THE Artful DODGER

AUGUST: 2006

1.*n*. loveable young pickpocket from Lionel Bart's "Oliver!" 2.*n*. printed handbill full of tidings from the W.M.I.&A.A.. with a closing date for contributions of 17th of every month to Alan Cornell on 9844 4995 or alan@commercialventure.com.au

Drama and foul play at Old Bakery

I liked this bit of nostalgia from the archives. How the circle turns. But though the bakery has been restored to its bread and butter business, the Arts linger on in that neck of the woods. The Old Bakery Bookshop next door, which I digress to remind is the place to get your tickets for the September production of 'Honour' (or ring Joan on 9844 1744 who is now accepting Visa I believe), is rumoured to be the location of an as yet unsolved, indeed unwritten, case of murder. Unofficial sources indicate all is likely to be revealed at next year's forensic Follies.

In other news, the Central Committee is making plans for some Film Workshops to tie in with a Film Festival being mooted for next year's Festival. Jeremy Loftus-Hills outlines his ideas later in the Dodger.

MRS BRIARLY MARTIN (right) and the Warrandyte Arts Association secretary, Mrs A. D. Tisdall, put association members through rehearsal in the association's new headquarters, formerly the Warrandyte Bakery. They are (from left): Mrs M. Davidson, Mrs J. White, Mrs R. Cole, Phyllis Kee and Mrs V. Stewart.

THEY ACT IN THE OLD BAKERY

AFTER 80 years of producing bread, the Warrandyte Bakery now produces food for thought. The little old building, its stained cement walls still proclaiming it the "bakery," has been taken over by the Warrandyte Arts Association.

(1) Where until recently steaming, crusty bread emerged from huge ovens, potters fire their clay and music and drama groups rehearse.

Bags of flour were once stored in an adjoining room where pots ready to fire and a whirring potter's wheel are housed.

Walls have been knocked out to join the store and delivery rooms and to lighten the freshly-painted area with three windows looking on to the Yarra River.

A third room has been added for the drama group's wardrobe and property.

(2) The association's women members have planned and worked much of the transformation, helping on working bees to clean and paint the interior.

Warrandyte people now get their daily bread from the association's landlord, the Heidelberg Bakeries.

The great oven and furnaces in the mildewed wall of the rehearsal room are cold, but the bakery is still a warm memory to the people.

One of the association's senior members, Mrs Briarly Martin — looking a fresh-faced 40 at 62 — today recalled her first visit to the bakery 35 years ago.

"I can remember sitting on a bag of flour waiting for the bread to come out of the oven. That really was bread! Straight off the bricks.

"The bakery was a good place for a chat with your neighbors.

"I used to be one of those in the Sunday procession to and from the bakery. We took our weekly joints of meat there on the way to church and picked them up — cooked — on the way home. You'd see everyone carrying covered meat dishes down the road."

Mrs Martin told how in the 1870s the late Mr Frank Trezise built the

(3) early 1900s, 'Proud Bobby, hot cross buns,' accompanied by his ringing of a hand bell as he walked through the village. He was a small boy then. Now he's one of our older neighbors.

Jimmy Walsh, the baker about 20 years ago, caused another Warrandyte saying

"When there was a bread shortage, people would chant outside the bakery, 'Jimmy Walsh is dead, because we've got no bread.' But Jimmy is still alive to prove the statement untrue." said

(4) *Mrs Martin.*

The history of theatre in Warrandyte is far shorter than that of the bakery.

Mrs Martin wrote and produced the first local play, "The Duke of Warrandyte" 25 years ago. The theatrically-minded called themselves "The Comedy Players" in those days.

She stage managed the WAA's first production, an open air festival four years ago and has since been in two plays.

Her theatre experience has helped enrich the

(5) drama group of the WAA.

As a child she toured with Dame Nellie Melba. Her father, the late Frank Hornidge, was first viola in the singer's orchestra and condensed her orchestral scores for country tours.

"I was in several of Gregan McMahon's repertory plays at the old Playhouse in the 1920 s.

"I think I've retired from acting. But you never lose your old love of the theatre." she sighed.

Group reports.

Pottery

Thankyou to Faye for her cards from the Northern Sunshine - actually I'm not complaining about our beautiful sunshine here. A get well message to Joan who has a few weeks of ill health. Happy birthday to ... and Maud. We've managed two parties this month. It's hard to believe it's almost the end of 3rd term.

The U3A class is finished however there is still quite a bit of fired work to be collected.

Congratulations to Marian who is doing some very exciting work with her patients at the retirement village. The studio is once again home to the most delightful flowers, birds, etc.

Marjorie Beecham 9844 3206

Painting

The weather has been very pleasant, have been out painting the cheery golds of wattle along the Yarra these last weeks. Our bargain sale on the 6th August was most successful. Thanks again to Jack Stringer for lighting up the Hall, it makes a great difference.

Gill Beddington 9844 1203 Pauline Cross 9439 1775

Craft

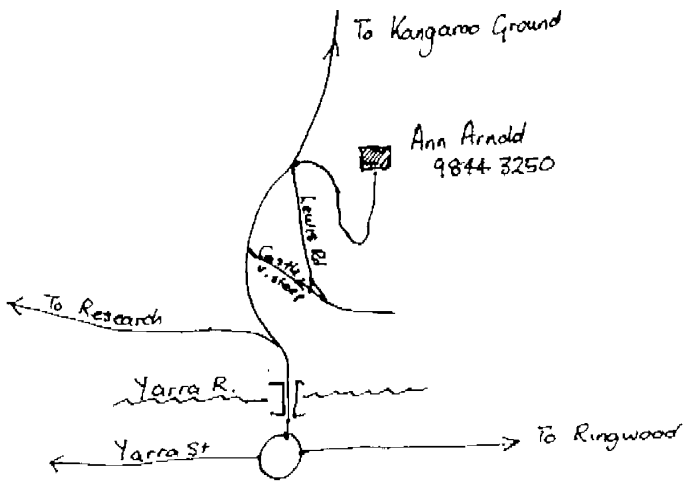
The next meeting of the Craft Group will be at the Hall Monday 18th September at 11.30am. Bring your lunch and your own craft to do.

Rosemary Climas 9844 2154

Music

Pat is away at the moment, so just a reminder about the next get-together at Ann Arnold's on Saturday, 9th September. Here's the map again - Ann's drive is steep and parking is a bit tight at the top.

Pat Anderson 9884 3442



Theatre

September Production:

Time to book for ***Honour*** by Joanna Murray-Smith.

Dates are 7, 8, 9 – 14, 15, 16 September. Tickets from Joan on 9844 1744. Please support the production and tell your friends too.

Other Activities

Physical Theatre and Improvisation Workshops during School Holidays:

- 26,27,28 September 12 noon- 3 pm
- With Josh Mitchell and Renae Peck – qualified teachers of dance and drama.

The aims of the workshops are to cover various elements of physical theatre including

~ improvisation
~ developing character elements
~ learning acro-balance
~ physical characterisation

$75 for the 3 workshops

Workshops for the following One Act Plays:

Boat, Foreplay, The Window, Hidden Agenda

- Come along to one or come to all
- Sundays: 8/10/06, 22/10/06, 5/11/06, 19/11/06
- Call Simone: 9818 4662 for details

Advance Notices …

1. Christmas Party
Friday 9th December at the Hall

2. 2007 The Forensic Follies
March 15, 16, 17, 22, 23, 24, 29, 30, 31

Adrian Rice 9844 1528

Dates to remember.

~

7, 8, 9, 14, 15, 16 September.
'Honour'. *A must see WTC production.*

9 September
Music Night at Ann Arnold's

18 September
Craft Group 11.30am at the Hall

26, 27, 28 September (12-3 pm)
Physical Theatre and Improvisation Workshops

Jeremy Loftus-Hills on making movies

By the time they graduate from secondary college many young people have made or participated in at least one short film. Many go on to study film, television or media production in tertiary institutions – as their major study or more often as a component of another degree. The advent of the web blog and more recently the audio/video blog indicate that this generation is more filmically literate than any before it. The intelligence, skills and motives to express oneself in film and related media is an ever strengthening component of our culture. The ability to use this media to tell stories and create art once the exclusive domain of large corporations is – according to many observers – becoming something local communities can aspire to.

The democratisation of film production would require the means – traditionally elaborate and expensive – to be accessible to all. It is clear to the casual observer that good quality production equipment is now within reach of people on average incomes. Over the last four or five years there has been a revolution in the accessibility of post production equipment as well.

Therefore the cultural values, social and technical skills and the physical means to produce an audio visual work of art – one that could be exhibited on sizeable screens to mass audiences – is now within reach of the average citizen.

As filmmakers like Michael Moore have demonstrated this has important implications for our society. It also raises questions about what has traditionally been known as 'the arts'. Are we witnessing a convergence of artistic form and content around electronic media? How will communities in the future respond to new opportunities and the demands of those currently producing their primary school graduation video on digital video?

I believe that these are important questions and that Warrandyte is in a unique position to map out some responses. Why Warrandyte? Because it has the intellect, the wealth and the cultural traditions that could be brought to bear on these new challenges.

I have a concept that may or may not be helpful in this context. It has two dimensions.

One involves developing the capacity of the community to express itself in film. This means honing skills, developing networks and systems that value not just the production process, but also pre production and post production as well. The other is the establishment of an environment within which finished works can be viewed and appreciated by local and wider audiences.

Several question emerge:

Is the foregoing a valid view about emerging cultural and social trends. If so how might a community respond? Should it be driven by an 'event' or 'skills development' programs or both. I have developed a model that uses a combination:

Skills, networks and systems are developed via activities such as a local 'summer school'. (Kizmet productions holds a summer school in Melbourne every year and it attracts many hundreds of participants over an intense two or three week period. I guess it runs at a profit, but I do not know). Both Mac Gudgeon (a key presenter at Kizmet in the area pre production and a local resident) and open Channel (about to launch their new docklands studio facilities) have offered in principle support to such an event held, for arguments sake in late November, early December.

Films could be screened much the way the Rotary Club shows art – in a local venue in conjunction with the Warrandyte Festival.

However it is organised, such an event must be an integral part of the Warrandyte community. As much as possible it should grow out of existing organisations, endeavours and interests. If it is to proceed we need to be clear about who should be responsible for it – the Arts Community, the Festival Organiser's or some new 'purpose built' organisation for example.

The Festival Committee has considered the film festival at the last two meetings and is supportive of it. However it is not clear that the committee has the capacity or brief to establish and nurture the vision as I have described it.

Given the nature of the WMI&AA it seems an ideal group to plan and implement the festival. The new emphasis could attract a new generation of artists to the association and help deliver the intergenerational change that has been discussed during the fiftieth birthday celebrations.

This approach to a film festival is unprecedented as far as I know. Successful film festivals tend to be dominated by commercial interests. The main purpose of the one I envision is to enable individuals from all sections of the community to express themselves, and thereby reflect their community on film.

The Central Committe has discussed the proposal with Jeremy with a view to arranging some sort of Summer School project. Funding assistance form the Manningham Council is being sought.- Ed

Rear Window

Gujarat in Hawthorn
I look down from
Thessaloniki in Hawthorn
Halwa
We have it for fasting too
Orthodox Christian and Brahmin Hindu
Ageless in religious observance

Ageless too in kitchen routines
back and forth moulding
scraping stirring cleansing
her husband comes past
no canoodling in the kitchen
hands on his aching back
concentration on the ritual of food

How different from
James Stewart's view of
Miss Lonelyhearts
and
relentless filling of bags
from nefarious deed
so expertly explored up the ladder
by Grace Kelly
at her most Vogue-coverish

Rear Window (Alfred Hitchcock 1954 (US) 112min.
Hitchcock has nowhere else come so close to pure misanthropy, nor given us so disturbing a definition of what it is to watch the 'silent film' of other people's lives, whether across a courtyard or up on a screen

The
Time Out
FILM
Guide
(page 582)
The definitive A – Z
Directory of over
10,000 films
Third Edition
Edited by Tom Milne
Previous update 1991
This one so battered and bruised I can't find the date

The critic

These days
I carp at or praise
this performance
or that.

Past time
a lumpen schoolgirl
I was
Julius Caesar
dying after
"Et tu Brute",
killed actually,
while younger fry
watched for breath.
Highly acclaimed
in the boarding house
was I as dead

a peasant I was
urging
The boy with a cart
Christopher Fry's inspired
William of Sens
building Canterbury Cathedral
a shepherd too
beside the baby Jesus
in a tea towel
now that's an old fashioned education for you

Julius Caesar Act 111 Scene 1 line 77
by William Shakespeare

The boy with a cart by Christopher Fry
Oxford University Press 1939
The boy with a cart: Cuthman, saint of Sussex
Frederick Muller London 1951
State Library of Victoria
The Gospel according to St. Luke ch 3 verse 8 -18

Subscriptions

If you're still outstanding (no 'P' on the address label) please attend.

Mournful

I wanted mournful
reading *Weary*
we never forget
POW's
I wanted
music of suffering
Great Mass in Cminor
surely a minor key
would resound
but Mozart can't help himself
the Mass was like Cosi fan tutti
light and soaring
sparkling surprises
and the musicians
(not forgetting the *ringing sound*
of the Melbourne Chorale)
were youthful delightful charming
Victorian College of the Arts Symphony Orchestra
soloists of energy and elan
not mournful

Mozart Great Mass in C Minor
Hamer Hall, Victorian Arts Centre July 16, 2006
Reviewer Clive O'Connell The Age Wednesday
July 19, 2006
Metro News and Reviews p.18

WEARY: The life of Sir Edward Dunlop
By Sue Ebury
Viking Australia 1994
p.471, 491 Weary's tax on officers
to care for the sick

email my Dodger!

The email list is growing apace. The number Evi still has to fold and staple and stick is reducing, and so is our postage bill. Thanks Evi! Thanks everyone who gets their Dodger earlier and in colour. Join them by sending an email to *alan@commercialventure.com.au* with your name and "Email Dodger please" in the subject.

Registered Australia Post
Publication No pp346802/00003

Warrandyte Mechanics Institute & Arts Association Inc.
If UNDELIVERED RETURN TO:
PO Box 150, Warrandyte VIC 3113

SURFACE

Postage
Paid
Australia