



THE INDEPENDENT ARTS

# IAF

FOUNDATION (S.A.) INC.

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*\*\*All monies raised go to support the  
Arts in South Australia\*\**

**IAF is proudly supported by:**

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*Carclew Youth Arts*

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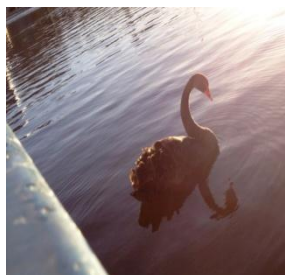
*Em-Kay Design Jewels*

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**A VERY HAPPY NEW YEAR TO ALL  
OUR MEMBERS**

## REPORT FROM THE CHAIR

What a fun way to end another successful year of IAF events with our Christmas Party aboard the "Good Ship" Popeye on the Torrens. A jolly complement of crew and passengers enjoyed the journey from the spectacular new stadium to the upper reaches of the river full of wildlife and cute batches of chirping ducklings.



# NEWSLETTER JANUARY 2014



Jim & Loula Kosti on Popeye

The very talented young musician Jordan Kahn entertained as we sipped and supped and the setting sun provided a colourful backdrop to the Christmas festivity.



Beverley Miller with Jordan Kahn, saxophonist

**We have a great variety in our line-up of events for 2014** starting with the Director of the Fringe, Greg Clarke sharing with us "inside information" on some of the 960 Fringe events. A Fringe act will entertain us – a fabulous introduction to the excitement of Adelaide hosting the Fringe - the largest arts festival in the southern hemisphere. Following this event there is the elegant Book Lovers' Breakfast, in the garden of Government House, IAF's way of celebrating the opening of our Adelaide Festival and its wonderful Writers' Week. A new sound system will ensure everyone can hear our distinguished visiting writer. Then we have a group booking for the Adelaide Cabaret Festival Gala and also for the fabulous Miriam Margoles in *Neighbourhood Watch* plus many other events,

and of course, the interesting Film and Literary Clubs monthly offerings.

**During 2013** IAF member, Vincent Burke conducted the research and survey that IAF is undertaking - a major project to develop ways of encouraging older people to attend arts and entertainment events, and to make this an easier and more affordable proposition. The "Boomers or Bust" research project has been made possible with the assistance of the Government of South Australia, through the Office for the Ageing and Seniors Card. The project's IAF committee, Board Members Frank Ford and Tina Turci with Greg Mackie (Former Head of the Dept. of Ageing) met regularly to review the progress of the report which will be presented in the near future. There was an excellent response to the survey with over 2300 respondents.

**At the recent Adelaide Critics' Awards Night**, the IAF Award for Innovation of \$1500 went to Jason Sweeney (*pictured with Frank Ford*) for his interactive public-created art project "Stereopublic". Critic Peter Burdon and Chair of the Critics' Circle thanked IAF for its ongoing enthusiasm and support for the Critics Circle Awards.



The IAF's cash donations to individual artists and groups enable projects to happen. What's more, the kudos attached to receiving IAF recognition and support, often assists artists in attracting further support and other funding.

**Since our July Newsletter**, IAF has awarded two \$1000 grants to young emerging artists:

**BRENTON SHAW** singer/songwriter has appeared in opera, music theatre and cabaret.

Brenton (*pictured*) has performed in over 30 shows to date and was the recipient of a travel grant from the IAF to assist him whilst undertaking planned study at Minnesota State University, Mankato in the USA.



**QUENTIN ANGUS** (*pictured*) received a grant to take part in the Montreux International Jazz Guitar Competition. Read Quentin's report on how he enjoyed his visit later in the Newsletter.



**Our support of artists** is greatly assisted by our generous sponsors and we gratefully thank them: Maria Kenda, Em-Kay Design Jewels and Skye Cellars. Carclew Youth Arts has kindly assisted by making their facilities available to us for meetings and functions. We also thank the many supporting sponsors who have assisted IAF events during the year.

On behalf of IAF members I congratulate and thank the chairs and committees Cheryl Appelkamp (Literary); Lynn Crosby (Film); Beverley Miller (Convenor Book Lovers' Breakfast and other events) and Jessica Dames (Clare Regional Branch).

We have been fortunate in having a very enthusiastic and diligent IAF Board and I particularly wish to thank our Treasurer Mary Odlum, Secretary Jeanette Roulston and

Membership Secretary David Gosnell for their many hours of IAF work. Margaret Kellett and Mary Odlum have done an excellent job editing our Newsletters. John Hillier has been tireless in pursuing Tax Free status for gifts to IAF.

**Also, thank you to all members and friends** for supporting IAF activities over the past year. This means we can continue supporting arts organisations, new projects and individual artists. Encourage your friends to join IAF as we welcome new members to participate in the exciting events lined up for 2014.

2013 was the twenty second year of IAF's ongoing commitment to the arts in South Australia- please continue to participate in the many wonderful activities lined up for 2014.

**Frank Ford – Chair**

### **SENIOR ARTS PROJECT**

As Frank reported earlier, we were delighted to get over 2,300 responses to our recent survey, which was conducted for us by McGregor Tan Research. Many thanks to members of IAF for participating in a lengthy survey. I have seen some raw data, but this is being fully analysed, and a report will be available for all to see in a few weeks with a summary posted on the IAF website and in the next Newsletter.

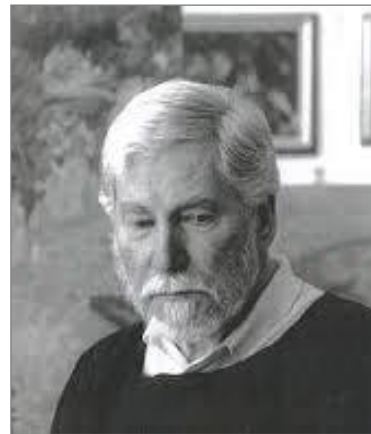
It is clear from the early results that the older age group (however we best describe it) is conscious of the cost of attending arts and entertainment events frequently, and there was a strong desire for us to find ways of making the experience more affordable. The respondents were also keen to participate in the kind of events IAF has been organising for years. We may well see a surge of membership for the IAF which will be a very good outcome.

**Vincent Burke, Project Coordinator**

### **FRANZ KEMPF AM**

Congratulations to long-time IAF member Franz Kempf AM and donor of the IAF Franz Kempf Print Maker Award on winning the prestigious **Blake Prize for Human Justice** for his painting 'The Outrageous Has Become Commonplace'.

Sponsored by the Maritime Union of Australia, the Blake Prize for Human Justice is a very high competitive award. Franz (*pictured*) is an internationally renowned artist, teacher and writer.



Franz links his painting with an insight by Rev. John Bachman (1790-1874) a social activist: 'The war is no longer declared but contrived. The outrageous has become commonplace. So what has changed? We are now confronted by a disdain for diplomacy, and a reliance on military or paramilitary forces to settle disputes. With little concern for the innocent victims. Collateral damage?' You may watch Franz Kempf's speech at the award ceremony here: <http://www.youtube.com/watch?v=cnllMEGbxXg>

### **REPORTS FROM EMERGING ARTISTS 2013**

The IAF has donated grants of \$1000 to support the following emerging artists-

#### **CLAIRE FOORD**

Claire held her first European Exhibition and has submitted the following report.

From 01 July 2013 - 31 July 2013, visual artist Claire Foord exhibited at the *Gallery of Elke Wunderlich*. The exhibition opening held on 05



July 2013 was a success with many people visiting the show to view her works in the city of Hamburg.

Claire Foord is an emerging South Australian artist, who graduated from The University of South Australia with Honours. Her works celebrate a style which is colourful, unpredictable and liberating. Through awards and scholarships Claire (*pictured*) has been able to exhibit works abroad. It was the support provided by the Independent Arts Foundation that aided Claire in holding her first European exhibition.



The show, held in Hamburg, explored colour theory through an exploration of colour therapy and incorporated what you could call a feminist take of the femme fatale. Rethinking the preconceived view of a destructive feminine of dominating nature and turning it on its head. The works re-examined what some may overlook and revealed a standout character of strong independent women who have as much intellect as physical appeal.



Claire's exhibition opens in Hamburg

This opportunity not only gave Claire the opportunity to expand her horizons as an emerging artist to the European marketplace. It allowed her to explore the extraordinary galleries gaining inspirations and contacts in the international arts marketplace.

In 2011 and 2012, Claire received a scholarship to study Fine Arts at a Montreal University. While there her works were selected for international exhibitions, including galleries in California, USA and Montreal, Canada. Since 2010 Claire has been showing her work regularly in South Australia. She has acted as instigator, coordinator and artist for multiple group and solo shows and her repertoire includes murals and community art projects alike. Claire works are part of private exhibitions in Australia, New York and Canada and institutional collections in South Australia and Montreal.

For more information about Claire Foord visit her website at [www.clairefoord.com](http://www.clairefoord.com)

## Claire Foord

### QUENTIN ANGUS

Quentin reports on his amazing experience after attending the Montreux Jazz Festival.

"Thanks to support from the IAF, during the end of July I attended the *Montreux Jazz Festival* in Switzerland, to participate in the *Montreux International Jazz Guitar Competition*.

I unfortunately did not win, but I am still buzzing from the whole experience, and it was an invaluable trip which was extremely satisfying both artistically and career wise.

My hotel (recommended by the festival organizers) was situated in Vevey (a short train/bus ride from Montreux), and the scenery was truly breathtaking. I was 200 meters from Lake Geneva, and surrounded by the Swiss alps.

The weather was also beautiful, around 20-30c each day. I arrived a couple days before the competition to get over the jet lag, and it was a great idea to do so! Took a while to get into the groove of the new time zone.



Quentin performs at Montreux

The day before my performance at the competition was rehearsals, and I was extremely happy to find that the rhythm section accompanying us was amazing! They were: Tom Kennedy (Bass) and Chris Coleman (Drums). These two, New York based players regularly perform with some of my favourite musicians, including Mike Stern and Dave Weckel, and are also a part of the presiding judges band (Lee Ritenour).

Being able to perform as part of the Montreux International Festival, with these world class musicians, in front of thousands of jazz fans was well worth the trip in itself. I had such an amazing time making music with the band.

Post competition, I made fantastic connections, both with panel members, and other competition participants. Tom Hasslan, who was awarded 2<sup>nd</sup> place, and resides in Norway was particularly impressed with my performance, and owns both of my albums. He has mentioned that there is an annual jazz festival in Norway that he can get me into, as he helps with the organization and performs there every year.

I also made a strong connection with Wendy Oxenhorn (one of the judges), who was particularly impressed with my composition, along with my guitar playing, and took me out for dinner after the finals of the competition.

There are many other connections and opportunities that arose from this experience and I am extremely thankful to have been a part of it all. The standard of the finalists was VERY high, and I feel quite humbled to have been among them. I can say without a doubt that the future of jazz guitar is in very good hands!"

**Quentin Angus**

### **JOANNE HARTSTONE**

Joanne has just returned from a thoroughly successful season in the Edinburgh Fringe, with thanks to IAF generous sponsorship.

"I wanted to write to you as soon as I could upon my return to let you know what I experienced and achieved during my time overseas, and share with you the future possibilities that are now open to me.

In Edinburgh, I was responsible for running a small team of 14 people for the season, and I managed two shows at two different venues. My efficient, positive and capable work ethic was a huge benefit during the stress and pressure of such an intense festival. I can safely say that I worked extremely hard and was able to put into practice many tricks and techniques learnt during the past few years. The reputation I forged is strong, and many regard me in high esteem, including fellow producers and performers across the many venues and platforms at the fringe.

I made sure that I took responsibility for every aspect of presenting the two theatre shows during the season, and carried out every task with detail and sensibility. I was able to pre-empt many issues that naturally arose, and always presented myself as a professional. This experience has given me a solid foundation to base my own producing work on, as well as competently assist other companies wishing to present in international festivals.

I am most excited, however, about the contacts I have made and the possibilities these contacts offer. I have been asked to go to the US to perform and produce, and I have also been asked by many people to come back to the UK to present other companies, and bring my own

work. Furthermore, many producers have contacted me to present their productions in Australia, and I have been making steps to follow these options up and make them happen. I am very passionate about enhancing the arts culture in Australia – both importing innovative and exciting new work, and exporting the best of Australia’s live performance to the world.

I have also recently had a meeting with Ian Scobie from Arts Projects Australia, and we are working out a secondment for me to work for and learn from APA. I am eager to increase my knowledge and start making headway in working in high level (and large budget) producing and presenting across Australia.

My opinions and perspective of the Edinburgh Fringe have also changed since my first experience of it in 2008. My discussions with other highly experienced producers, presenters and artists have given me a great insight into the value and purpose of the Edinburgh Fringe.

Although the Edinburgh Fringe is an expensive financial venture, it is an investment in obtaining international touring and can often lead to large-scale presentation, including Off-Broadway and sometimes the West End. Taking shows from Australia is a big risk - the airfare cost alone is huge - but it is the on-ground costs that make the risk almost insurmountable. Earning money is virtually unheard of, and breaking even is the main goal for every visiting theatre company. I was networking with many producers and performers who, despite glowing reviews and award nominations, they had houses of 5-10 people daily. Many lost thousands of pounds and this often lead to infighting in production teams, bad feeling and bitterness. The average cost to mount a show at one of the main four venues in Edinburgh is approximately £17,000.

However, the glamour and prestige of the Edinburgh Fringe remains its biggest drawcard, and presenting there gives your work (particularly in Australia) clout and appeal. The quality of some of the shows I saw was outstanding, and some were extremely mediocre. This made me aware of the rarity of truly outstanding talent, which in turn helped me

appreciate how high-quality theatre and live performance can be made.

I hope this letter can be passed on to the members of the IAF along with my gratitude and the picture I took outside Assembly Hall (next to



the Royal Mile) amongst many fringe patrons and a picture taken at Paramount (Centrepont) in London during a follow up meeting post-Edinburgh.



Thank you again for your support.”

**Joanne Hartstone**

### **GEORDIE LITTLE**

“Since receiving funding from IAF back in December last year, I have finally undertaken my one month course of study, learning to build a guitar, on the south coast of Spain. I spent the whole month of October living in a small town called La Herradura, approximately 80 kilometres east of Malaga, on the sun baked coast of



Andalucia. It is a small fishing and holiday village of 5,000 people, growing to around 25,000 over the summer months. The people were friendly, the weather was beautiful, and the culture was immersing.

So, from Monday to Friday, for four weeks, I arrived at the workshop around 8am, and didn't leave again until about 8pm, stopping work only for a short coffee and lunch break each day. It was a lot of hard work, and a steep learning curve. Having had no previous wood work experience, I quickly had to master the use of both hand tools and larger machinery. Throughout the course, the other students and I learnt, at least at a basic level, everything from choice of wood that best suits Flamenco and Classical guitars, to resonance theory, tool maintenance, carving, finishing skills and setting up and stringing the instrument. Within four weeks, we went from a few pieces of wood, to each having created our very own, high quality, and beautiful looking instruments.



I myself designed and built my own 8 string flamenco guitar, a project that turned out to be innately problematic. Adding the extra two strings added a number of complications which had to be worked out thoroughly on paper before any structural decisions could be made. Despite the added work and inconveniences, for me it made the process even more rewarding, as working through a range of problems specific to

my 'fusion' guitar, meant I also had to learn how a similar idea worked on a regular guitar. It allowed me to delve even deeper into the inner workings of the instrument and really understand all the intricacies and nuances of guitar making. For me, the course was without a doubt the most rewarding month of my music career to date. It opened my eyes to the world behind the performing and the playing, a world I never took any notice of beforehand. It allowed me to learn so much about my instrument and my chosen profession. And, of course, it has enabled me to grow as a musician, an artist, and as a person, not only because of the course itself, but also the people I met and the culture they are a part of.

While I was in Spain I tried to immerse myself in the flamenco tradition, to fully engross myself in the Spanish way of life. I went to flamenco concerts, I took flamenco lessons, I talked to people and asked endless questions, and I even jammed with a flamenco violinist at a bar on a beach in front of about 150 people one night. It was an incredible experience to meet people from such a different culture and a completely different approach to music and still be able to communicate through music, through this one instrument. Although there was a very obvious language barrier (the limit of my spanish is being able to order a coffee and pay for it!), I was able to show them my culture, my musical background, and philosophies, and they were able to show me theirs.

And the course was only the beginning. Through the people I met on the course, a number of exciting opportunities have opened up. I am in talks with a promoter to fly back to Spain next year for a concert as a part of a guitar duo I play in, I met a guitar maker based in England with a number of connections for tour opportunities there, and I am also in talks with a promoter organising a festival in Kenya next year. All of these are opportunities to take what I do and show it to people around the world, while constantly immersing myself in new cultures, meeting new people, and evolving as an artist. I would like to sincerely thank the Independent Arts Foundation for the financial support that made this experience possible. The course was an invaluable opportunity, and without the

support of the foundation, it simply would not have been possible.

Included in my report is a photo of my finished guitar, which I will be back home in Adelaide playing from the start of December. Thank you again for your support."

**Geordie Little**

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## PERFORMING ARTS

The exclusive Utopia Restaurant situated in the picturesque Waterfall Gully was the location for our spring event. The "High Tea" lived up to its high standard providing a sumptuous afternoon tea whilst Jazz and Blues singer Sally Anderson entertained us. Judging by the applause and comments by those attending it was a very enjoyable afternoon.

### Christmas Party

We decided to arrange something different to celebrate Christmas 2013. We chose Popeye on the Torrens as the venue.

The idea of cruising along with the drink of your choice, nibbling finger food from Kays Kitchen, all while listening to saxophone played by young talented musician Jordan Kahn and chatting with friends, proved to be very popular and we sold out this event.



Judith Mayfield, Karen Simpson, Patsy Bennett



Di Truscott, Ines Medianik, Irene Kalibatas



Penny & Lawrence McCann

Thank you to all Members and Friends who supported us by attending our events.

Thank you to the Committee members of the Performing Arts, for your assistance during the year.

**Beverley Miller - Chair**

## MEMBERSHIP

Total membership, at last count, now stands at 254. I do hope this New Year will bring an influx of new members.

We acknowledge the very kind donations from the following members:

<i>Cheryl Pomeroy</i>	<i>Maggie Middleton</i>
<i>Felicity Morgan</i>	<i>David Smith,</i>
<i>Karen Simpson</i>	<i>Diana Evans</i>
<i>Mary Vlahakis</i>	<i>Helen Onopka</i>
<i>Nicola Downer</i>	<i>Grant Thomas.</i>
<i>Patsy Bennett</i>	<i>Betty Salomon</i>
<i>Pauline &amp; Craig Rooney</i>	<i>Christie Anthoney</i>

On behalf of the IAF Board thank you for your generous support.

**David Gosnell – Membership Secretary**

## FILM CLUB

In the past six months we have viewed a very mixed bag of films, "Diana", "Fly me to the moon", "Beyond the Candelabra" ; All very entertaining They have provoked some interesting conversation over dinner.

Our film year for 2013 ended on a very happy note with a party and film, attended by 45



members and their guests, at the Regal Cinema- delicious food prepared by Kay of Kay's Kitchen and sparkling wines from John, at Skye cellar. The film " One Chance", based on a true story was a winner.

The cost of a liquor licence which allows us to serve the wine at our Film Evenings has increased to \$73.50 which is not covered in the current cost of tickets. It seems that we will either need to increase the ticket cost by approximately \$2 or no longer serve wine. We would appreciate your thoughts by either emailing [secretary.iaf@gmail.com](mailto:secretary.iaf@gmail.com) or speaking with a committee member at the next film evening in 2014.

I take this opportunity to thank the committee members on your behalf, Barry, Beverley, Mary, Jeanette, Margaret and our honorary barman, Paul, for the wonderful job they did throughout the year to make everything run so smoothly.

Happy New Year everyone. I look forward to another interesting year of film viewing in 2014

**Lynn Crosby - Chair**

#### **FROM THE TREASURER**

As at 31 December 2013, the IAF had an operating balance of \$3676. All our regular activities and special events returned a profit.

In particular, I would like to thank the members and friends that attended our Christmas Party on the Popeye helping us to raise \$1090. It was a very enjoyable evening!

We will be able to continue our commitment to support the 2014 Writers Week, Cabaret and Fringe Festivals and other projects currently under review.

Our Term Deposits, both IAF and Senior Arts together have earned us a further \$1,297 in interest. We currently have \$23,740 (IAF) and \$38,910 (Senior Arts) now on deposit. We will continue to keep these funds on deposit whilst we have a credit in our operating budget.

We have opened an online saver account to earn interest on our operating funds and this has earned us an additional \$117.

Just a reminder that membership fees provide the IAF with a good source of revenue that assists us in meeting our aim of providing much needed support for emerging artists in SA.

Thank you for joining or renewing your membership and please encourage your friends and families to join the IAF, attend the functions and enjoy the benefits of our organisation. Donations are always very welcome!

**Mary Odlum– Treasurer**

#### **CONGRATULATIONS TO THE 2014 ELECTED BOARD MEMBERS !**

Frank Ford (Chair)  
Lynn Crosby (Deputy Chair & Film Club)  
Jeanette Roulston (Secretary)  
Mary Odlum (Treasurer)  
David Gosnell (Membership Secretary)  
Margaret Kellett  
Tina Turci  
John Hillier

#### **Ex Officio Members**

Beverley Miller (Performing Arts)  
Jessica Dames (Clare Regional Branch)  
Cheryl Appelkamp (Literary Club)

After the formalities of the AGM, members had the pleasure of hearing a most interesting talk from Dr Paul Jackson, (*pictured*), Lecturer in high-energy particle physics in the University of Adelaide's School of Chemistry & Physics.



There were many questions on Dr Jackson's talk and some lively discussion.

Ms Jacinta Thompson, Director, OzAsia Festival, (*pictured*) then gave us an exciting introduction to the highlights of the OzAsia Festival and generously donated tickets for the raffle.



### **LITERARY CLUB**

The Literary Club finished its 2013 season with a Christmas celebration at the Public Schools Club on 10 December. In spite of this later than normal date and the fact that it fell the night after the Film Club, we had a very good turnout with four tables of cheerful guests, who created a happy buzz, as one member commented afterwards, while enjoying the evening. The dining-room of the Public Schools Club was also very cheerful, with a large, brightly lit Christmas tree in one corner and attractively set tables, with a bonbon for each guest.

We had two guest speakers, who read some of their favourite poetry and prose. They were Samela Harris, who needs no introduction to South Australian audiences, and David Washington, Editor of the online publication, 'In Daily', with which many of us are familiar and which provides us with interesting insights into the political and social events of our community.

Michael Bollen, Publisher of Wakefield Press, which sponsors the Literary Club and provides interesting guest speakers for our meetings, compered this meeting in his usual entertaining fashion. Many thanks to Michael for his ongoing

support. Thanks also to Loula Kosti, who assisted me by taking the phone bookings and greeting guests at the door at the beginning of the year, and to Sally Luke, who took over this role for the rest of the year when Loula was unable to continue. I am also grateful to David Gosnell for organising the monthly raffle.

Please note that the Literary Club will recommence on the third Tuesday in April 2014, after 'Mad March' is over, and will normally be held on the third Tuesday of every subsequent month until November.

**Cheryl Appelkamp – Chair**

### **CLARE REGIONAL BRANCH CLARE VALLEY FILM CLUB**

The poem featured on the last page of the Newsletter was written to thank Rae & Scott Edwards for hosting our last dinner in November.

Pip Edson is the author. Pip is a talented member of the IAF Clare Valley Film Club who recently won a poetry award at the Clare Valley Writers' Festival.

**Jessica Dames – Chair**



*Pip Edson, poet, with Helen Cleland at the Clare Valley Film Club Christmas Dinner*

## COMING EVENTS - DIARY DATES

<b>Feb 2<sup>nd</sup></b>	Inside Information on the 2014 Fringe Festival Program 5pm, Braggs Restaurant, 207 East Terrace, Adelaide.
<b>March 2<sup>nd</sup></b>	Booklovers' Breakfast, Government House, Adelaide
<b>Film Club</b>	Generally second Monday of each month, commencing April 2013
<b>Literary Club</b>	Third Tuesday of each month commencing April 2013
<b>Clare Film Club</b>	Fourth Wednesday of each month commencing March 2013

## ADELAIDE FESTIVAL WRITERS' WEEK- BOOKLOVERS' BREAKFAST

**Please book now - join a table or book your own!  
Bookings close 15<sup>th</sup> February 2014**

### **IAF's BOOKLOVERS' BREAKFAST**

***Sunday 2 March 2014 9am to 10.30am  
Government House***

***IAF Members \$57.50 per ticket***

***NON MEMBERS \$62.50***

***Book a table of 10 and get members' rates \$575.00***

**Bookings close 15<sup>th</sup> February 2014**

*Come & enjoy a delightful breakfast served at your table, in the garden of Government House.  
Spend time with visiting writers and others with a keen interest in literature*

For further information: telephone IAF 0457 857 385

For reservation by email [secretary.iaf@gmail.com](mailto:secretary.iaf@gmail.com) OR post the form to  
Book Lovers' Breakfast, PO Box 452, Adelaide SA 5006

Please list guests attending with your booking along with any special dietary requirements.

**Please note: Entrance tickets will be posted approximately one week before the event.**



### **The Man (and Woman) from Sevenhill**

(With apologies to A.B "Banjo" Paterson)

*A poem of praise for Rae and Scott on behalf of the IAF Clare Valley Film Club.*

We were anxious at the Film Club, for the word had passed around  
That the meals were just a little under par  
And the numbers at the Film Night – they were falling, we had found,  
Even though we'd advertised both near and far  
All the tried and trusted members of the IAF in Clare  
Had gathered round and emailed overnight  
For to see the Film Club failing was a sight we could not bear  
Since the Quiz that follows on is a delight.

There was Jessica, our founder, and loud we heard her sigh,  
A feisty lady, elegant and true,  
And few could match this woman when her blood was running high –  
She would do whatever man (or girl!) could do  
To keep the Film Club going – she was worth her weight in gold –  
And her committee promised they would lend a hand.  
They would try to find an answer, a plan both brave and bold,  
No better people ever took a stand.

So Jessica, despairing, sent out an urgent plea  
And she waited for a scheme to end our plight.  
But no answer was forthcoming, no solution could be found,  
And it seemed we'd have to cancel the next night.  
But then – Great Scott!! –an answer when it seemed the chips were down,  
A phone call from an angel in disguise.  
A little Rae of sunshine helped to wipe away the frown  
And bring a tear of joy to Jess's eyes.

Rae and Scott would save the Film Club with a gourmet bill of fare  
They would bake a Christmas banquet for us all,  
Seasoned with the Christmas spirit and made with love and care,  
To be celebrated in the Blyth Town Hall.  
Rae promised ham and turkey and potatoes crisply cooked,  
Rich gravy and fresh vegetables in season,  
And the patrons of the Film Club would be glad that they had booked,  
So thank you, Rae, you really are the reason

Why the Club survived this crisis and goes on into next year,  
An angel with a chef's hat on your head,  
You have a generous spirit and it's filled with Christmas cheer  
So thank you for the meal we've just been fed.  
For the cranberry spiced pudding and the custard laced with brandy,  
And the cinnamon that smells just so divine  
The dessert that we have eaten is Rae's "modus operandi"  
And we've washed it down with glasses of great wine.

From down around the vineyards near the town of Sevenhill  
Where the track runs through the hills near Skillogalee,  
Rae and Scott left their retirement and in a show of great goodwill  
Saved the Film Club – and on that we all agree.  
And down by Ian's Cinema, where the native shrubs bloom free  
And the (film) stars fairly blaze at night on high  
And where on Film Nights monthly all the patrons come to see  
If in the films there's more than meets the eye,  
And where around the tables the diners have their say  
In the Quizzes, and the knives and forks are laid,  
Rae and Scott's kind gesture is a household word today  
And film buffs tell the story of their aid.

Pip Edson