April 2018

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

Vale Tim Sherwood

Many of you will have been saddened by the recent news of the death of our dear Theatre group legend Tim Sherwood.

Those of you who knew him were lucky - as Roger Kibell mentions in his eulogy for Tim,

"Tim, was a great amateur actor, showing us a wonderful assortment of fictitious characters but he was an even better professional at showing us, how to live a real life to the full."

In honour of Tim, his wife Lynne and their family and friends, we have included the full text of Roger's eulogy that details Tim's extraordinary contribution to our theatre, and to us. Also included are some reflections and anecdotes from Ken Virtue, Liz Long, Jock Macneish, and Alan Cornell.

AGM – it happens every year!

Its that time of year again - and we want you! The job of managing the hall and keeping our organisation financially viable falls to the lovely and generous members of the WMIAA committee, and we always seek new committee members to help share the load. Please consider joining us to help share the load. Its only one meeting a month (first Monday), and its a fun meeting fun of stories and laughs. We promise we won't give you any massive responsibilities! The AGM is scheduled for the hall at **8 p.m. on Monday May 7**.

New membership form

After quite a few edits, we have revamped our printed WMIAA membership form, with many thanks to the very lovely Alan Cornell and Jock Macneish for their layout help. A printable copy has been included in this edition for your information, and can be obtained from your group leader if required.

Our membership officer (Noelene Cooper) has been working hard to maintain membership records. In the next edition, we are hoping to find a way to indicate on the Dodger whether you have paid your 2018 membership.

Speaking of which, if you have not done so already, the easiest way to pay your annual subscription to the WMIAA is to do it via our secure TryBooking website at

http://warrandytehallarts.asn.au/membership

Of course if you prefer to submit your membership via the paper form, please see your group leader for the printed membership form.

Magic Hall Foyer Rug arrives!

After extensive research, the crack team of Noelene Cooper, Denise Farran and Amanda Sgourakis were able to secure a new foyer rug that is beautiful, durable, and that you won't trip on when you enter the front door! Many thanks to all three for their efforts (not sure who the other guy is though)!

Group reports

Painting & Drawing (Visual Arts Groups) News

Marion Hick has investigated a grant from Manningham Council and found the time frame was not achievable nor suitable for us at this time. There is a smaller grant available around September, if we feel it would be advantageous, and could be applied for for equipment, e.g. New table for kitchen, easels or other equipment which may be required by all groups.

The wonderful June Macintosh has stepped up to the plate and produced a banner for our groups at no cost. She provided the ducking and has done all the necessary sewing and art work and wording for us. A huge thank you to June, so much appreciated.

We had a great day by the river, and another session at Aumanns. Finally, we are investigating the possibility of making some use of the Pottery area. I met two of the lovely women from the Pottery group and the area could be used by the painters if for whatever reason we were unable to use the kitchen.

Rhonda Stewart.

Life drawing is progressing nicely with a core group of regulars and good professional life models. Sessions have increased to 3hours (10am-1pm at $30) due to interest. This untutored group is presented with a single pose maintained for each session, hopefully stretching and improving our abilities. The Mechanics Hall internal space, lighting, temperature and local ambience has worked out so well, that a "Still Life" Group is to gather after Life Drawing. Still life would begin at 1:30 - 3:30. Easels and boards all set ready. A small group has already begun and hope that will increase (especially during winter). The Still Life set up will vary with traditional and abstract, ideally group driven.

Both Life Drawing and Still Life Groups have been positively received and and the participation benefits us all to see and create. So please more interest is most welcome, come, enjoy and utilise.

Marion Cooper

Group reports

Pottery News

On the last day of term we were delighted to welcome Jess and Julia. Two young inspiring graphic designers, found us on the WMI & AA web site. All going well they will be back when we start 2nd term next Tuesday 17th April. Looking forward to everyone returning with new and exciting projects.

Our best wishes go to Colin, Sheryle's husband who is recovering from a stint in hospital. We hope you will be back to good health and your renovations soon Sheryle and Colin.

As you can see, potters make great pots and birthday cakes!

Amanda Sgourakis

Theatre News

Vale Tim Sherwood

In this issue we farewell an old stalwart of WTC and include memories from a number of members past and present. We have seen a number of marvellous actors tread our boards and I recall the performance I saw of Tim's Roy in "Cosi" to be as good as anything I've seen on an amateur stage. We devote a couple of pages (later this edition) to Tim who sadly passed away recently.

I overlapped marginally with Tim, his last performances coinciding with my second and I have left the valedictory comments to others who knew him better (see later in this edition). Thank you to contributors in order of their pieces: Roger Kibell, Ken Virtue, Jock Macneish, Liz Long and Alan Cornell.

One Act Plays

The plays were seen by record OAP audience numbers. We imagine this is due to a combination of a couple of factors: positioning them at festival time in lieu of Follies and having four plays with a good number of supporting friends and relatives included. Thanks again to everyone involved.

Season 2

And on to "Doubt – a parable" the highly acclaimed drama by John Patrick Shanley.

Having won a Tony Award for Best Play and a Pulitzer Prize for Drama in 2005, Doubt is heralded as one of the best plays ever written (the highest honour it's received thus far is having Meryl Streep perform in the film adaptation).

Set amidst the social movements of the 60's, the play tackles complicated issues of feminism, race, child molestation, parenting and homosexuality.

Doubt is a play about the realisation that all of our beliefs and convictions are part of a facade we build to protect ourselves. What we choose to believe, and conveniently ignore – a person's innocence, a person's guilt, the sanctity of the church, the collective morality of society.

We'll leave you with one of the most famous lines from the play, but if you want anymore you'll have to come see the production this June.

"deep down, under the chatter we have come to a place where we know that we don't know... anything. But nobody's willing to say that."

Group reports (continued)

Theatre News (continued)

Season 3 – Vere by John Doyle

In John Doyle's play *Vere* (Faith), the playwright "sets out to examine what the qualities that make us human…the forces that shape us and the context in which we live". Following a shock diagnosis, we follow our main character's interactions with colleagues, friends and family as he grapples with this severe challenge. This contemporary black comedy explores many themes, from social media, fame, the role of science vs faith, tolerance, ageing and the importance of family and how we define it. Deeply moving, uncomfortable yet reassuring, both confronting and funny, this Australian play should provoke thought long after the final lights have dimmed. (*Note: Stage picture shown is reproduced from Sydney Theatre Company production of "Vere".*)

Audition Times: Sunday 10 June at 4:00 pm
Tuesday 12 June at 8:00 pm
Thursday 14 June at 8:00 pm (call-back if needed)

Performance Dates: 31/8, 1/9; 6/9, 7/9, 8/9 + matinee 8/9

AUDITION REQUIREMENTS
Please have read the play prior to auditioning, contact the Director, Ian Tweedale, via email for a copy of the script: ian.tweeddale@gmail.com

Due to the nature of the play, with scripted doubling up of roles it is seen as an ensemble piece. The character you are cast in the 1st half will be a different type of character in the second half. So the Director will be looking for range. There is not a 'wasted' character in this thought provoking piece of Australian Theatre. Everyone gets a LOT of stage time!

- It will be a group audition where you will have to read selected parts of the script with other auditionees.
- Rehearsal Times will be Sundays at 4pm, Tuesdays & Thursdays at 8pm
- Bring a Photo that can be attached to your audition form.
- Please be aware that there may be a Call back Thursday 14 June at 8:00pm

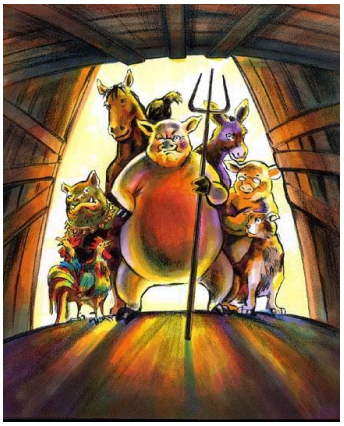
CHARACTERS SUMMARY

Vere early 60's Professors of Physics
Marissa late 30's Neurologist/ *Melissa* late 30's Interior Designer/ Caterer late 30's
Simon early 40's Physics Lecturer/*Scott* early 40's Economist
Ralph late 50's Vice Chancellor / *Roger* late 50's Vicar
Kate 40's Physics Lecturer/ *Katherine* 40's Housewife
Gina early 20's Student/ *Gianna* early 20's Student / Imagined *Holly*
Mike early 20's Physics Tutor/ *Michael* early 20's Student

A GUIDE TO THE CHARACTERS.
Vere – Nature's Gentleman, has Authority, uses it in a Fatherly manner, has an almost boyish sense of wonder, a sense of curiosity, self-aware.
Marissa – professional – good bedside manner/ *Melissa* – matter of fact but under stress (father in law & the event).
Simon – Smarmy, arrogant or indifferent to anything remotely not interesting to him, not empathetic …affected behaviour/*Scott* – caring, loving, patient and firm.
Ralph – Lecher, Smart, Smooth – similar to Simon, they recognise the negative qualities in each other, which causes them to dislike each other, but not in themselves or if they do they just don't care. Ralph is Simon in 20 years (if Simon is as successful)/ *Roger* – needy, temper, pompous but pp 92-93 when offering pastoral care can be genuinely kind. To a degree ignorant outside of narrow parameters of religion.
Kate - Down to Earth (i.e vulgar), Compassionate, has an innocence nonetheless/ *Katherine* – not self aware, direct, domineering, abrasive, self-confident (too), envious. Mother of 7. Flashes of genuine kindness but often patronising.
Gina – Attractive, intellectual, observes, has insight/ *Gianna* – apparently religious but is she?, intellectual, Does she see marriage as an escape from family?
Mike – Genius (only staff member under 40), Guileless, or is he? Nervous, insecure, unreserved. Does have the funniest lines in Act 1./ *Michael* - immature, selfish, arrogant(?) oblivious to the effect of his actions.

Group reports (continued)

Theatre News (continued)



Youth Theatre - Play Reading on Wednesday April 18th – 7pm
We have an upcoming play reading of Animal Farm by George Orwell. All welcome, whether four or two legged.

You know the story … the animals take over the farm and led by the pigs make a huge success only for the power to get to their trotters and equal shares become unequal quire rapidly. The play has a number of significant squeaking parts and there is plenty for everyone.

We will read a couple more plays this year too with a view to staging a TYWT show next autumn.

Pantomime reading – The Stolen Festival!
This will be on a Friday evening in May (date to be confirmed) and we will read part or maybe all of a new panto written by the legendary Keryn Wood, entitled "The Stolen Festival". Keryn, who previously wrote *Princess Gorgeous* (see image from 2009 production at right), and Clutterbuck Farm, has provided an edited draft of the synopsis to whet your appetite until then.

A community festival (something like Warrandyte's) is loved by locals but resented by Bronsky Awfley. Bronsky was beaten by Alpha Sweetling in last year's Up and Coming Performer concert competition – the concert is the highlight of the festival. Bronsky is trying to ruin the festival by dastardly means. He comes from a place a long way away where festivals are held in very large and rich towns and only a select few are able to participate. He believes that if Warrandyte doesn't recognise his talent then the town doesn't deserve a festival at all. Bronsky is working in the local coffee shop and has access to and influence over many festival characters. Examples of his villainy are many! The only people who are suspicious about the viability of this year's festival are a young cyclist, Carly, and the old dears (possibly blokes) who run the coffee shop. They band together to uncover what's behind each festival anomaly and to ensure the success of the event. Eventually they discover what Bronsky is up to. They are able to reassure Bronsky that Warrandyte comprises many people like him – people who come from a long way away – and that difference and diversity is what makes this a special place. He is a valued member of a diverse community where all are welcomed and supported. All is made right, the festival will be a great success and Alpha and Bronsky are set to sing a duet (along the lines of We are 1 but we are many). Carly takes Bronsky's place and she and Alpha are the final Happy Couple. Whole cast reprise best Festival Ever and encourage audience to join in chorus.

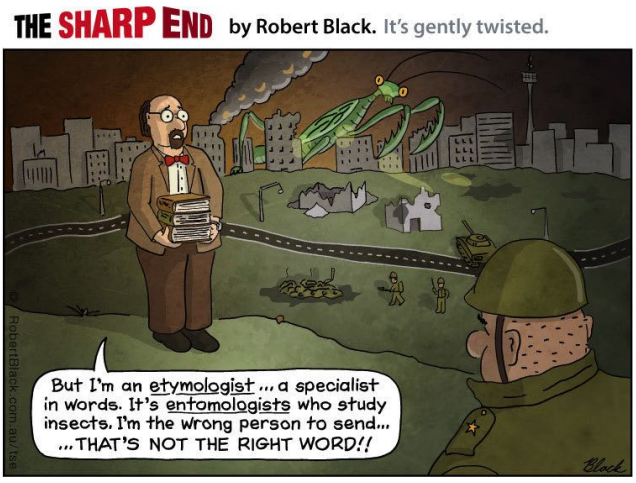
Adrian Rice

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



The famous last words of Professor Farnarkel, etymologist.

Timothy James Sherwood

From Roger Kibell (reproduced from Roger's contribution to Tim's eulogy)

Tim, was an actor – on stage and sometimes even in life. He loved performing. Research shows, that for most people, the most stressful think they can think of, is speaking publicly, especially to a large audience. The researchers obviously hadn't spoken with Tim! Give Tim a mic and a captive audience and he was away.

Now I'm not suggesting that Tim was an insufferable show-off. Insufferable show-offs are usually talentless. No, Tim was an enthusiast – he was enthusiastic about everything and acting was just one of his many passions. When you were around Tim, it was hard not to be influenced and impressed by his charisma. I certainly was!

The Sherwoods were our neighbours when we both lived in Warrandyte. One day in 1980, I was chatting with Tim and he managed to get me to admit that I had done a bit of acting at school and at university. Before I knew what was happening, Tim had hustled me down to an audition that very afternoon. In a typical Tim Sherwood sleight of hand, I was suddenly enrolled with the drama group and was acting in a play. It was impossible to escape the Sherwood chutzpah!

That play that he had me audition for was 'The Insect Comedy'. I was cast as a lepidopterist and a belligerent ant. Tim played a fly and a lounge-lizard butterfly. Lynne was cast as a beautiful, social butterfly. Great type-casting all around!

That was 1980 and, at that stage, Tim had been performing with the Warrandyte Drama Group since 1971. In those nine years, Tim had already played:

- a young buck in the mystery, 'The Real Inspector Hound',
- a grandfather in, 'You can't take it with you' – Tim did 'old' very well
- a chorus member in 'Antigone'
- a English, chinless wonder in 'The Importance of Being Earnest'
- Rosencrantz in 'Rosencrantz and Guildenstern are dead'
- Another chinless wonder in 'A Song at Twilight'
- The White Knight in 'Alice in Wonderland'
- and Angelo in Shakespeare's 'A Comedy of Errors'.

In 1981, just to prove what an all-rounder he really was, Tim agreed to direct Neil Simon's comedy, 'Come Blow Your Horn'. Of course, it met with critical acclaim.

Two years later, I discovered what a joy it was to direct Tim when I cast him as Jacques in Moliere's, 'The Miser'. Tim was receptive to advice, was innovative and had his lines down at the time required – a director's dream.

After Moliere came 'Lysistrata' – depending on which Melbourne club you belong to. So, there was 'Lysistrata', 'No Room for Dreamers' and 'The School for Scandal' which was a play just made for Tim's mannered performance

Oh, I forgot to mention that in 'The Insect Comedy' Tim's fly, was actually an ichneumon wasp, the type that lays its eggs in a poor defenceless grub so its larvae can hatch out then eat the host grub alive. Tim was good at evil. He could play the effete and snobby but he was equally at home portraying the 'the dark side'. For example, in 1988 he played the Marquis De Sade in a play called, 'The persecution and assassination of Jean Paul Marat as performed by the inmates of the asylum at Charenton under the direction of the Marquis De Sade' – a 26 word title often abbreviated to Marat/Sade. In that role of the marquis, Tim's sadism shone.

Three years later Tim played Shylock in 'The Merchant of Venice'. Again, he was great. Well, the role was a monty for him really - Tim understood money! In 1996 and in a reprieve in '98, Tim returned to the asylum for the play 'Cosi' where he played an obsessive lunatic. Troublingly, he was very convincing. (*continued overleaf*)

Timothy James Sherwood

From Roger Kibell (continued)

Over the decades, Warrandyte Drama Group has mounted an annual revue called The Follies and over the 30 odd years that Tim was at Warrandyte, he performed in many of the revues. Tim loved The Follies and he could always be called upon to play the dotty vicar, the gormless Brit or anything that required lots of makeup, a strange accent and fancy gear. Tim was always a crowd favourite.

When Tim left Warrandyte, he performed twice with the Malvern Theatre Company.
In 2004 he was nominated for the award of Best Supporting Actor for his portrayal of Justice Treadwell in 'Beyond Reasonable Doubt'. In 2011 he won that award for his depiction of Professor Riley in 'Shadowlands'.

Well, what a wonderful amateur acting career! It's clear that Tim loved the theatre. Rupert has covered Tim's patronage of the arts as well as his wider interests, whereas I have concentrated on Tim's theatrical involvement and it's true to say that Tim loved the roar of the greasepaint and the smell of the crowd.

He loved the adrenalin rush you get when you walk onto the stage and the even bigger rush when you get to the end of the performance without having 'dried' or 'died'.

Tim became energised when he was on stage, front and centre, in a spotlight.
Sadly, all the stage lights went out for Tim on the second of April. Uncharacteristically, Tim left the stage to stunned silence. Soon, however, we started clapping and the clapping has become greater the more we realise what we have lost. And the clapping will swell, because, such a stellar, life-performance such as Tim's, will continue to be appreciated for a long time.

Tim was a great amateur actor, showing us a wonderful assortment of fictitious characters but he was an even better professional at showing us, how to live a real life to the full.
So, for that and on behalf of all of us, thank you, Tim, and wherever you are, 'break a leg'!

From Ken Virtue

Local legends don't come along very often but Tim Sherwood was a true legend of the Warrandyte Drama Group.

I clearly remember being in awe of his theatre craft in 1981 when he directed the Festival Follies. Later that year he was acting in "Come Blow Your Horn", along with Martin Walker and Lee Scott-Virtue.

Tim was always the first actor to have his "lines down" *before* the first rehearsal of a production. I can picture him waiting to go onstage still re-reading his lines and 'getting into character'. He was a professional role model in local theatre when many of us were just learning the ropes.

Everyone loved him as a cast member because he brought with him seemingly inexhaustible energy and joie de vivre. When he exclaimed "absolutely marvellous!" after a show we all felt warmed by his presence, yet he was a quiet and caring mentor to many. His infectious humour in the 'supper room' was something to behold and has provided memories never to be forgotten.

As an actor he would enthral audiences with his spirit and credibility. Who could forget his outstanding performances alongside Gus McLaren in *"The Miser"* in 1983, with Roger Kibell in *"Marat Sade"* in 1988 or in "*Cosi*" in 1995?

Men like Gus and Roger, as well as other 'seniors' like Brian Laurence, Irving Reid and Doug McManus were the backbone of what would evolve as The Warrandyte Theatre Company in 1995.

After Christie Lawrence died so tragically in 1998, Tim was instrumental in setting up the Christie Lawrence and Luke Mayall Memorial Fund. As a tribute to Luke and Christie this Fund helped so many young people in Warrandyte in following years.

Tim and his wife Lynne, as well as Rupert and Peta, supported the Company long after they moved away from Warrandyte, and it was always a joy to see them as active audience members.
When Tim died peacefully on April 2, 2018, the world lost someone very special. Those of us who knew and loved him will be forever grateful that he enriched our lives. Rest in peace, dear Tim.

Timothy James Sherwood

From Liz Long

I first saw Tim when he was playing the role of Shylock in the Merchant of Venice. I was in awe of his performance; pure professionalism. As a relatively new member of the Warrandyte Theatre Co at the time I was still finding my way and doing small parts in productions. He had an almost overwhelming presence on stage and in my ignorance, Tim seemed aloof and I was rather reticent in approaching him.

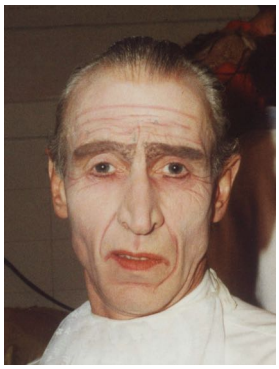
Then I saw him in our annual production of the Follies where he showed a totally different Tim, full of fun and nonsense and willing to make a fool of himself.

After a while I had the absolute honour of acting beside Tim in Cosi (by Louis Nowra) where he played the rather manic character of Roy who was obsessed with staging Cosi Fan Tutte in a mental institution with all his fellow patients as cast members. His ability to play this character, who displayed two different sides of a personality, elevated him, yet again in my eyes, to that of genius.

He was also kind enough to perform a piece of comedy at our wedding, a parody of a Minister of Religion. As usual everyone was riveted and doubled over with laughter. Tim, the consummate performer, never failed to entertain.

My deepest sympathy to Lynne and family – I am thinking of you at this time of loss.

From Jock Macneish



My fondest memory of Tim Sherwood happened when he was directing the Follies over forty years ago. Following a long-established tradition, the dress rehearsal was descending into tragedy and Tim was showing all the signs of being overloaded.

I thought: "Tim is my friend, I will offer help." I asked if there was anything that I could do. The response was dramatic. He clutched his head in further despair and said "Let me think, let me think…. something for Jock to do…something for Jock to do…" Realising that I had just added to his burden rather than reducing it, I hastily said, "It's OK I've just thought of something" His relief was palpable. The Follies were an outstanding success, and I learned something important about Tim. Even under the greatest of stress, his generosity was undiminished. It is a rare and beautiful quality. I will miss him, and his big- hearted friendship.

From Alan Cornell

When Tim directed the first Follies in 1981, it was my first time ever on stage. He dropped in briefly to Libby's house one night as we were rehearsing, said it sounded very nice and that was it. Follies were different in those days. And when I made my first dramatic appearance in *School for Scandal*, Tim took me under his frock-coated, ruffle-cuffed arm dispensing both counsel and kindness.

I never had a more encouraging supporter, and was not alone in that, for Tim's extravagantly English enthusiasm was generously applied. His face would light up a room as warmly as any spot. As Roy, in *Cosi*, Tim asked, "Should I be wildly surprised, like this? Or be so astonished I'm stunned?", his face stretching to reflect utter stupefaction and flabbergaster in turn.

He was as fine an actor as ever graced the Warrandyte stage, from the definitive Shylock to his unforgettable Follies sermon, "My brother Esau is a hairy man, but I am a smooth man." It is heart-breaking that we will never see his brilliance again.

Other local productions

DIAMOND VALLEY SINGERS PRODUCTION OF

Disney

Aladdin JR.

Music by
Alan Menken
Lyrics by
Howard Ashman and Tim Rice
Book Adapted and Additional Lyrics by
Jim Luigs
Music Adapted and Arranged by
Brian Louiselle
Based on the Screenplay by
Ron Clements and John Musker
Ted Elliott and Terry Rossio

Licensed exclusively by Music Theatre International (Australasia).
All performance materials supplied by Hal Leonard Australia.

Directed by John Leahy and Rin Gallagher

Performances

Friday April 20, 8pm
Saturday April 21, 1pm & 5pm
Sunday April 22, 1pm
Friday April 27, 8pm
Saturday April 29, 1pm & 5pm
Sunday April 29, 1pm
Friday May 4, 8pm
Saturday May 5, 1pm & 5pm
Sunday May 6, 1pm

Tickets

$30 Adult
$25 Concession/senior/student
$20 Groups of 10+
$15 Child under 18 years

Venue

Warrandyte High School Theatre
Alexander Road, Warrandyte

Enquiries 9439 7843

Bookings www.dvsingers.org

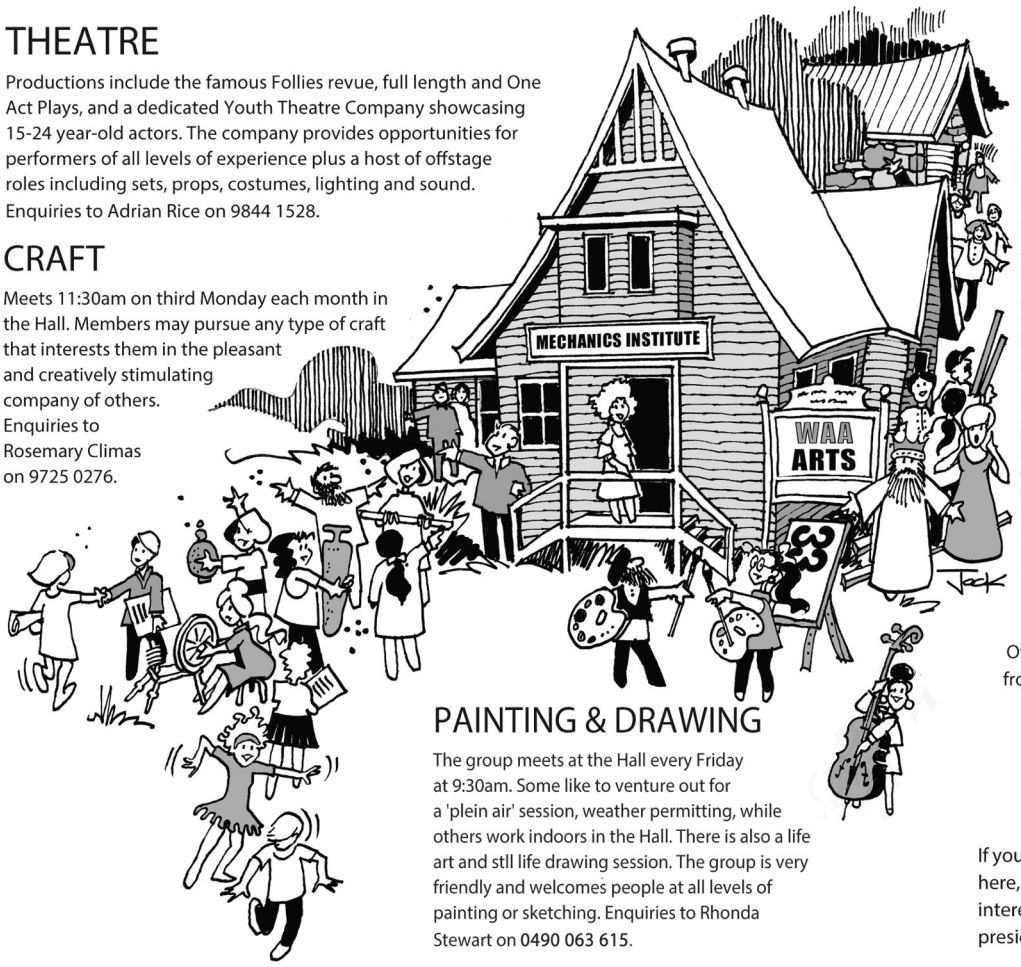
2018 WMIAA Membership form

THEATRE

Productions include the famous Follies revue, full length and One Act Plays, and a dedicated Youth Theatre Company showcasing 15-24 year-old actors. The company provides opportunities for performers of all levels of experience plus a host of offstage roles including sets, props, costumes, lighting and sound. Enquiries to Adrian Rice on 9844 1528.

CRAFT

Meets 11:30am on third Monday each month in the Hall. Members may pursue any type of craft that interests them in the pleasant and creatively stimulating company of others. Enquiries to Rosemary Climas on 9725 0276.



PAINTING & DRAWING

The group meets at the Hall every Friday at 9:30am. Some like to venture out for a 'plein air' session, weather permitting, while others work indoors in the Hall. There is also a life art and still life drawing session. The group is very friendly and welcomes people at all levels of painting or sketching. Enquiries to Rhonda Stewart on 0490 063 615.

POTTERY

Groups are held on Tuesdays or Wednesdays at 10am in the Studio directly behind the Hall. Groups are run as a workshop where each person works at their own pace, with a tutor to help with problems. Facilities are available for earthenware and firing. Enquiries to Amanda Sgourakis on 0409 885 399.

MUSIC

Most active at the moment is affiliate a cappella choir The Chocolate Lilies who enjoy the Hall's fine acoustics each Monday night at 8pm under the encouraging direction of Nerida Kirov, enquiries on 9439 4816.

Other less formal activities are organised from time to time including concerts and musical get-togethers.

If you can't reach any of the numbers given here, or have any other more general interest or enquiry, please contact our president, David Tynan, on 9844 5727.

ANNUAL SUBSCRIPTION TO Warrandyte Mechanics Institute & Arts Association, PO Box 150, Warrandyte 3113

ADULT: $25 FAMILY: $35

Name:.....

Address:.....Postcode:.....

Phone:.....Email:.....

Please send Newsletter by email ☐

I will collect Newsletter from Hall ☐

Pottery studio ☐

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WARRANDYTE MECHANICS INSTITUTE & ARTS ASSOCIATION

www.warrandytehallarts.asn.au