

sedos grapevine

february 2011

Turn to page four
for exciting news
about Sedos's
future at the
Bridewell Theatre

Love is in the air

Yesterday was Valentine's Day so it's time to get in the mood for the first full production of Sedos's 2011 season, Romeo and Juliet. Let's start by hearing from director Rebecca Smith

Becky, how does it feel to be responsible for Sedos' first full-length Shakespeare?

As a self-confessed Shakespeare geek and the originator of Sedos's Shakespeare in the City, it was only a matter of time before we embarked on the full monty... it was always going to be a fight to the death between my R&J and Chloë's [Faine, friend and R&J designer] Macbeth!

What prompted you to undertake such a well-known and well-loved piece?

Romeo and Juliet is my favourite play in the world — so full of great characters and iconic language with loads of action, comedy, passion and tragedy. I've been too nervous to attempt it so far, but decided this year I'd just have to do it before anyone decided to pip me to the post!

There are a range of ages in the play, yet most of Sedos's members are 20- and 30-somethings — how does that work?

I've been really blessed with a cast that reflects the ages as written. There's probably a good 30 years between my youngest and oldest cast members which adds a nice element of realism to the show.

New faces or Sedos stalwarts?

Around two-thirds of the cast are new to Sedos and they have all bonded fantastically well and all feel like a real team already. We seem to have most of the cast of last year's The Tragedy of the Prince of Denmark on board, while others were in A Midsummer Night's Dream and The Taming of the Shrew for Sedos so we've plenty of Shakespearean experience...

What's been the funniest moment so far?

Most nights in the Seahorse post-rehearsal have been pretty funny but actually in rehearsals I'm enjoying Romeo's lineforgetting Tourettes as he gets off book, Friar Lawrence's Gregorian chanting, and Mercutio's general idiocy...

What's your favourite version of R&J?

I think many productions have had good and less good moments, but I love the Zeffirelli film, that's a real classic. The recent RSC version was amazingly full of energy and power and I loved the Baz Lurman version (apologies purists).

What do you reckon Shakespeare would make of modern courtship methods — do you think the 21st century dating has anything to add to his plays?

For the most part technology would make most of Shakespeare's plays pretty redundant. Juliet would probably just facebook or tweet Romeo to let him know the plan etc. However, when I directed a modern take on The Merchant of Venice we did do some fun stuff with Portia and an internet dating website.



Valentine's Special

Lady Montague, which of your many (many) attractive qualities do you think first drew you to your husband?

My dowry. And the fact that when we met I was too drunk to run away.

Which of the following would Lord M take to a desert island and why? Lady Capulet, Lady Montague, Juliet's nurse.

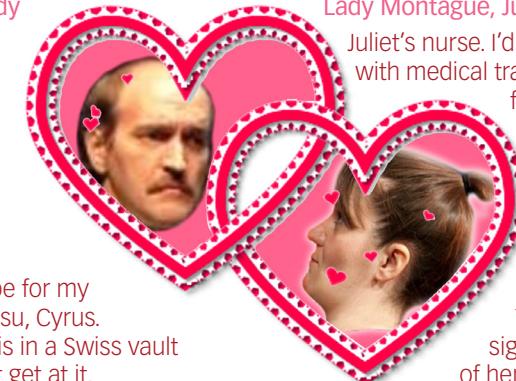
The nurse - he's always more at ease among his own class.

What one thing would you save if Montague Mansions were on fire?

My only thought would be for my beloved son and my Shitsu, Cyrus. Everything else of value is in a Swiss vault where my husband can't get at it.

If Lord M were a colour, what colour would he be and why?

Grey. Unless they make a colour called "tedious".



Lord Montague, which of your many wife's many (many) attractive qualities first drew you to her?

It was chiefly the large suitcase full of money that accompanied her.

Which of the following would you take to a desert island and why? Lady Capulet, Lady Montague, Juliet's nurse.

Juliet's nurse. I'd need someone with medical training if a coconut fell on my head.

What one thing would your wife save if Montague Mansions were on fire?

That damned signed photograph of her with Silvio Berlusconi taken in Naples three years ago.

If you were a colour, what colour would you be and why?

I'd be black, because black hides all the dirt, and black will conceal you from your enemies and black is the colour of night - when I do most of my work.

Lord & Lady Montague

romeo and juliet

If Shakespeare popped back to earth to write a play for Sedos, whose story would you commission him to make into a play?

William Harrison-Wallace. A heart-rending tale of a City boy who loses his job but finds his calling... hilarity and Richard III ensues. Or there's a good one based on last Saturday's social called "Much Ado About Bowling".

You've just moved from working at the South Bank Centre to the Old Vic — how do your work and Sedos fit together and don't you ever get tired of all the Cowcha?

No, I love it. My day job is fundraising at an amazing theatre so it's a real treat to work in an iconic place and meet wonderful actors, directors and also feel like I'm making a real difference in the financially-challenging world of professional theatre. Sedos lets me actually direct plays which I'm not sure Kevin would

quite yet... Having access to lots of professional theatre is incredibly important for any director, to build up a knowledge of productions, techniques, the ability to critique, to find your style and reach for high professional standards.

And your plans for 2011 after R&J?

Well, having started my job two weeks ago, I suspect much hard work at the Old Vic. Seeing lots of exciting theatre — I'm looking forward to Spelling Bee at the Donmar and the Michael Sheen Hamlet. Maybe a holiday, plus no doubt lots of backstagey stuff for lovely Sedos.

And finally, at this Valentine's time of year, any advice for the lovelorn or romantically ambitious?

Book for Romeo and Juliet at the Bridewell, 8-12 March... either bring along your lover as a romantic gesture or come along and you never know who you might meet in the Bridewell Bar!



Words by Rebecca Smith and Chloë Faine; graphics by Chloë Faine; pictures by Michael Smith



Valentine's Special

Romeo, how did you and Juliet meet, and what first attracted you to her?

I met juliet at a party - this guy Paris - TOTAL douche - was chatting her up. It was probably her innocence which attracted me - the more innocent they look, the more of a dark horse they are in bed.

What are Juliet's three favourite things about you?

Umm, I think she was mega impressed when I came bounding into her back garden and climbed up to her window. She thinks I'm spontaneous! I get on well with her nurse... And she likes my nose.

What is the most romantic thing you have ever done?

Proposing to Juliet the day after meeting her...

What's your poison?

Coniine.

What animal would Juliet be and why?

Beautiful, fiery, passionate and tight like a tiger.

Juliet, what are Romeo's three best features?

His kiss, his passion and his honesty. And his nose.

What first attracted Romeo to you?

I think he liked my balcony.

What is the most romantic thing that has ever happened to you?

Before Romeo, nothing worth a mention. The boys I knew were dull and uninspiring.

What do you want to be when you grow up?

A teacher of poetry and English literature.

What drink would Romeo be and why?

Absinthe, because his potency makes me feel like I'm in a whole new world!

Romeo & Juliet



romeo and juliet

Romeo and Juliet through the ages

- Romeo and Juliet ranks with Hamlet as one of Shakespeare's most-performed play. Its many adaptations have made it one of his most enduring and famous stories. Even in Shakespeare's lifetime it was extremely popular.
- The Lord Chamberlain's Men were certainly the first to perform it. Richard Burbage was probably the first Romeo, being the company's leading actor.
- Peter Brook's 1947 version was the beginning of a different style of Romeo and Juliet performances. He argued, "A production is only correct at the moment of its correctness, and only good at the moment of its success." ...blimey...
- At least 24 operas have been based on Romeo and Juliet.
- The best-known ballet version is Prokofiev's Romeo and Juliet. Originally commissioned by the Kirov Ballet, it was rejected by them when Prokofiev attempted a happy ending, and was rejected again for the experimental nature of its music.
- The play influenced several jazz works,

Romeo and Juliet is on 8-12 March at the Bridewell Theatre. Tickets at sedos.co.uk.

including Peggy Lee's Fever and has frequently influenced popular music, including works by The Supremes, Bruce Springsteen, Taylor Swift, Tom Waits and Lou Reed. The most famous such track is Dire Straits' Romeo and Juliet.

- The most famous musical theatre adaptation is West Side Story with music by Leonard Bernstein and lyrics by Stephen Sondheim. This version updated the setting to mid-20th century New York City, and the warring families to ethnic gangs. Catch the Sedos version at the Bridewell in April (more on page six)!
- Romeo and Juliet may be the most-filmed play of all time. The most notable theatrical releases were George Cukor's multi-Oscar-nominated 1936 production, Franco Zeffirelli's 1968 version, and Baz Luhrmann's 1996 MTV-inspired Romeo + Juliet. The latter two were both, in their time, the highest-grossing Shakespeare film ever.
- Recent performances often set the play in the contemporary world. For example, in 1986 the Royal Shakespeare Company set the play in modern Verona. Switchblades replaced swords, feasts and balls became drug-laden rock parties, and Romeo committed suicide by hypodermic needle.
- The conceit of dramatising Shakespeare writing Romeo and Juliet has been used several times, including John Madden's 1998 Shakespeare in Love, in which Shakespeare writes the play against the backdrop of his own doomed love affair.
- An anime series produced by Gonzo and SKY Perfect Well Think, called Romeo x Juliet, was made in 2007.
- In April and May 2010 the Royal Shakespeare Company and the Mudlark Production Company presented a version of the play, entitled Such Tweet Sorrow, as an improvised, real-time series of tweets on Twitter.

Valentine's Special

M&M'S
Lady Capulet, what is Lord C's worst habit?

Undermining me and correcting everything I say - often in public.

What would Lord C say his favourite way to spend an afternoon with you would be?

Playing golf (and always winning)

What is the craziest thing you and your husband have ever done?

Eloped - because my family disapproved of me marrying someone so much older

How do you get on with your husband's extended family?

Hate them - stuck up, disapproving and judgmental of everything I do. Except Tybalt. Mmmmm...Tybalt...

Lord Capulet, what is your worst habit? Needing to have the right hat on before I can go anywhere or do anything

What is your favourite way to spend an afternoon with your wife?

Roast pheasant, a bottle of claret, and a little light spanking.

How do you picture you and Lady C spending your twilight years?

My twilight years? Stopping the sun from going down. Her twilight years? I doubt I'll be around to care. In the meantime, surrounded by Juliet's hordes of bambini.

Which of the following do you think would your wife sh*g, marry and push off a cliff? Tybalt, Mercutio, Friar Lawrence.

Tybalt? The insufferable pup. She'd have to be desperate, so not while I'm around. Mercutio? A raving poofter, if ever I saw one. Friar Lawrence? His habit is worse than mine.



Dates for the diary

8-12 March

Romeo and Juliet performances

6-16 April

West Side Story performances

20 April

AGM

Contacts

In charge of the Grapevine (supposedly)

Pippa Roome

She makes it look beautiful

Nicole Rush

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Sedos website

sedos.co.uk

Find us at

facebook.com/sedostheatre

twitter.com/sedos

youtube.com/sedosvideo

flickr.com/sedos

Sedos committee

Chris de Pury (chairman)

Chloë Faine (secretary)

Craig Topp (treasurer)

Deborah Lean, Matt Prince

Matt Gould, Rebecca Smith

Will Harrison-Wallace, Chris Warner

Contact the committee at:

admin@sedos.co.uk

Sedos to be resident theatre company at Bridewell

The society has kicked off the new year in style with the announcement of a new partnership with the Bridewell Theatre

Sedos members at the annual Christmas party were the first to hear the exciting news that the society has entered into an agreement with St Bride's Foundation, owner of the Bridewell Theatre.

Chairman Chris de Pury outlined the terms of the partnership, which will benefit both sides and help secure Sedos's place as the City's premier amateur theatre company.

In summary, under the terms of the partnership Sedos has made a donation to the Bridewell of around £90,000, which will be used to upgrade and generally improve the theatre. On the Sedos side we will become the resident theatre company of the Bridewell Theatre and have committed ourselves to the theatre until at least the end of 2016, with the reciprocal part of the deal being use of the theatre rent-free for a significantly increased number of weeks (see below).

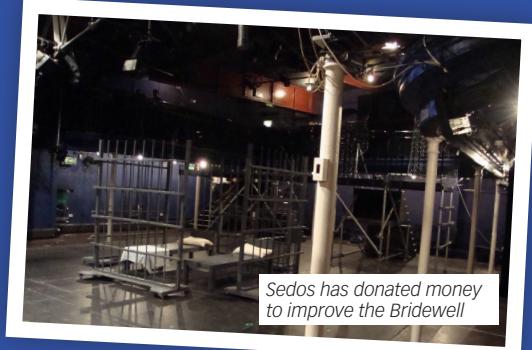
Not only will this arrangement lead to a

better theatre for Sedos productions and others at the Bridewell, there are also great benefits for the society in terms of reciprocal advertising, the status of being the resident theatre company at a top off-West End venue and having "officially" a home from which to launch other exciting theatrical initiatives.

Sedos has long regarded the Bridewell — the 130-seat theatre just off Fleet Street where the majority of our season takes place — as its performance home and this arrangement formalises that.

In 2011, Sedos will be using the Bridewell for seven weeks (see page five for more on this year's season), while for the following five years we will be securing the theatre for 10 weeks annually, plus two single days — one of which will be for a social and the other a fundraising event in aid of the St Bride's Foundation.

The 10 weeks a year break down into four weeks in spring (1 February-30 April) and three weeks each in summer (1 May-31 July) and autumn (1 September-31 December). There will be two two-week slots, one three-weeker and five single weeks.



Sedos has donated money to improve the Bridewell



Sedos will be 'resident' in the 130-seat venue

Pictures by Stephen Beeny

Sedos needs you!

Could you be on the Sedos committee? Read on to find out

The Sedos committee is a group of up to 10 hard-working volunteers who are responsible for steering the company artistically and

financially, and setting and upholding the policies that make up our "constitution". The committee is elected annually at our AGM. This year's AGM will be on Wednesday, 20 April. To stand for election, you need to submit a short outline of who you are, and why and how you would like to serve on the committee to Chloë Faine (chloe.e.faine@gmail.com) by Wednesday, 9 March.

Details of all those standing will be circulated to members by 23 March and members can vote at the AGM or electronically. At the AGM, elections will be held in secret for the 10 committee positions. Then a chair, treasurer and secretary are nominated, seconded and voted in by a show of hands.

All 10 seats and all offices are open. Visit sedos.co.uk for more details.

'Exciting and challenging'

Sedos members have much to look forward to in 2011, with a rich and diverse season planned

"Our most exciting and challenging season ever" was how Sedos chairman Chris de Pury described the programme for 2011 as he revealed it to members at the EGM last November.

More than ever this year, the committee had a tough job deciding on what should make up the season as 36 different pitches were received.

The season is always subject to change, but as the Grapevine went to press, two weekend workshops, three musicals and three plays were planned for 2011, with another play and another musical likely to be added. The Sedos website (sedos.co.uk) is the best place to find the most up to date information.

Since the EGM, it has been announced that Assassins will not be touring to the Edinburgh Fringe, as originally planned. Due to a number of logistical reasons, the committee and the show team have decided that it is best for the production to run only in London and the dates have been confirmed as 9-13 August at the Winterflood Theatre in the City of London School.

After the exciting day at the Sondheim Singalong (see right), which was extremely well received, the Assassins production team are very excited about the coming months.

One new innovation this year is the season postcard, with the season list on the front (see left) and more information about Sedos on the back. The idea of the season postcards is to promote Sedos's shows with the aim of selling more tickets and also to raise awareness of what Sedos does and the extent of our work.

The first set of season postcards were printed after the EGM and everyone who attended Sedos's final two shows of 2010 — Hapgood and Kiss of the Spider Woman: the Musical — received one. There will be re-printings with amendments at timely intervals through the year, and the postcards will continue to be available at the Bridewell Theatre, Ocean House and all Sedos shows. Please do feel free to take some and give them to your friends.

Gross Indecency: The Three Trials of Oscar Wilde
Moïsés Kaufman's tour de force of verbatim theatre, powerfully depicting a legendary fall from grace. Weekend workshop/script in hand performance.
6 February, script in hand performance

Romeo and Juliet
Shakespeare's classic romantic tragedy of star-crossed lovers looks at fate, prejudice and violence, and how far people will go for love and loyalty.
6-12 March, Bridewell Theatre

West Side Story
Our exploration of love, rivalry and tragedy continues in Leonard Bernstein's popular musical.
6-16 April, Bridewell Theatre

Push Up
An edgy modern play by Roland Schimmelpennig about power and sexual politics in the office.
19-23 July, Bridewell Theatre

Assassins
Stephen Sondheim's powerful revue-style musical about the men and women who have tried to kill American presidents.
9-13 August, Winterflood Theatre

Wilde in the City
A new twist on our very successful Shakespeare in the City concept.
October, City tour, dates and venues to be confirmed

Fewer Emergencies
A weekend workshop of poetic stories of public and private terror in 21st century life from one of Britain's most exciting writers, Martin Crimp.
27 November, Bridewell Theatre, script in hand performance

A Little Night Music
Stephen Sondheim and Hugh Wheeler's achingly beautiful musical about love, memory and midsummer magic.
23 November-3 December, Bridewell Theatre

Sedos also plans to put on a number of other shows, including a musical weekend workshop and a play at the Bridewell in September. The season is subject to change — for up to date information, more about the shows and to book tickets, visit sedos.co.uk.

2011 Season

A weekend in... Ocean House

Pictures by Mia Bennett and Pippa Roome

There was a good turnout for Sedos's recent Sunday Sondheim Singalong

With two Stephen Sondheim shows on Sedos's 2011 programme, the creative teams gave members an early opportunity to get a flavour of the productions at the Sondheim Singalong at Ocean House on Sunday, 30 January.

A Little Night Music was up first and the team — co-directors Dawn Harrison-Wallace and Roger Harwood, musical director Dave Griffiths and choreographer Jane Saunders, who created last year's production of Kiss of the Spider Woman: the Musical — gave members an overview of the show before letting them try some waltzing and singing a few songs (You Must Meet My Wife, Every Day A Little Death, A Weekend In The Country). Participants then broke into groups to rewrite the words of Send in the Clowns to tell the story of A Little Night Music, to much hilarity.

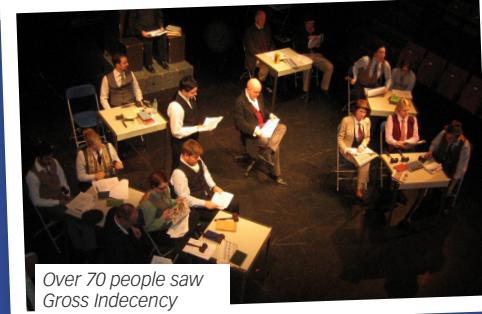
Assassins director Maria Walters introduced her show with enthusiasm and then selected a group to work on a scene with her and choreographer Ruth Sullivan, later shown to the rest. Meanwhile, musical director Ryan Macaulay taught the members two contrasting songs (Unworthy Of Your Love and the Gun Song) with exciting results.

Around forty people enjoyed the Sondheim Singalong, with a good mix of new members and Sedos regulars, and a few drinks in Centre Page after the workshop.





Pictures by Michael Smith



West Side Story: up and running

The Grapevine catches up with Kim Barker, director and choreographer of Leonard Bernstein's popular musical

Rehearsals are in progress for West Side Story, Sedos's first musical of 2011.

"Rehearsals are intense, as you'd expect for such a difficult show, but they are going really well," says director and choreographer Kim Barker. "We haven't held back at all with the choreography/direction and everyone is rising to the challenge. We were overjoyed with the standard of auditionees and the final cast are hard-working and easy-going, not to mention totally up for a laugh — there have been many of those already."

Kim co-directed Putting it Together with Avril Sand last year, working with the same musical

director as on West Side Story, Ben Nicholls.

"After Putting it Together, we knew how talented the company was and also discovered that we made a pretty good team," explains Kim, who is collaborating with Joanna Barrett Constantinou (assistant choreographer) and Michael Gray (assistant director) on this show. "It's been quite a transition from a nine-part show on the Battersea Barge to an epic all-singing, all-dancing classic at the Bridewell Theatre. Luckily being a highly competitive, challenge seeking, musical fanatic, control freak, I'm loving every second!"

Kim goes on to explain how the team chose to pitch West Side Story: "It's clearly one of the greatest musicals ever written. For some reason, when I originally suggested this to Ben he didn't quite get it. That is until he saw a production over the summer, suddenly caught up with everyone else and came back

to London literally screaming: 'We have to do West Side Story!' It's been a while since Sedos did a big, classic musical, so we thought we'd better give it a shot."

Kim says it has also been great to have early involvement from the backstage team including Louise Barker on costumes, Simon Hicks and Samantha Partridge on set and Mia Bennett on props. She also mentions that Sedos committee members have "been really helpful in getting us started, especially the multi-talented Chloë Faine".

Finally, asked to describe the production in 10 words she says: "Well, the goal would be 'The best goddamn musical you will ever, ever, ever see', but if that's maybe a tad ambitious: 'Teenagers fight on streets while others shag and then die.'"

Don't miss West Side Story: 6-16 April at the Bridewell Theatre.

A whirlwind weekend

Jacqui Adams reflects on directing Sedos's first production of 2011, a weekend workshop on Gross Indecency: The Three Trials of Oscar Wilde

So the curtain has come down on another weekend workshop, and a whirlwind of registration, casting, rehearsing, teching and performing has come and gone in a flash.

So how did it go? Well — quickly, for one! Unaccountably you somehow find yourself sitting in the performance (literally in my case — all I could see was the backs of my cast's heads!) wondering how on earth everything managed to fly by so soon, and if the decisions you made were the right ones, because it's really pretty much a case of "pick a path and follow it"!

This weekend has given me some moments I will never forget — from the horrible realisation that running the play through in the rehearsal

room had gone extremely smoothly, but moving into the theatre was a WHOLE different ballgame, all the way up to the incredible feeling of being applauded back onto the stage after the interval.

What I'm mostly proud of, however, is the people I brought together — in my cast, and on my crew, I had film-making friends; other drama company friends; Sedos regulars; and even those who were completely new to acting altogether, and I could not have asked for a better, nicer, more amazing bunch of people. It's quite an experience — an intense theatre-hit — but I'm spectacularly glad I did it.



Pictures by Michael Smith

Catching those spies

Matt Gould's directorial debut, Tom Stoppard's spy thriller *Hapgood*, was Sedos's final play of 2010, from 16-20 November. A strong cast kept audiences engrossed in the twisting storyline, while the impressive set — designed and built by Brian Tucker — and the huge stage crew were also a talking point in the bar afterwards.

Beware the Kiss

Kiss of the Spider Woman: the Musical was the final show of Sedos's 2011 season, from 23-27 November at the Bridewell. The result was a powerful and moving production of this seldom performed piece from co-directors Roger Harwood and Dawn Harrison-Wallace, musical director David Griffiths and choreographer Jane Saunders.



Festive fun

Sedos members had plenty of fun at the Christmas party, held at the Old Thameside Inn on 4 December. There was an excellent turnout, with all of last year's shows represented, and thanks go to organisers Becky Smith and Chloë Faine.



1. Kaytie Lee and Mark Macey
2. David Walker-Smith and Pip Deppeler
3. Gayle Rogers and Tim Garrad
4. Kaytie Lee and Michael Smith
5. Mark Macey and Karen Lister
6. Paul Wooller and Chris Purcell
7. Charlotte Price, Theo Leonard and Deborah Lean
8. Chris Warner and Richard Ash
9. Will and Dawn Harrison-Wallace with Anne-Marie Leigh
10. Jacqui and Tom Adams and Bec Linton
11. Bronia Kupczyk and Adam Moulder
12. Fran Rafferty, Ed Walsh and Stephen Beeny
13. Dave Griffiths, Andy Overin and Becky Smith
14. James Franey, Chloë Faine and Andy MacPherson
15. Bec Linton, Becky Chisholm and Paula Mount

A glass of wine with... Sedos member Maria Waters

When did you join Sedos and what was your first show?

I joined in 2007 to audition for Sweeney Todd and was overjoyed to be cast as Mrs Lovett, my favourite role to date.

Are you in a Sedos show at the moment?

I'm playing the Nurse in Romeo and Juliet. It's a brilliant play and I'm really enjoying getting stuck into this wonderful role. She is funny, warm, chatty, loud and rather rude!

What's the best thing about Sedos?

Working with a team of talented people who are as passionate about theatre as I am and approach their work with a high level of professionalism, which they carry from their day jobs to their hobby. I am very proud to belong to a company which really cares about standards. And I have met some brilliant friends, which is a right Brucey bonus!

I also appreciate the way Sedos supports new directors and producers and am

delighted that I will be directing Stephen Sondheim's Assassins later this year. I hope all you talented singers and actors are going to audition!

What do you do in "real life"?

Picture by Michael Smith

I'm a GP in Ealing.

If you could choose any superpower, what would it be?

The ability to do housework willingly and with enormous speed.

Describe your perfect night out.

A great night at the theatre seeing a fantastic play or show with a friend who loves the show as much as me, then going for a delicious dinner, a good old gossip and a right laugh.

Bearing in mind what Sedos stands for, have you ever owned any stocks?

No, I make them myself — always add a bayleaf.

And if you could exchange one thing, what would it be?

My sweet tooth for a love of sprouting beans and pulses.

If you had to represent your country in international competition, what would it be for?

Sondheim appreciation.

If you were a kangaroo what would you keep in your pocket?

A baby kangaroo!

Finish the sentence: a good production begins with....?

A brilliant script and a hard-working team of energetic, talented, passionate people who are willing to work together, take a few risks and throw themselves into this fabulous creative process which we all love.

And ends with....?

A lovely cast party and some new friends.



In the wings with... Sedos member Tracie Laurinaitis

stereotypically known to be polite yet keep to themselves and "their own". After working in London for a few years, I did realise that most of my friends were international rather than British... until I entered the world of theatre.

After joining the world of fringe theatre a year ago, my "British" social circle suddenly grew tenfold. I'm surrounded by Brits! Live with British flatmates — check, date a British bloke — check, break-up with British bloke — check, British best friend — check! I finally feel like I live in England. I'm even working on the accent.

So next time you look at your fellow international theatre mates (note: British lingo), remember that they may be showing "exceptional promise to be awarded international recognition" and may just let you into their circle before they make it big.

Tracie works in career services at London Business School and was recently in Gross Indecency: The Three Trials of Oscar Wilde.

As an American who has decided to bury the hatchet about that little tea party fiasco back in 1773 and make England her home, I have had the pleasure of dealing with visas, immigration and passport lines. Strike that. Queues.

Amongst many new changes to the immigration system, the government is drastically cutting back on "Exceptional Talent" visas to be issued annually. Exceptional talent being those who have won international recognition or show sufficient exceptional promise of such recognition in the future. Note: I'm on a "Highly Skilled vs Exceptional Talent" visa which I'll leave to your interpretation.

When I first moved to London six years ago to study, people told me that it would be difficult to integrate into British culture as Brits were

What does a stage manager do?

In each issue of The Grapevine, we are giving you a summary of what a different creative or backstage role in a Sedos show involves. So, here's what's expected of a stage manager:

- Co-ordinate all backstage and onstage activity from the get-in to the end of the production, including planning get-in and get-out
- With producer, co-ordinate lighting, sound, set design and construction and props. Sometimes stage manager may double in another role such

as set designer or sourcing and managing props

- With producer, liaise with venue. May also take responsibility for venue keys, locking up and unlocking

- Attend some rehearsals to get to know show before show week

- Liaise with front of house on opening house, latecomer policy, starting the show, interval and end of show

- This will vary from show to show, depending on the team and production

Fancy giving it a go? Email Rebecca Smith: rebecca.m.smith@gmail.com