

The "you've got to be in it to win it", grinning because we are winning

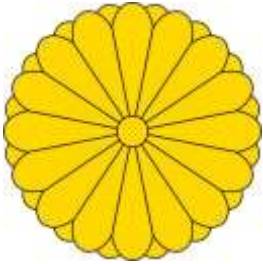


WESTERN AUSTRALIAN

CHRYSANTHEMUM

"the golden flower and queen of the autumn"

SOCIETY



November - December 2024



2010 Australian Championship
winning set of five blooms.

President's Notes

Did I mention that 2025 is our Diamond Anniversary? Our Life Member, Ian Blackwell was an attendee at the very first meeting of the WACS way back in 1965. I hope that the society will still be in existence to celebrate our centenary. Did I also mention that 2025 is an Australian Championship year in Perth? All you need is five blooms to enter. If all that does not get you excited then I do not know what will.

Since I last wrote we have had the WA Horticultural Council fair. That went well and thank you to all those that helped to make it a success, either by growing the plants or helping out over the weekend.

The fair was quickly followed by the AGM. That was another pleasant get together. We elevated our Secretary, Michael Drake-Brockman, our retiring Treasurer, Colleen Ryall, and our retiring "tech guy", Murray Ryall, to Life Membership of the society. These three fine people have helped the society prosper due to their "can do" efforts and the honours are well deserved and probably overdue. Unfortunately we have so far been unable to find a new treasurer

or a computer savvy “apparatchik” (aka “tech guy”) to take on these important roles. For the time being our committee members will make sure that the important functions are maintained.

We have had more than a usual number of new members join recently. As a result we invited them to a welcome afternoon tea, which was kindly and efficiently hosted by Richard and Glenys Williams at their home in Inglewood. Richard’s set up is an ideal introduction for people new to the pastime as it proves that you do not need to spend large sums of money or sacrifice your entire yard in order to produce blooms of the highest quality. All of our Mentors were in attendance and hopefully we came across as the friendly bunch that we are.

The Distribution Day on 20th October was well attended and I hope that you have all the cultivars that you want for the season. There were plenty of plants available and not too many were left at the end, so that is a good sign for the future of the society.

Michael and Judy Drake-Brockman and Lina and I are independently visiting Japan in early November and we hope to have some photographs and stories to tell of the chrysanthemum exhibits that we will be seeing there. Michael will be back in time to run the November meeting (Did I mention that we also have an opening for a Vice-President?) and I am sure that he will be able to provide some details of the highlights of his trip. We might be able to get a slide show happening for the February meeting. Visiting the Japanese National Chrysanthemum Convention and the UK Late National Show are the two duties that all devout chrysanthemum growers should do once in their lifetimes.

As I will not be seeing you at the November meeting may I wish you a Merry Christmas or Happy Holidays as your preferences dictate. It is poignant to observe that for those unenlightened to the joys of chrysanthemum growing the holiday season will provide them with nothing better to do than go to the beach to drown their sorrows.

Cultural Matters

Who cannot give good counsel? Tis cheap, it costs them nothing.

It is still possible to take tip cuttings in the next month or so but as it gets hotter it is more difficult to keep them adequately hydrated long enough to take root. If your attempts with some cultivars have proven unsuccessful you can revitalise the old stool by removing some of the old soil and roots and repotting it into some fresh mix with a bit more on top to encourage further rhizomes to grow. Sometimes there is a good strong shoot coming away from the stool directly out of the soil and with luck it will have some roots already growing. This can be removed and potted up on its own and is called a stool cutting. These cuttings will usually give good results although the purists suggest that a freshly rooted tip cutting will normally give better results. However, legend has it that Miss Nell Perrett once grew a State Championship winning set of blooms entirely from stool cuttings, on account of her arriving home from her travels too late to take tip cuttings. Additionally, Thomas Pockett recommended growing multi-flowered specimen plants using stool cuttings, given that they could be established earlier than tip cuttings and so would grow into larger plants by flowering time. The essay from which this information came can be found on the NCS(UK) Facebook page at

<https://www.facebook.com/groups/569470020063251/permalink/1385552255121686/>

You may care to try growing a few specimen plants for our show, especially as there will be a class for them in the 2025 Show Schedule.

Hopefully, most of your plants are already potted up and growing away well. General opinion suggests that you should have your plants in their final 200-300mm (8”-12”) pots sometime in December, before the really hot weather starts. If, like most growers, you have potted your rooted cuttings into 75-100mm (3”-4”) pots they will need to be potted on to bigger pots of around 130-150mm in early November, assuming that you have not already done so. If you are intending to grow your plants in garden beds then they can be planted out as soon as the roots are well developed but before the plants become root bound.

Chrysanthemums are heavy feeders so it is worthwhile incorporating some slow release fertiliser with the potting mix. The premium mixes have fertiliser incorporated but I do not think there is sufficient for optimum growth of chrysanthemums. Blood and bone fertiliser releases its nutrients fairly slowly and the slow release pellets do so in a well-controlled manner over a longer period. If you follow the generally accepted advice to cease fertilising when the buds show colour in March/April then you should only use the 3-4 month release types. Depending on what and how

much you choose to add you may or may not need to provide additional feeding with regular liquid fertiliser or periodic topping of the pots with solid fertiliser. You can usually tell if the plants are being fed enough by looking at the leaves. If they are a nice mid to darker green and the stems are lengthening well then all is good. If the leaves are a bit pale then make sure that you are not overwatering and if not then increase the fertiliser. Soil pH being either too high or too low is another cause of yellowing of the leaves, as it prevents proper uptake of nutrients. If you are using a good quality potting mix with a good quality fertiliser this is seldom a problem. However, it is worth checking that it is in the range 5.5-7, if all your other efforts are in vain. Lime will raise the pH and sulphur will lower it if necessary.

I do not think that it matters much which fertiliser you use as long as it is a “complete” fertiliser, which means that it contains all the major and trace elements that plants require. There is a lot of science involved in optimal fertilisation for plants but if you use a decent quality brand at the recommended rate then the scientists that they employ have already done most of the hard work and study for you.

As the plants grow taller it will be necessary to stake them. Do not insert the stake close to the stem as you will damage too many roots. A good time to do it is when you pot the plants on.

If the plants have not already formed branches, then you will need to take off the top of the single stem early in December for the Exhibition cultivars (Sections 1&2) and by mid-December for the rest. This is referred to as stopping or pinching. Once the new branches are well formed remove all of the weaker ones leaving no more than four of the strongest ones, if growing for show blooms or as many strong shoots as are produced, if growing for cut flowers or garden display. The number of stems that are needed for flowering will be determined after the second stop/pinch in January, but that is a subject for the next edition.

In our hot summers fungal problems are not common unless you are too heavy with the hose and air movement is poor. If there is a problem, attending to the cause and some Mancozeb or one of the copper sprays should sort it out. On the other hand, pests are pests and can be a problem at any time. Aphids can be seen but thrips and spider mites are tiny and can cause damage before you know that they are there. They like dry conditions. Many growers of ornamental plants have found that spraying water under the leaves in the mornings will deter pests without leaving the plants wet at nightfall. There are many pesticides available if necessary but fewer are available to the home gardener. Bifenthrin is becoming popular and is supposed to cover most pests including spider mites. Yates Rose Shield contains a broad-spectrum pesticide and fungicide. Imidocloprid (Confidor, Conguard, Richgro Bug Killer) is one of the most effective pesticides against the dreaded chilli thrips. I prefer to only use it in the second half of the season to reduce the chance of selecting a resistant strain come flowering time. In addition, it is not active against spider mites so if you use it on its own you can sometimes cause an outbreak of them.

If you want more detailed advice or that given here fails to make much sense then remember that we have Mentors listed on the last page who are keen to assist you.

Interesting Snippet

I came across the journal “Chronica Horticulturae”, which is a publication of the International Society for Horticultural Science. It is a quality journal. In Volume 53 - Number 1 - 2013 there is an article entitled “History and Early Development of the Modern Chrysanthemum” by Judith M. Taylor. The link to it is below.

<https://www.ishs.org/system/files/chronica-documents/ch5301.pdf>

Strangely, there is no mention of Thomas W. Pockett OBE. Apart from that glaring omission it appears to be quite comprehensive.



T.W. Pockett

Found Object

According to Wikipedia (the “Fountain” of all knowledge?),

A found object (French objet trouvé), or found art, is art created from undisguised, but often modified, items or products that are not normally considered materials from which art is made, often because they already have a non-art function. ... Marcel Duchamp is thought to have perfected the concept several years later when he made a series of ready-mades, consisting of completely unaltered everyday objects selected by Duchamp and designated as art. The most famous example is “Fountain” (1917), a standard urinal purchased from a hardware store and displayed on a pedestal, resting on its back. In its strictest sense the term “ready-made” is applied exclusively to works produced by Marcel Duchamp, who borrowed the term from the clothing industry (French: prêt-à-porter, lit ‘ready-to-wear’) while living in New York, and especially to works dating from 1913 to 1921.



Found objects derive their identity as art from the designation placed upon them by the artist and from the social history that comes with the object. ... The context into which it is placed is also a highly relevant factor. The idea of dignifying commonplace objects in this way was originally a shocking challenge to the accepted distinction between what was considered art as opposed to not art. Although it may now be accepted in the art world as a viable practice, it continues to arouse questioning, as with the Tate Gallery's Turner Prize exhibition of Tracey Emin's “My Bed”, which consisted literally of a transposition of her unmade and dishevelled bed, surrounded by shed clothing and other bedroom detritus, directly from her bedroom to the Tate. In this sense the artist gives the audience time and a stage to contemplate an object. As such, found objects can prompt philosophical reflection in the observer ranging from disgust to indifference to nostalgia to empathy.

As an art form, found objects tend to include ... the artist's designation of the object as art—which is nearly always reinforced with a title.

I found the pictured object as a cheap prop for my son's student film. I have the missing wheel separately, which was attached with a stick and some tape while filming. As you can see it is in the front yard of my home along with drums, trays, rooted chrysanthemum cuttings and other miscellaneous “it will come in handy sometime” found objects. As it is a rather undignified end for a life enhancing transportation device, I think that it should be repurposed as fine art.

It qualifies as it is *undisguised, modified and not normally* (a material) *from which art is made, already hav(ing) a non-art function. The context into which it is*



placed is also a highly relevant factor. This contextual setting gives it some measure of relevance to chrysanthemums, unlike a lot of the stuff you read in this journal.

As (f)ound objects derive their identity as art from the designation placed upon them by the artist, all we need now is a title.

I am open to suggestions and will happily publish any that do not fully exceed the bounds of decency. As a starter, consider these.

“Social welfare in the capitalist state.”

“Social welfare in the communist state.”

“You don’t have to be off your rocker.”

“Going around in circles.”

“New pots become old crocks.”

“Old soldiers never die; they simply piss on the parade.” (note the wet path)

“Old chrysanthemum growers never die; they simply have another natural break.”

“Such is Life.”

I now throw down the challenge to you literary sub-editorial wordsmithing types to wow us with some alternative suggestions.

Editor’s Notes

Hello. (Adele)

Hello, how are you?

It's so typical of me to talk about myself, I'm sorry (Well, I am the Editor and these are my notes.)

I hope that you're well

Did you ever make it out of that town where nothing ever happened? (Dullsville)

Ooh (lows, lows, lows, lows), anymore

(Highs, highs, highs, highs)

Ooh (lows, lows, lows, lows), anymore

(Highs, highs, highs, highs)

Ooh (lows, lows, lows, lows), anymore

(Highs, highs, highs, highs)

Anymore (lows, lows, lows, lows)

Hello. (Telephone Line - Electric Light Orchestra)

Hello, how are you?

Have you been alright through all those lonely

Lonely, lonely, lonely, lonely nights? (since the last edition of this journal)

That's what I'd say, I'd tell you everything (regarding the fascinating pastime of chrysanthemum growing)

If you pick up that telephone, yeah, yeah, yeah (mentors’ phone numbers are listed on the last page)

Hey, how you feelin'?

Are you still the same, don't you realize the things we did (grow and show chrysanthemums, social days, etc.)

We did were all for real, not a dream

I just can't believe they've all faded out (fear not, same-same again this season)

Of view, yeah, yeah, yeah, yeah, ooh (why not check out our Facebook photographs)

Oh, oh, telephone line, give me some time, I'm living in twilight

Oh, oh, telephone line, give me some time, I'm living in twilight (wait until the onset of shorter days in March)

Hello. (Lionel Ritchie Rich - net worth of \$200 million)

Deleted due to adult themes and not even the faintest relevance to chrysanthemums.

Hello. (The Editor)

I'm back! After an overwhelming endorsement at the September AGM you are blessed with another year of the same old new and different.

Let us begin at the beginning, not quite at the dawn of time but nevertheless a long, long time ago, back in the days of King Alfred (Ælfræd), son of Æthelwulf, youngest brother of Æthelstan, Æthelbald, Æthelberht, Æthelred and Æthelswith, in a manner of speaking in "a galaxy far, far, away" being, more literally, on the other side of the earth and well beyond the Pale, especially given the criminal inclinations of the forced settlers of Irish descent that were sent here for stealing a barely edible, blight affected potato to feed their starving children, there lived a smattering of suburban chrysanthemum growers. In keeping with the general sentiment of the "fellowship of the mum" they all said "Why not have our own specialist society, instead of being members of just a G.P. (general purpose) society?"

Officers and a committee were duly elected and they soon decided that, since every other society had a Register, they should have one too. It is recorded that the Secretary wrote a sufficiently forelock tugging letter to the Secretary of the NCS(UK), Mr Stanley Gosling, requesting Affiliated Society membership that he replied in the affirmative and not unreasonably added

I hope that when considering classification, you will base it on similar lines to the N.C.S. as it is hoped over the years to have a universal classification.

Fair enough too, despite the USA having their own classification system and the French "farting in their general direction", as they are wont to do, having already given the Americans the Statue of Liberty in celebration of their good riddance of the "English pig dogs", "Arthur kings" and "silly English cunnnnnnnnignits".

Monty Python and the Holy Grail - The Insulting Frenchman

<https://www.youtube.com/watch?v=QSo0duY7-9s>

So, "Make a new plan, Stan." "It grieves me so to see you in such pain." "There must be fifty ways to" make a new register.

Paul Simon - 50 Ways to Leave Your Lover

<https://www.youtube.com/watch?v=ABXtWqmArUU>

And so it came to pass, due to our aforementioned forelock tugging and, soon to be mentioned again, cultural cringeworthy behaviours, that a register was compiled based *on similar lines to the N.C.S.* The Sections were as for the NCS(UK) Register except that the bloom sizes were smaller and there was no desire for Sub-section c (small) to be included, given that we did not wish to draw further attention to our inadequacy. Additionally, there was no need for early, mid-season and late classifications as all chrysanthemums flowered late here or else not at all, due to our hot weather aborting early buds. Basically, we ended up with an expurgated version of the English register except that we had some of our own cultivars, even if all registered English cultivars could be added to the register without the need for review, despite the fact that the "English types" ordinarily did not flower well here. This was, of course in the days well after King Arthur (5th-6th century AD, if he ever actually existed), whose postulated reign preceded the introduction of hybrid chrysanthemums (*Chrysanthemum x morifolium*, except that they were not called that then, which you can tell because the binomial system of classification was only started by Carl Linnaeus 1707–1778), from China to Japan in the eighth century, which, however, was before the rein of King Ælfræd (849-899), and well before Len Stoakes' and Ron Seaton's introductions of Perth hardy cultivars in the second half of the twentieth century. Then the good buergers of the WACS, especially the founders, Mr E. Stringfellow, Mr K.W. May, Mr R.C. Walter and Mr & Mrs C.J.A. Hill, saw everything that they had made and indeed it was very good.

Blah, blah; blah, blah, blah. Portions of this story have also been expurgated in the interests of brevity; relevance being another matter entirely.

“But why should we have a register?” some said. “Because” was the reply, based on the assumption that this was a silly question that need not be answered in a scholarly way. Silly, apparently, because every other society had one and in the interests of conformity and trying earnestly to appear to be wise we should have one as well and, besides, the very first register that was ever created, at least, must have been compiled for some good reasons, since we generally assume that people in charge must know what they are doing (“When you assume you make an ass out of U and me.”), even if those reasons were probably unknown to the askee, that being the most likely explanation for their/his/her terse response.

So, what were those reasons? Well, that is all buried in the depths of time, along with many details of the life and times of King Ælfræd and nearly all of the details regarding King Arthur or else all of the details of King Arthur if he never existed because there couldn't be any. However, we can consider the matter and draw conclusions, mindful all the while of the aforementioned caution regarding assumptions.

Who doesn't like making a list? Remember the king with his snout in the trough of his counting house counting out his embarrassment of riches, except that being the king he was not embarrassed at all, believing it to be his birthright. Meanwhile, and completely irrelevant to the discussion, his wife, the queen, was in the parlour, letting herself go now that she was married, eating bread and honey. Not cake and honey because the peasants were thought to be revolting and she did not want to be seen to have lost touch with the common person. She would ordinarily have preferred to eat cake and use the term “commoner” due to the pejorative connotations but demurred for fear of losing her head over it.

Once you have a list then you can have fun arranging it; alphabetically is a favourite. But wait, why not have categories? Colours, sizes, shapes and flowering times are some of the more popular ones. My third year high school (now Year 10) social studies teacher once said that everybody pigeon holes things in an attempt to create order from apparent chaos and make better sense of the “world and all it's got”. The wise person simply has more pigeon holes. You could take “the world and all it's got, including a “Red Indian boy”, “Curly Latin kinkies, mixed with yellow Chinkees”, which lyrics are now deemed to be racist despite the singers' apparent desire to end racism, “Keep it turning for a hundred years or more, And turn out coffee coloured people by the score.”

Blue Mink - Melting Pot https://www.youtube.com/watch?v=4HHT_V294Co

Billions of coffee coloured people if you mixed the whole world but then you would only need one pigeon hole for the lot of them and, according to the teacher's theory, how dumb would that be? I stated earlier that we antipodeans have less pigeon holes in our register than the UK one. So ours must be either a dumbed down version or a product of the “cultural cringe” that causes us to act dumb. “Keep it simple, stupid”, and if you are then you had better do so. If you are not entirely stupid then you must have a Section 11 - Any other type (Class 13 in the USA), especially Section 11a - unclassified in your register. “A place for everything and everything in its place.”

“How do we add cultivars to the register?” I hear you ask, in my mind's ear. You could register anything and everything but why, or, indeed, why not? Most breeders recognise that most of their seedlings will be disappointments. They only register the good ones for fear of embarrassment and associated reputational damage. Some others are not so critical of their produce. Everyone is welcome to make their own list but the Register is a public document and new entries to it should be of a quality that would interest most of the public, or at least that microscopic nano-fraction of the public that give a rat's arse about chrysanthemums.

When William Turner was introduced to the USA in the early 1900s it caused a sensation and became the leading commercial chrysanthemum cultivar for a number of years. When grown commercially with multiple stems it did not crack its neck and was a top-quality Decorative type. However, it also produced some of the finest Large Exhibition blooms ever seen at that time. Here are photographs of the cultivar, Diane Stoakes. The first shows it to be an attractive young Quill, whereas the second is of a mature non-conformist, dodgy Reflex Decorative. If you had only ever seen one bloom of either Bill or Di you could easily be misled as to its proper placement.



In the beginning of the WACS a rule was enacted to allow cultivars registered by other approved associations to be added to the Register without restriction. In addition, other cultivars could be added if they were shown three times and found to be of good quality and sufficiently distinct from other cultivars already registered. I am unsure how many cultivars were added by this method. What I do know is that later on a goodly number of cultivars were added to the WA Register without being shown three times. When, in recent years, the state registers were amalgamated into an Australian Register to be used for the Australian Championships there was some discussion as to how new cultivars could be added to it. Agreement could not be reached between all the clubs and so it was agreed that any club could add cultivars according to their own rules. This seemed to be a reasonable compromise. We decided that any of our W.A. accredited specialist chrysanthemum judges could authorise the registration of a cultivar if they were satisfied as to its quality and Section. What criteria should be used? Well, that is to be determined by various factors. If, by some miracle a 250mm bloom with the form of a Mount Shasta was shown then I would be happy to register it on one viewing. With a cultivar of more normal characteristics, it would be reasonable to see it flowered on two or three occasions before registration, especially if the bloom(s) were still on the plant and so the growth characteristics and quality of culture could also be determined.

Apart from having fun with making lists, there is the small matter of chrysanthemum shows. Why have a show? Chrysanthemum blooms are “found objects” from the garden. Taking them to a gallery and giving them names elevates them to works of art, as was noted earlier. As early as 1894 in Perth it was observed that

Flower shows fulfil a doubly useful and agreeable purpose. They stimulate competition and afford a feast for the eye which everybody must delight in, and afford, too, pleasant opportunity for citizens to meet each other.
- “Daily News” (Perth), 3rd May 1894

Paraphrasing the author, flower shows provide an opportunity for social intercourse, which is “as much fun as you can have” when you are not lovingly attending to your plants, and causes residents of the most isolated city in the world, a.k.a. Dullsville, to travel as far as Japan or the UK to see a big one. Surprisingly, not everyone likes flower shows. Some people, inexplicably, have little interest in flowers. Some others decry the competitive nature of shows. It is not necessary to have a competitive show but providing prizes is an incentive for many people to participate, to exhibit the finest blooms that can be reasonably expected and for continual improvements to be made in cultivars and cultural methods. Basically, “money talks” and “greed is good”, which are the drivers of the apparent superiority of the capitalist system under which we live in “The West”. If you have lots of Sections in your register then you can have lots of prizes. As at the Show, you put five ping pong balls in the clown’s mouth and everybody wins something.

Speaking geographically, Australia is in “The East”, assuming that you are happy to have the UK, Greenwich, as the centre of the world. As early as 1963 Fremantle born politician and later Australian Governor General (number 1 forelock tigger), Sir Paul Meernaa Caedwalla Hasluck, asked the question “Is Australia a part of Asia?” The jury is still out on that but we do have a Western economy and will be even more economically advanced when we finally stop using shells, coloured beads, coins and plastic “folding stuff” which doesn’t fold, entirely in favour of tap and go. Back in the days of King Ælfræd, and the possibly mythological Arthur king, three hundred years earlier than him, tap and go was where someone gave you a bunch of fives and made off with your belongings. This tap and go activity was why a fair number of early immigrants came to this country and maybe why, at that time, you could obtain almost anything with a fiver. A fiver would buy you a quarter acre plot in Floreat Park as late as 1950.

If we are to have shows with prizes then we must have some rules for the judges to follow, otherwise we have the appreciation method where judges are unaccountable and free to decide whatever they wish, leading to cronyism, amongst other -isms. You know the saying “I am not an expert but I know what I like.” This is unlike the US Supreme Court where, according to reliable Democratic Party sources, which in the interests of journalistic integrity I will not reveal or due to the lack of journalistic integrity I cannot reveal because I made them up, they say, “I am an expert and I know who I like.”

What rules should we have then? It doesn’t matter much in some ways as any rules can be made to work. You know the story, “orders are orders”. Not everybody is happy with that and so we try to devise better rules, like the Geneva Convention, which is “a bit of a crock” because hardly anyone, even the good guys, takes much notice of the rules except to explain why they do not apply in each case.

“Oh! What a lovely war.” (songs) <https://www.youtube.com/playlist?list=PL42F50B6B4B5C6B31>

What is the relevance of this to chrysanthemums? Especially in many European countries chrysanthemums are used to adorn the graves of loved ones, including those killed in wars, flowering as they do for All Souls' Day. You may recall from an earlier edition of this newsletter that Mexicans use marigolds instead. You may also recall that chrysanthemums and marigolds are quite closely related, botanically speaking. They are also closely related etymologically as chrysanthemum is "gold flower" and marigold is "Mary's gold"; fascinating but also, once again, completely irrelevant to the discussion. What is it about not taking the straight and narrow path that is so interesting? Chinese curses: 1. "May you live in interesting times." 2. Grow chrysanthemums.

For rules to make sense we should align them with what we know about chrysanthemums, much of which is to be found in the collective pigeon holes of our register. But wait, there is more. The rules of judging aim to reward excellence. There are two aspects of excellence. Firstly, the excellence of the cultivar and secondly, the excellence of the grower. The excellence of the cultivar is down to the excellence of its raiser or their/his/her blind good luck. The excellence of the grower is choosing the best cultivars to grow and growing them to their greatest potential.

In order to evaluate the excellence of the grower the art of judging requires some questions to be asked of the blooms on show. For instance, "Is the form, size and colour of this bloom good for the cultivar?" Well, if no-one has seen it before then how can you tell? Limiting entries to cultivars that have been seen on multiple occasions and registered accordingly is the obvious solution.

But then don't we just end up with the "same old, same old?" No, because "The oxen are slow but the earth is patient." If you do not want to wait that long, have a ring through your nose and take "The High Road to China" then have some classes in the show schedule for seedlings and unregistered cultivars. These classes can be a lot of fun because you never know what you will see. If you see a good one then you and your mates can offer some "hard earned" +/- eternal gratitude to the entrant/breeder and if it flowers well enough next time then "Robert's one of your parent's siblings", as far as the register is concerned. If there are enough same new, same new types then you can create another section in the register and wouldn't that be fun?

"Here Endeth The First Lesson." A short satirical play, by Stewart Auty.

Ever served on a Committee where one person continually dominates proceedings by being critical, opinionated or distracting? The oh-so-familiar situation is the theme of this one act play.

The Parish Council of St. Orphs has suffered Councillor Cooper's strange sense of humour, carping ... and outbursts ... for quite long enough. The time has come to take revenge.

Tough luck, suck eggs grand-people, too late now. You should have voted me out at the AGM!



Seaton's Red Fan

Seaton's Orange Fan

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Forthcoming Meetings & Events

General Meeting Tuesday 12 November 2024 12:00 noon - 3:00 pm

John McGrath Pavilion. 97 Hensman St, South Perth

General Meeting Tuesday 11 February 2025 12:00 noon - 3:00 pm

John McGrath Pavilion. 97 Hensman St, South Perth

Garden Clubs and Societies Plant Fair Sat-Sun 22-23 February Saturday 8.30 am - 4pm & Sunday 9.00 am - 2 pm

South Perth Community Centre cnr South Terrace & Sandgate Streets, South Perth

Social Day Sunday 16 March 2025 1:30 pm - 4:00 pm

Carl & Lina Slusarczyk's home, 6 Regent St West, Mount Lawley

General Meeting Tuesday 8 April 2025 12:00 noon - 3:00 pm

John McGrath Pavilion. 97 Hensman St, South Perth

Social Day Sunday 13 April 2025 (Easter 18-21 April 2025) 1:30 pm - 4:00 pm

Michael and Judy Drake-Brockman's home, 136 Merrivale Road, Pickering Brook.

Annual Flower Show Thursday 8 May 2025 Set up 2 pm - 6 pm

Friday Set up 8am - 12 noon, Judging 1pm - 5pm

Saturday 10 May 2025 Show open and clean up 8:00 am - 5 pm

Kalamunda Agricultural Hall, 48 Canning Rd, Kalamunda

Awards Luncheon Tuesday 27 May 2025 11:30 - 3:30 pm

Venue to be advised later.

Facebook Page

<https://www.facebook.com/groups/chrysanthemumwa/>

Website (Newsletters, Minutes of AGMs and General Meetings, Register, Show Schedules, Photograph Album, Cultural Guide)

www.chrysanthemumwa.com

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Available off our website
and still well worth reading.