanie Morell as Technical Manager with assistants Lauren Ielo and Ben Barraclaugh, Michael Bond as Lighting Manager and Colin Burchall as Set Manager.

We begin our 2016 season with "Five Women Wearing the Same Dress" which is capably directed by Natasha Boyd. Natasha is happy with her cast who are working well together and are on track for a great season. Christine has been up to her neck in green chiffon making the five bridesmaids dresses which, I'm sure, will be sensational. The set is almost complete and looking good. Make sure to get your bookings in soon so you don't miss out.

Bringing quality theatre to the community is the mission of our company and we rely on you to help us to build our audience base. We have four excellent plays planned for 2016 and we hope to see you and your friends at each and every one of them.

Looking forward to seeing you at "Five Women",

Cheers,  
Dawn



# **FIVE WOMEN WEARING THE SAME DRESS**

**By Alan Ball**

**Directed by Natasha Boyd**

It's exciting to be back directing at ETC after 5 years with Five Women Wearing the Same Dress by Alan Ball. I was drawn by Ball's quirky mix of light and shade, the setting of a 1988 Tennessee wedding reception and the focus on it being both comedy and drama. To see that this play had only been staged twice in Australia, intrigued me as there is no influence on how to stage it or perform it.

Madeleine McKinlay, playing Meredith and Clare Hayes, playing Mindy have been stretched out of their comfort zone from what they've individually done before, which has been great to watch. Kylie Ryan and Julia Lambert, playing Tricia and Georgeanne, have brought energy, ideas and methods to this ensemble piece. and Sophie Power, plays the deceptively quieter role of Frances, the bride's very religious cousin. Rounding out the cast is Rowan Howard. Rowan's talent and ideas has been truly wonderful, especially in his scenes with Kylie. The journey of all six of us has, indeed, really allowed us to embrace the individuality of these characters' moments and mood changes on stage yet making it seem all one cohesive appealing piece.

The support of ETC has been great. Huge shout-outs need to go to Dawn Hinrichsen our Set Build Captain, Christine Nilsson our Costume creator and our stage manager Carmel O'Sullivan. Of course, this is only three of the vital crew people involved – so many more to be named in the programme and I gratefully thank them all.

As we move into the last week of nitty gritty, scripts go down, accents refined, moves and mood finessed, lights and sound added – sometimes you wonder will it all get done. But with the talented team on stage and a great support behind the scenes I have no doubt this will be a show to watch, enjoy and appreciate as a new work.

Bookings can be made at [essendontheatrecompany.com.au](http://essendontheatrecompany.com.au)

Natasha



# Boeing Boeing Review

Published in Theatrecraft by the Victorian Drama League

## BOEING BOEING

By Marc Camoletti

Translated by Beverley Cross

Essendon Theatre Company

Directed by Terese Maurici Ryan

Reviewed by Richard Burman -

November 28, 2015

Boeing Boeing was one (of) the best French farces of the Twentieth Century, full of one-dimensional characters, bubbly froth and plenty of doors for members of the cast to rush in and out through. The script must be delivered at terrific pace, which matches the action of the actors on the stage. Acting farce may seem straightforward and easy, but it is not. It requires a slick, over-the-top verbal and physical delivery that lands every point made and step taken quickly and clearly in the lap of the audience.

The simple plot of this play revolves around a smug playboy, Bernard, who has three fiancées, all air hostesses, whom he has managed to keep from seeing each other by studying their flight schedules. From line one of the play we know that this situation is going to collapse into chaos - which it does with all the air hostesses ending up in the flat at the same time. He is helped to prevent them seeing

each other by his rather sour housekeepers, Berthe, and an old school friend who drops in, the innocent Robert.

So here it was, in playing the role of Robert, that James Antonas presented a first-class example of how to act farce. His ability on the one hand to stand still and silent as mayhem was developing around him, and then on the other to be suddenly caught up, physically and verbally in the pandemonium, was an object lesson in performing this sort of play. Every word was crystal clear, and the use of his body skilful(sic) and funny. The success of this play rests on the shoulders of the actor playing Robert and here James did Essendon Theatre Company proud. An outstanding performance.

James was ably aided and abetted by Margaret Rawlinson as the cheerless housekeeper. Her performance was in all respects delivered more slowly than that of James and the contrast between these two assisted and heightened the performance of the other. Her joyless character was skillfully created.

Xavier Ryan as Bernard, the playboy, had a more difficult

role, as a large part of Act One is exposition by him of the foundation on which the play rests. Wisely, Xavier kept the dialogue moving briskly and ensured that the audience got every point. His deterioration into panic later in the play when his plans fall apart was well portrayed.

Amy Larsen, Melissa Tracina and Gabriella Mazzarino were cast as the three air hostesses and each brought out the nuances of their respective characters. Amy played Gloria, the independent American; Melissa was Gabriella, the more romantic Italian; and Gabriella was cast as the dominating German, Gretchen. There is nothing subtle in farce and these three characters are almost cartoon representations of various nationalities, which the actresses played to the full. It fell to them also to be the performers who went swiftly back and forth through doors the most. In this they had been well rehearsed by the director, Terese Maurici Ryan, as their timing was spot on.

This was an excellent production. However, there were one or two points which were slightly distracting. While Melissa and Gabriella as the European air hostesses were performing excellently with accents to

match their characters, they became indistinct in their accented dialogue when uproar was occurring on the stage and everyone was shouting at each other. The set was simple with the necessary number of entrances (in this case, six) and was very plain white. This showed off the very smart coloured uniforms of the girls well, but it was with the lighting of the walls and acting area where there was a problem, caused by a darker area upstage right. This was unfortunate as it was in this spot that Margaret Rawlinson and, especially, James Antonas had to stand at different times. The whiteness and brightness of the rest of the set and acting area made this particular spot seem darker than it most probably was.

But all in all this was a well-drilled production by Terese Maurici Ryan of a classic French farce that the audience greatly enjoyed.

# 2016 PLAYBILL

## **FIVE WOMEN WEARING THE SAME DRESS**

**By Alan Ball**

Directed by Natasha Boyd

**Read-Through: \*\*CLOSED\*\***

**Auditions: \*\*CLOSED\*\***

**Production Dates: April 7 - 16**

Audition Bookings Contact  
Natasha [info@bookbonding.com.au](mailto:info@bookbonding.com.au)

## **SEMINAR**

**By Theresa Rebeck**

Directed by Travis Handcock

**Auditions:** Sunday 9th April 6:00PM & Tuesday 12th April  
7:30PM

**Callbacks:** Sunday 17th April 12:00PM

**Production Dates:** June 23 - July 2

Audition Bookings Contact  
Travis Handcock 0424 494 829 or [handycsu@hotmail.com](mailto:handycsu@hotmail.com)

**THE WEEKEND**  
**By Michael Palin**

Directed by Michael Bond

**Auditions:** Tuesday 28th June 7:30PM & Sunday 26th June 6:00PM

**Production Dates:** September 8 - 17

Audition Bookings Contact  
Michael Bond 0400 887 900 or 11kinsale@gmail.com

**40TH ANNIVERSARY CELEBRATION**  
**15th OCTOBER 2016**

That's right! ETC is turning 40 and we'd love you to come and celebrate with us.

**Venue: TBA**

**DRESS:** Come as your favourite character that you have EITHER PLAYED at ETC or SEEN at ETC over the past 40 years

**SAVE THE DATE - OCTOBER 15, 2016**

**WITNESS FOR THE PROSECUTION**  
**By Agatha Christie**

Directed by Michele Haywood

**Auditions:** Sunday 11th September 6:00PM & Tuesday 13th September 7:30PM & Sunday 18th September 2:00PM

**Production Dates:** November 24 - December 3

Audition Booking Contact  
Michele Haywood 0413 692 283 or michwood@bigpond.com





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