April 2019

The Artful DODGER

1.*n.* roystering young pickpocket from Charles Dicken's *Oliver Twist.* 2.*n.* Printed handbill full of tidings from the W.M.I&A.A. with a closing date for contributions of 25th of each month to David Tynan on 98445727 or davidtyn@gmail.com

Warrandyte Festival Parade – a joyous morning!

A great turn-out for the parade (over 20 members), with young and old represented in costume and full smiles! We started with cooked breakfast at the hall, and then took up our places in the marshalling area, where rain threatened to make it a soggy affair. However, the rain stopped long enough for the parade - yay!

The cloudy sky made for excellent photos, as this one shows (thanks Stephen Reynolds for the image). How many can you name? Also, note how cleverly we promoted Animal Farm!

Repair Cafe Update & Meeting

Denise, Jock & Di, Jill McKimm, Simone and David recently (oh OK, it was Feb 10) visited a Repair Cafe operating out of a council building in Balwyn. Denise and Jill also visited a similar site in Ringwood. We feel we are now informed enough to make the next steps for the Warrandyte Repair Cafe, and will be holding a meeting for interested parties this Thursday at the hall at 8 pm. See inside for more details about repair cafes.

We chickens need you to join us!

This is advance notice that the AGM is scheduled for Monday, May 6 at 8 pm. We are always looking for people to join us on the committee that oversees the management of our beloved hall, and the various artistic activities that go on in there. We look forward to seeing you there!

Group reports

Pottery News

All going along smoothly as the first term of pottery winds up, according to Amanda and Di. In the photos below, notice how proudly Rene is holding a bird she has made.

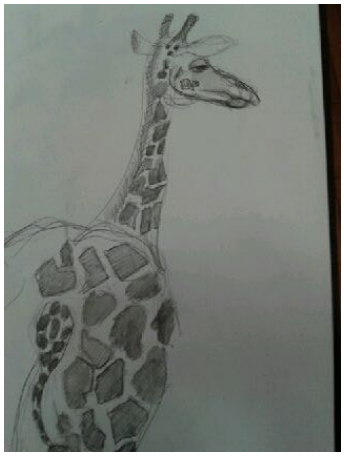
Di Philips and Amanda Sgourakis

Group reports

Visual Arts News

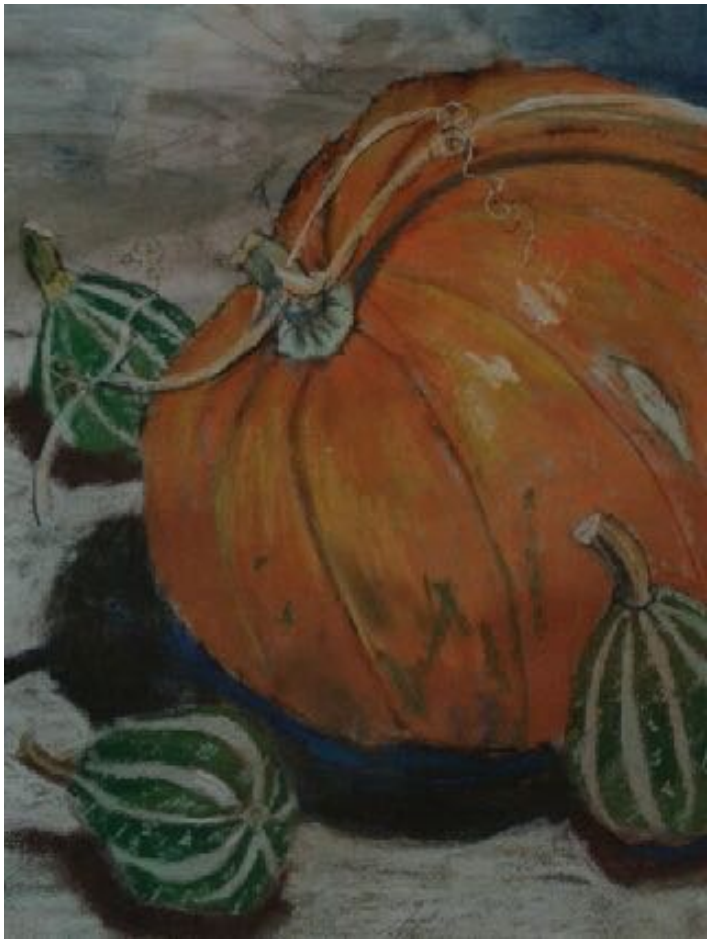
A trip to the zoo!

Not only are we exploring our vision & craft in studio life drawing: a few of us ventured to the Melbourne Zoo. Many unidentifiable scribbles were made. The attempt to capture the animals on paper was fun & challenged our observational skills. The elephants, butterflies & lemurs etc.made the day a delight. Drawing the animals really extended our knowledge of them. Here are some scribbles of the day.



Still Life

On Wednesday 17th April 10.00-1.00, we are having a session set-up. If life models aren't your thing come join us.



Marion Cooper

Group reports

Theatre News

Animal Farm

We have just finished our successful run of 8 performances of "Animal Farm" and as I write it's about 30 mins to the first rehearsal of the next play "All My Sons." It's really quite exciting that we are doing back to back shows and we are very happy to have new directors and new actors involved in both shows; a theme which is continued into the third season when "The Lady from the Sea" brings a further half dozen new actors to our stage. All of which means potential for growing the company in a number of ways as friends and relatives of those involved come to the show and additional contacts ask about getting involved backstage, etc.

At which point, it's good to pause and further recognise the efforts of those involved behind the scenes. Animal Farm was a challenge to present for actors and crew alike since not only did the script come without stage directions but with very basic suggestions about lighting and sound. I've said it elsewhere but wish to reiterate my thanks to Drew SFX and Adam LFX mentored by Callum in putting together a very tricky technical show. And, our backstage crew of Hayley and Anita was immaculate.

And, a final shout out to the cast of the show. If we are to be critical we'd take another look at that script and being honest say, it probably was geared to younger actors requiring, as it did much bending, trotting about and falling over. Not only that but very few of us had opportunities, i.e. scenes to rest and nibble grapes in the green room. Well done to everyone, especially those on stage throughout and to those for whom the grunts and groans were genuine. (Simone might need to be on standby for physiotherapy claims.)

Thanks also to all of those who volunteered for Front of House. We often get comments about the friendly and flexible FoH at Warrandyte so thanks to: Hazel, Lisas Upson and MacGibbon, Tony Clayton, Ian Craig, Gill Smith, Liz Long, Jack and Lea Stringer, Pete Smith, Susan Rundle, Sue Purdie, Deb Silva, John Milburn-Clarke, Flora Terrens and Alastair Rice. With an extra special thanks to John for his sangas.

Festival parade

Another thanks to all of those who paraded – an excellent and colourful throng of thespians. It gave us an excellent chance to promote our work broadly and specifically to spruik the then, current show. Denise shot a few photos and Stephen Reynolds made sure the group was shot. Entirely appropriate since we were representing tired old animals.

Working Bee Weekend (May 4&5)

To take advantage of our new storage sheds, we will be having a working bee to rationalise costumes, and move some of them to the storage sheds. Please consider helping us by volunteering some hours on this weekend so that the labour is shared.

Adrian

Chocolate Lilies - Big Sing

On Sunday April the 7th the Chocolate Lilies hosted a "Big Sing" to honour and celebrate inclusiveness and cultural diversity. After the event in Christchurch I felt a strong need to connect in a positive way with our broader community. This gave birth to the idea of a "Big Sing". Being a singer was not the focus, rather coming together as many of us as possible to raise our voices against the hate speech and tendency to highlight the "other"in a negative way in the press and social media.

We had around 300 people turn up to the old Shire Offices site in Eltham and sang beautiful songs of compassion, love and peace in 3 and 4 part harmony. Quite remarkable actually as many had said they had never done any singing before. The event was such a powerful show of friendship and community opened by a very powerful speech by muslim leader and community worker Sister Sherene Hassan who is the director of the Australian Muslim Museum, her speech was incredibly moving, and gave us a hint of what many in the muslim community felt on that day in Christchurch. Another highlight was the beautiful peace heart mandala made by everyone during the afternoon. **Nerida Kirov**

What is a Repair Cafe?

Repair Cafés are free meeting places and they're all about repairing things (together). In the place where a Repair Café is located, you'll find tools and materials to help you make any repairs you need. On clothes, furniture, electrical appliances, bicycles, crockery, appliances, toys, et cetera. You'll also find expert volunteers, with repair skills in all kinds of fields.

Visitors bring their broken items from home. Together with the specialists they start making their repairs in the Repair Café. It's an ongoing learning process. If you have nothing to repair, you can enjoy a cup of tea or coffee. Or you can lend a hand with someone else's repair job. You can also get inspired at the reading table – by leafing through books on repairs and DIY.

There are over 1,500 Repair Cafés worldwide. For more information (including the text used here), go to

https://repaircafe.org/en/

We hope to run our Repair Cafe once a month on a Sunday morning.

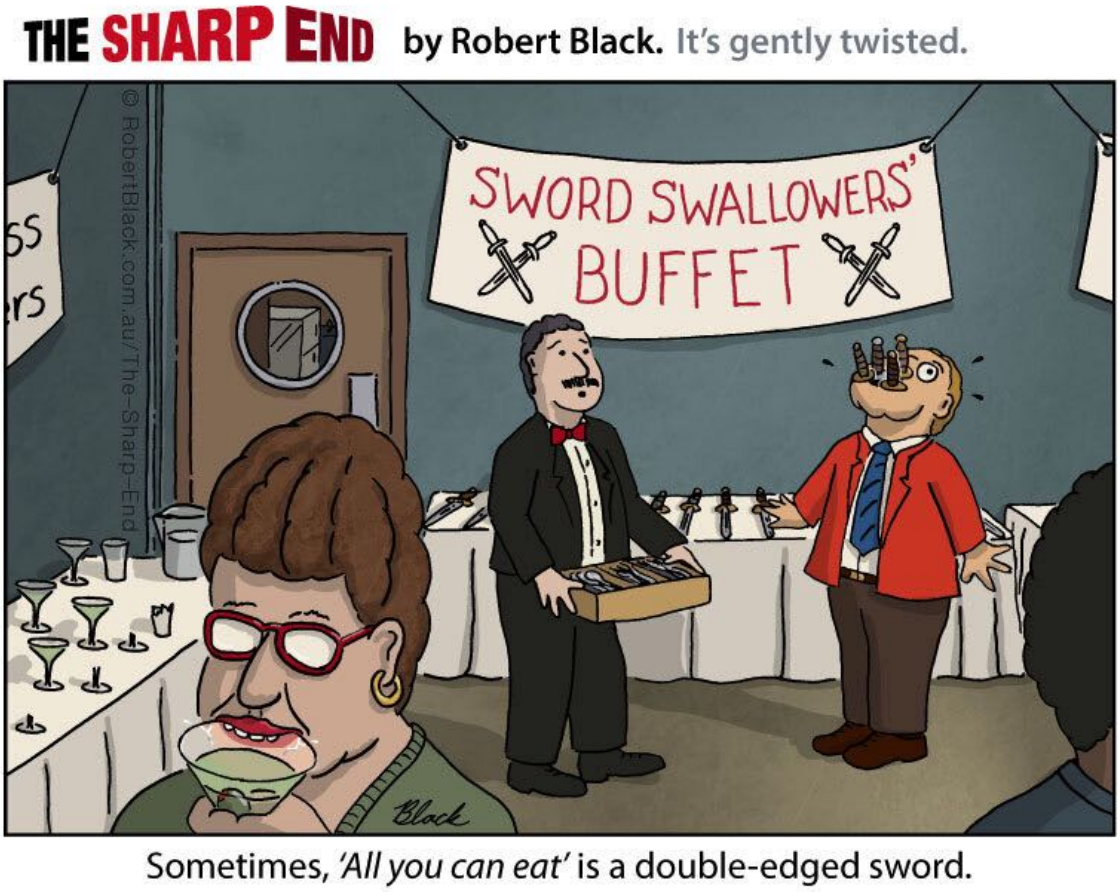
David Tynan

The Sharp End

One of our multi-talented members and WMIAA Web and all things digital guru Robert Black moonlights as a terrific cartoonist - you may have seen his work in other publications, including in the Warrandyte Diary. Robert generously permits us to publish one of his 'gently twist' cartoons each month - thanks Robert!

For more about the Sharp End, go to

http://www.robertblack.com.au/the-sharp-end



Diary Review of Animal Farm

review

By BRIONY BOTTAERLLI

ALTHOUGH *Animal Farm* was first published in 1945 and has continued to be a popular read with a theme still relevant to today's world, it may never have seen the light of day.

It was rejected by publishers in America, England and, of course, Russia, for varying, but mostly political reasons of the time.

It was a group of Ukrainian and Polish refugees living in camps after WWII that asked permission from Orwell to translate it into Ukrainian, as they related the animals situation to their own.

Animal Farm is a difficult book to present as a play, but it has been done successfully with the help of narration and the wonderful performances of both young and "older" actors of the Warrandyte Theatre Company.

I don't know that I could pick a favourite as I felt all performances were flawless and clearly homework had been done by all to depict the animals as best as possible.

Noelene Cooper and Caroline Shaw were perfect choices to play the hard working, older horses, Boxer and Clover.

Benjamin (Renata Levin-Buckland) the donkey, with his slow drawl and intelligent insight, knew that nothing was going to change except the leaders.

The costumes were simple and effective, as were the well thought out movements of the various animals.

However, the use of two narrators at each end of the stage was distracting and difficult to follow.

This was exacerbated by intentional background noise from sound effects and cast members, making it difficult to sometimes hear the narration — in particular what I believe was the most important line "where animals and humans could no longer be defined".

Kia Moon did a wonderful job as Director, regardless of the quote from the directors bible — never work with animals or children.

And as Kia stated "Let this story be a reminder to us all".

By DAVID HOGG

THIS GEORGE ORWELL classic was brilliantly performed by a collaboration between the Youth Theatre and the older Warrandyte Theatre Company.

The story is a satire of the Stalin Communist era following the Russian Revolution.

In the story, the farm animals expel the human farmer and run the farm themselves with a set of rules including "all animals are equal".

As the play progresses the pigs jockey for top position, and it soon becomes clear that some animals are more equal than others; and the set of agreed rules becomes more and more modified.

In the end the pigs become almost human and run a draconian regime exploiting the other farm animal workers.

The second act dragged somewhat with points already made being repeated, but that is a criticism of Orwell's script rather than the Company.

This gave me time to reflect on the similarities between the communist system as portrayed and our own modern-day Westminster-system governments, with those elected to represent their local constituents doing anything but that, and instead voting as directed by their party, jostling for top position, and to some extent misusing the revenue provided by the hard workers.

Kia Moon's direction was novel and effective.

She concentrated on getting the actors to focus on the movements and characteristics of each animal.

Emer Rafferty's portrayal of a horse and a chicken was breathtaking, and I wondered how long she must have sat and watched the animals to get the movement right.

Elanor Menzel handled the part of Napoleon's propaganda spin-doctor with aplomb.

The mixture of youth and experienced actors worked well, and they found it a great opportunity to work with and learn from each other.

A simple set incorporated a number of heavy-looking blocks with which the animals laboriously constructed a windmill, and a chalk board on which the ever-changing rules were written in incorrect spelling and wonky letters.

A great evening; thank you WTC.

Next up from WTC are Arthur Miller's *All My Sons* in June, and Henrik Ibsen's *The Lady from the Sea* in August.

We look forward to those.