

HOT

- Thank you for our new street lighting in Picquet Hill Rd. We can now see our driveway at night.
- The wonderful librarian who went the extra mile to support a young lady with a Gryffindor emblem for book day.
- The considerate young men that came to our house to see if we were missing one of our border collies.
- Entertaining production of *The Golden Antelope* at the Little Theatre.

NOT

- Bikers allowed on the track around Lake Ngaroto. It's too narrow and we almost got bowled over.
- Seeing dogs left in hot cars around town.
- The people who stole food from the freezer in our shed at 3am.
- People mowing frontages and leaving grass on footpath making it untidy and slippery when wet.

TEXT: write TAC HOT or TAC NOT then your opinion.
Send to 021 241 4568

EMAIL: write HOT or NOT then your opinion.
Send to txtac@teawamutucourier.co.nz

DELIVER: write HOT or NOT then your opinion.
Drop into our office 97 Sloane Street

REVIEW: *The Golden Antelope* TE AWAMUTU LITTLE THEATRE

Whodunnit needs refining

BY DEANTAYLOR

The choice of *The Golden Antelope* seemed very right for the team at Te Awamutu Little Theatre - but it didn't quite gel for me on opening night.

The play is a send-up of Agatha Christie-style murder mysteries - timely with *Murder on the Orient Express* currently playing at the movies.

It was developed by Footlice Theatre Company - a group at Newcastle University (Australia) devoted to writing their own works.

Te Awamutu Little Theatre has made the murder mystery a bit of a specialty of late, but this offering was a little off the mark and felt under-rehearsed.

A cast of 10, a mix of experienced actors and newcomers, played out the story in which family and visitors of Oxencart Manor are killed off for the priceless heirloom - The Golden Antelope. Four of the cast play double roles - so there is a lot going on.

The set for the entire play is the Drawing Room, so it is

very much about comings and goings.

The set, lighting and sound were very much up to expectations - and the added bonus of live piano accompaniment by Renelia Whitmarsh, as well as interlude music, was excellent.

She interacted with the cast to highlight various recurring phrases and characters throughout the play.

The lead characters were better than good and showed their experience, but for me couldn't quite make up for the less experienced performers and resulting lack of pace and

THE GOLDEN ANTELOPE

Directed by Glenda Barclay.
Performed by Te Awamutu Little Theatre,
November 22 - December 3.
Book at www.talt.nz or call 021 945 953.

timing needed for a comedy. Time on stage since opening night last Thursday will hopefully benefit the performance.

REVIEW: *Mary Poppins* HAMILTON OPERATIC SOCIETY

Magical musical show

BY DEANTAYLOR

Mary Poppins: The Broadway Musical is magic.

That one sentence sums up the entire show being staged by Hamilton Operatic Society. The only downside - it is being staged in Claudelands Arena - and not a theatre, because there is nothing big enough with the closure of Founders theatre.

Sound limitations and uncomfortable seats aside - what a great show.

Director David Sidwell, choreographer Sonja McGirr-Garrett and musical director Timothy Carpenter have

created a visual and aural wonder.

The cast is a mix of professional and amateur actors, singers and dancers - but there are no weaknesses.

They interact beautifully with the clever moving set, projections and turntables to create the world of Mary Poppins, Bert and the Banks' family.

The dance numbers are stunning - from the specialist tap numbers to the full chorus spectaculars. And the orchestra - live music from in front of stage - is a real treat.

Then there is the flying, upside down walking and

other special effects that add to the 'magic'.

Playing Mary Poppins to a tee is professional actor/musician Shaan Kloet.

The other five leads are all Hamiltonians - almost. Cambridge based baritone Scot Hall plays a wonderful George Banks and new Hamiltonian Jayne Tankersley returns to musical theatre to play the perfect wife, Winifred.

Youngsters Ava Downey and Ollie Neil are terrific as the Banks children - with the added responsibility of playing the full season.

And keeping the show together is Bert, played by the

MARY POPPINS

The Broadway Musical. Directed by David Sidwell.
Performed by Hamilton Operatic Society, Claudelands Arena, November 25 - December 9.
Tickets @ Ticketek.

familiar Ben Thomas - so full of energy and optimistic.

The Te Awamutu connections are Richard Yarnley on lighting and Alex Towers on trombone.

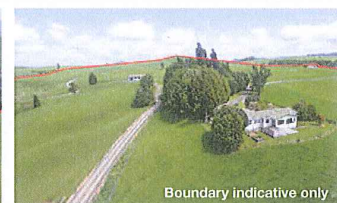
For Sale

Farmlands Real Estate



Te Awamutu | 211 Huirimu Road
140.2 Hectares

Neat As A Pin. A fully developed 140 hectare dairy unit with a long family history of superior farming practises in a farming district well respected for its reliable production seasons. The farm has gentle rolling to rolling contour with some small pockets of native trees which provide an aesthetically appealing landscape. 36 paddocks are serviced by a very good network of internal lanes and the water reticulation is provided from a community water scheme and gravity fed. The 36-aside dairy unit is a modern building which has just had a new Waikato super 4 swing over milking plant installed along with automatic cup removers and in shed feeding system with molasses injection. There are two three bedroom homes with double garages and a two bedroom cottage with an attached single carport. Supporting farm buildings included a large 3-bay implement shed/calf shed located in the farm dairy precinct. The farm has been operated in conjunction with the vendors larger operation for the last 10 years which has seen production around 152,000kgMS produced from this farm which is consistent with the previous sharemilkers results. The farm is operating in its own capacity this year with 330 cows and production is on target to achieve around 140,000kgMS this year. A top farm with fastidious operators that provides a great opportunity to secure a property that is well set up for the future. | Property ID MT1048



Boundary indicative only



Tender
Closing 2pm, Thursday
14 December 2017 (unless sold by private treaty)

Open Day
Tuesday 28 November
Thursday 30 November
12.00 to 1.00pm

Contact
Ian Morgan 027 492 5878



REVIEW: Mary Poppins at Claudelands Arena

SAM EDWARDS

Last updated 08:35, November 26 2017

MARK HAMILTON

Ava Downey (Jane Banks), Shaan Kloet (Mary Poppins) and Sarah Nathan (Mrs Cory) are surrounded by the company in this colourful moment.

What: Mary Poppins: The Broadway Musical

Who: Hamilton Operatic Society

When: November 25 to December 9

Where: Claudelands Arena

Director: David Sidwell

Musical director: Timothy Carpenter

Choreographer: Sonja McGirr-Garrett

Reviewer: Sam Edwards

I raced back from Katikati to be in time for the opening bars of Mary Poppins, Hamilton Operatic's long-awaited return to high tech, big stage performance. In Katikati, I had listened to an early musical, Handel's Messiah, being presented from an original parlour performance edition published in 1784 for use in house concerts. Both works are musical theatre based on character driven stories, most of which emerge through songs sung by choral groups and soloists. Both deliver high drama. Both were about the human condition and the wish for a guardian angel, or God, or some supernatural being to look after humans when they get into trouble.

Both are huge audience pullers, up there with La Traviata and Les Miserables. Sung stories are big time and the idea of music-driven storytelling has been around for generations. On Saturday night, though, Hamilton Operatic set a new level of presentation, despite being forced to use the much maligned - and rightfully so - Claudelands Arena, as it is the only amphitheatre large enough to mount this show successfully.

MARK HAMILTON

The Banks family are in desperate need of a new nanny. Seen here at the start of their onstage adventures are Ava Downey (Jane Banks), Scot Hall (Mr Banks), Ollie Neal (Michael Banks) and Jayne Tankersley (Winifred Banks).

Director David Sidwell used the arena space to set up a temporary proscenium stage where the action on stage could be focussed and defined. He then had the experienced John Harding design a mobile set which moves like magic and permits - nay, actively encourages - the cast to perform some of the most complicated, stage-filling, and difficult choreography while also focusing faultlessly in scenes where only one or two characters may be performing.

It was also a traditional set-up with a live orchestra pit, something the electronic whizz-kids have tended to delete from their toolboxes. The pit is wonderful for audience interest, it happens to separate the stage action from the audience in a way which hugely advantages the suspension of disbelief, and of singular importance, it gives the audience a direct line between ear and instrument. That connection is an experience like no other. What a tragedy that the murderous accoustics of the arena required rock performance enhancement.

It is a practice which takes all the individual instrumental frequencies which give the music its real life and beauty, and offers in return perfectly flattened perfect pitch. Combine that with rock concert volume, and an ongoing difficulty in locating the source of sung solo sound or dialogue, and the wonderfully moving sentiment of the Mary Poppins narrative gives way to mere spectacle.

MARK HAMILTON

Up on the roof are Shaan Kloet (Mary Poppins), Ben Thomas (Bert), Ava Downey (Jane Banks), and Ollie Neal (Michael Banks).

It is an ongoing problem, and Saturday night's performance was the more remarkable for the quality of acting and of the music. Voices like the magnificent baritone from Scot Hall as George Banks and the perfectly cast and superbly delivering soprano of his stage wife, Winifred, played by Jayne Tankersley, and their two stage children, Ava Downey as Jane, and Ollie Neil as her young brother Michael, quite magically bound the show together.

This version of the Broadway production is sharper, more intensely honest about human nature, more genuine than the rather saccharine original, and it benefits from it. But in the end, dear reader, the magic was in the choreography.

Sonja McGirr-Garrett had the cast, some trained dancers, other trained actors, and others amateurs in the show for sheer love of theatre, moving on stage in the kaleidoscopic patterns which usually come across as a chaotic jumble. McGirr-Garrett produced a string of visual wonders and captivating moments. From the early trio in, I think, Practically Perfect, where they were actually perfect, to dance sequences culminating in the extraordinary Playing the Game, where flexibly agile dolls kept moving from chaos to sheer beauty of form and back again, the choreography was the most rewarding, the most imaginatively breathtaking, and the most professionally pure I have observed on a Hamilton stage.

MARK HAMILTON

Chimney sweeps unite for a performance of Chim Chim Cher-ee.

I have run out of honest adjectives. Just go and see it for yourself.

[Ad Feedback](#)

At the centre of this supercalifragilistic group are Ben Thomas (Bert), Ava Downey (Jane Banks), Shaan Kloet (Mary Poppins), Sarah Nathan (Mrs Cory), and Ollie Neal (Michael Banks).

MARK HAMILTON

Ms Andrew, played by Fiona Bradley, is a not-so-nice nanny with a few formidable elixirs in her arsenal.

MARK HAMILTON

Putting their best feet forward are Ben Thomas (Bert), Eli Oliver (Neleus), Shaan Kloet (Mary Poppins), as Sophie Nairn watches from the background.

MARK HAMILTON

Shaan Kloet donned several outfits in her role as Mary Poppins.

MARK HAMILTON

- **Stuff**

more from stuff

Temuka woman claims work abuse left her with depression

Wedding of the week: Mandy and Lachlan

George Agnew's body found in Lake Benmore in Canterbury

Kiwi model Zoe Brock: 'I was Weinsteined, but it doesn't define me'

promoted stories

Cult Classics Quiz: How Many Movies Can You Name?
Zoo

Most Kiwis Can't Remember These 70's One-Hit Wonders [Quiz]
Zoo

Want to spend less time on the books? Start a free Xero trial today
Xero

4 Things You Need To Know About Baby Products
The Best Nest

Recommended by



Unexplainable magic at Hamilton Operatic's Mary Poppins

KELLEY TANTAU

Last updated 10:33, November 28 2017

MARK HAMILTON

The dream cast includes Shaan Kloet (Mary Poppins), Ben Thomas (Bert), Ava Downey (Jane Banks), Ollie Neal (Michael Banks).

Supercalifragilisticexpialidocious can be described as something to say when you have nothing to say.

But even with plenty to say, no word better suits.

Because as an audience member of Hamilton Operatic Society's *Mary Poppins*, you may end up wanting to regurgitate the show scene-for-scene when you leave, but you'll soon find all the usual words will do no justice.

The evening began with a light-footed walk to Claudelands Arena. Cars lined the street. Shoes slapping pavement harmonised with the hum of excitement already in the air.

The impending arrival of *Mary Poppins* seemed to cause a stir, because in and around the arena, the atmosphere could rival international productions.

It's a long-awaited showing of the *Disney* classic, not only for the people of Hamilton but also the operatic society, who were originally scheduled to perform the show at Founders Theatre in May before it abruptly closed in March last year.

Opening night's performance had the levelled arena seating close to capacity. The show started right on time, spit spot.

Bert - played by Dunedin's Ben Thomas - introduced the show, and acted as the anchor for which the story progressed.

He has a voice anyone can enjoy, up on rooftops and above.

Thoroughly impressive was the talent of the Banks children, played by Waikato Diocesan School for Girls' student Ava Downey and Southwell School's Ollie Neil.

[Ad Feedback](#)

Throughout their transition from spoilt, stubborn rascals, to appreciative, grateful gems, they upheld humour, perfected comprehensive dance numbers, and maintained diction in lengthy songs.

They were perfectly accompanied by mum and dad characters, George (Scot Hall) and Winifred (Jayne Tankersley).

Then there was the arrival of *Mary Poppins* herself, and the mystery did not disappoint.

Shaan Kloet was perfectly composed and eloquent as the title character. She had earlier called Poppins her dream role, and after her performance, she appeared to be a dream casting choice also.

The show certainly provided magic by the spoonful. Appearing acts, illusions, caricatures and defying gravity all fooled the mind's eye.

The set, designed by John Harding, and lighting by Aaron Chesham, are worthy of a standing ovation themselves. Without them, I believe the show would not have felt as enchanting. Notable director David Sidwell worked wonders to bring it all together.

There are tricks within the society's *Mary Poppins* I still can't explain... It was, simply, supercalifragilisticexpialidocious.

Running until December 9. Tickets through Ticketek.