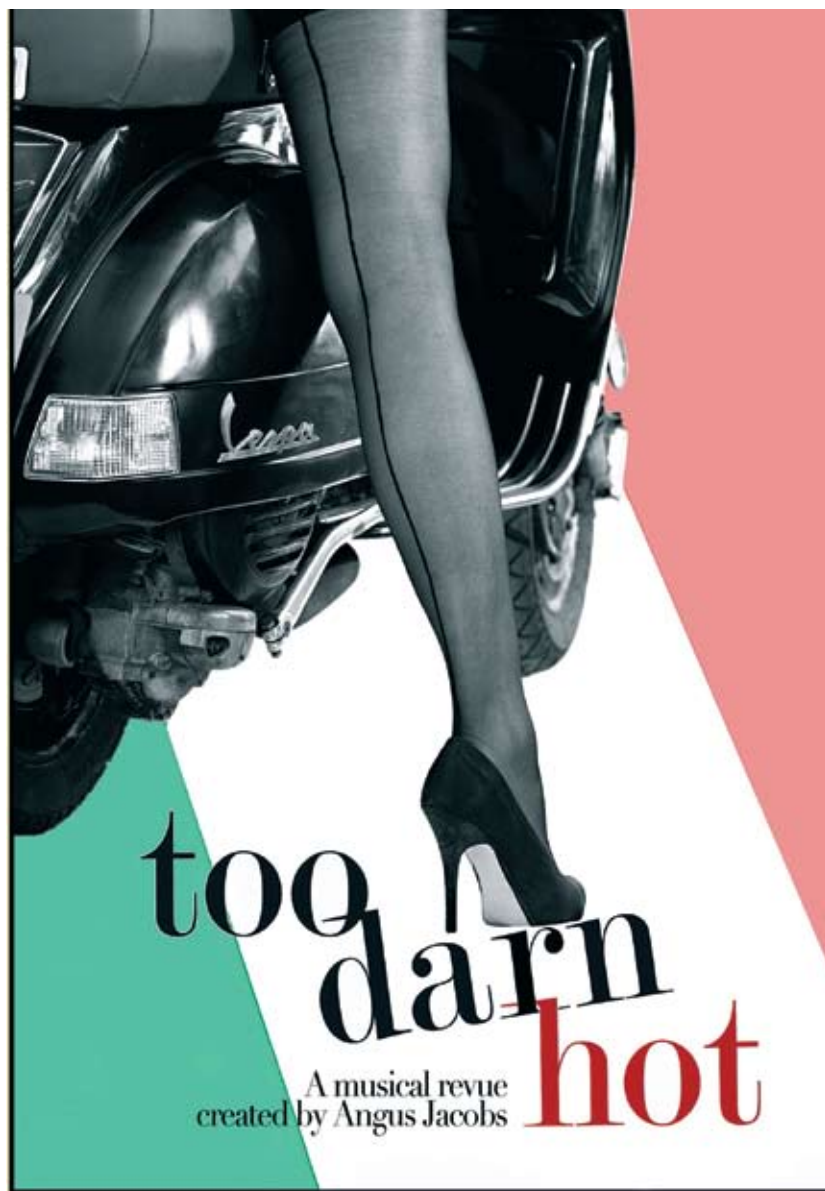


sedos grapevine

september 2010



Time to sizzle

After the success of 2008's Red Hot & Black, Angus Jacobs has created another musical revue. Too Darn Hot is inspired by the black and white movies of the late 1950s and early 60s. The Grapevine set the cast a quiz to learn more about the show's songs and backdrop to get us in the mood

Georg Tormann Favourite 50s' film star? Grace Kelly	Matt Morden Favourite Italian holiday destination? Venice	Lewis Simington Favourite 50s' film star? James Dean	James Franey Marilyn Monroe or Sophia Loren? Marilyn Monroe	David Meany Favourite black & white film? La Dolce Vita!
Anne-Marie Leigh Who is your alter ego in the show? Marlene Dietrich	Vaughan-Alicia Watts What's your favourite flavour ice cream? White chocolate	Emma Butler If you bought a vespa, what colour would it be? Pink	Ildy Minardi Parla Italiano? Sì, certo!	Tim Garrad When did someone last see you naked? Last night
Sofia Ferriera Favourite Italian dish? Penne pasta with tomato and mozzarella balls	Katie Waller "Man Wanted" — which one? Jensen Button	Becky Chisholm Marilyn Monroe or Sophia Loren? Marilyn Monroe	Lisa Kelly Sum up the show in three words? Sexy, edgy, dazzling	Alpho Johnson The best is yet to come — is it? Always, this show only gets better
Rebecca Weymouth What's your favourite number in the show so far? "Use what you got" from The Life	Angus Jacobs Your way to cope with paparazzi? Embrace it — ensure I looked my best, and I'd practised my smile before I shut the front door!	Samantha Carrie Smith When did you realise "you were a big girl now"? 1991 when Madonna's Erotica album came out	Lauren Mole What comes to mind when you think of Italy in the late 50s /early 60s? Chic fashions, stylish film stars just like in the movie Nine	Angharad Davies Favourite Italian food? Risotto, any kind, with lots of black pepper and parmigiano reggiano and even more vino rosso
Rob Dorey What part of your history would you like to repeat? Ibiza. The very early hours of the morning. Drinking red wine and talking as the sun came up	Philip Deppeler What promise have you not kept? At school I was asked to go to the principal's office. He said an ex-teacher, a Christian Brother, had requested to see me. I promised I would go to the nursing home. I never did as I feared the ex-teacher would ask me to become a priest or brother! He died a month later	Amy Hastie Why should someone come and see Too Darn Hot? The song selection is fabulous, the characters are exciting, the talent of everyone involved is amazing and as the name says, it'll be scorching, sizzling, smoking and just Too Darn Hot!	LisaMaree David Favourite Frank Sinatra song? Argghh — so many! Torn between My Way or New York New York — very different emotions going on there!	Karen Lister What's different about Too Darn Hot? Too Darn Hot is different because it not only has great songs and fabulous dance numbers, but it has a story running through it. The songs are cleverly put together to lead the audience on a journey with the characters, no dialogue required!

**Too Darn Hot is on 28 September-2 October at the Bridewell Theatre.
Get your tickets at sedos.co.uk**

Pitch for 2011

Thinking about proposing a show for next year? There's still time, but you need to get your skates on ready for the pitch deadline this Friday

The committee is interested in hearing all ideas, big and small, straight plays, musicals, cabarets, new writing, short shows, long shows. We want you to be as creative as possible so we can come up with a really exciting season.

We welcome those who wish to direct or be part of a production team, but this is not essential. If there is simply a show you think would be great to put on please send us those ideas too.

We are here to support your ideas with production, technical and marketing teams so don't hold back if you are nervous about those aspects, the committee are here to help throughout the process. At this stage we just want to hear all the exciting ideas you have.

♦ Please send pitches to sedospitch@gmail.com by 10 September.

Jeremy Lewis: memorial service on 3 November

Sedos will be playing an active part in our honorary president Jeremy Lewis's memorial service on 3 November. Committee member Will Harrison-Wallace remembers him and tells members how to get involved in the service

Many — I would venture to say even most — of you reading this may not remember Jeremy, who was for the last few years the Sedos honorary president. However, as you might have read in an earlier missive, Jeremy, after a long and latterly debilitating illness, sadly died on 3 June.

He had a very long association with Sedos (pre-dating even me!) and despite having "retired" from the boards some years ago remained an enthusiastic and keen supporter of the society and the productions.

Sedos played a significant part in Jeremy's life, he was a former committee member and chairman and an active participant up until 1996 when he took part in his final Sedos show, *On The Town*.

On 3 November a memorial service is to be held at which he has made plans for Sedos to play a part.

I would personally like to encourage all those who knew Jeremy to attend the service if at all possible (we will make further details available as and when they are known), and for those who would like to take part to please get in touch — a few people who have expressed such a wish have already approached me. The idea is that Sedos will present two musical pieces (one was specially chosen by Jeremy from *On The Town*).



Jeremy Lewis, Sedos's honorary president and an active participant until 1996, passed away on 3 June

I would particularly like this message to reach some of the more "senior" members of the society who trod the boards in the 80s and 90s who we have sadly lost touch with over the years, if anyone can pass it on to them.

♦ Please communicate your interest to Dawn on dawn@harrison-wallace.com.

News in brief

● After the success of last year's Wig Out, plans are underway for this year's Christmas party, so save the date — Saturday, 4 December. It's a great chance to see friends and look back on the fun you've had with Sedos this year.



Susan Booth, James Franey and Chris Warner Wig Out

● There's a playreading next week (15 September) at 6.30pm at The Albion and a pub quiz on 13 October — see sedos.co.uk for details.

● Kelly Chinery has landed a super part as Matthew Kelly's daughter in musical comedy *Lend Me A Tenor*. It opens at Plymouth's Theatre Royal on 24 September and transfers to the West End in January. And Sedos committee member Will Harrison-Wallace makes his professional debut with *Love and Madness in Accidental Death of An Anarchist* (21 September) and *Richard III* (23 September). The shows open at Tavistock Wharf and tour until April. Finally, congrats to Sedos stalwart Panny Skrivanos who has completed a run in *After the Dance* at the National.

Diary dates

15 September
Playreading

28 September-2 October
Too Darn Hot performances

13 October
Pub quiz

16-20 November
Hapgood performances

23-27 November
Kiss of the Spider Woman:
The Musical performances

4 December
Christmas party

Contacts

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(supposedly)
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grapevine@sedos.co.uk

Sedos website
sedos.co.uk

Find us at
[facebook.com/sedostheatre](https://www.facebook.com/sedostheatre)
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[flickr.com/sedos](https://www.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 and
Chris Warner

Contact the committee at:
admin@sedos.co.uk

Hatched and matched

Sedos members have been getting hitched and welcoming new family members



Dave and Kelly Griffiths

Congratulations also go to Dan Chasemore and Bridget Cross, Sedos stalwarts who emigrated to New Zealand in February, on the arrival of their daughter Daisy Elizabeth at 6.15am on 14 August.

Kiss musical director Dave Griffiths married Kelly Chinery on 19 June, while the show's co-director Roger Harwood married Matt Goulding in the New Forest on 24 July.



*All smiles for Matt and Roger.
Both pictures by Nick Chronnell*

Cast for Kiss of the Spider Woman: The Musical

The cast for our autumn musical was announced just as the Grapevine was going to press — turn to page five to read more about the show

Aurora/spider woman: Paula Mount
Molina: David Walker Smith
Valentin: Andrew Overin
Warden: Stephen Beeny
Mother: Susan Booth
Marta: Alexandria Oliver
Gabriel: Pip Deppeler

Ensemble:
Mark Londesborough
Anthony Newell
Trevor Harvey
James Franey
Chris Warner
Andy Macpherson
Ben Smith
Tim Garrad
Marc Theron

News in brief

● The area around the Battersea Barge — beloved home to Sedos's Stephen Sondheim review Putting it Together back in July — is under development and, as yet, there are no plans to keep the Barge.

Peter, the owner, is collecting people's experiences, stories and memories of the Barge and why they think it should stay to present as a dossier to the planning committee in support of keeping the Barge in its current location.

If you'd like to support his campaign to keep this unique performing space then email peterlw@aol.com or sign the petition at www.tidewayvillage.com.



Putting it Together on the Battersea Barge. Picture by myksmithphotography

● The Helen Astrid Singing Academy has a musical theatre songs workshop on Saturday, 18 September. Visit harmonyworks.co.uk/workshops.html for more info.

Sedos's history Can you help build Sedos's archives?



We've launched a new photo gallery section of our website and are looking for production images from our 105-year history! If you've got anything that might help us fill in the gaps then let us know. We're also trying to get the Sedos archive of programmes online. So if you're armed with a scanner and some free time then please get in touch.



Can you spot Will and Dawn H-W?

♦ [Contact webmaster@sedos.co.uk](mailto:webmaster@sedos.co.uk) if you can help.

Super Stoppard

Matt Gould — best known as the man at the piano in numerous Sedos musicals — tells the Grapevine about taking on his first directing challenge, Hapgood

Double agents. Guns. A character with a natty Russian accent. A story that keeps you guessing, full of intrigue and suspense, written by one of the 20th century's most respected British dramatists. No wonder Matt Gould was tempted to leave the comfort of his trusty piano to take the helm of our autumn play, Hapgood.

"It's a show I've wanted to do for years," says Matt. "Tom Stoppard has this brilliant way of taking unusual subject matter — in this case quantum mechanics — and using it to aid the development of a compelling plot. And in Hapgood, he delivers a spy-thriller at the same time. It's what makes him such a brilliant writer. I'm delighted to bring one of Stoppard's less well-known plays to a wider audience. It's among his best work."

Matt also notes Stoppard's prescience: "Back in 1988 when the show was written, no one but Stoppard would have imagined a female spy-master. Since then we've had Stella Rimington at MI5, and of course, Judi Dench as M. I like to think that in time Hapgood will become M."



The audition panel for Hapgood, led by Matt (left), talk espionage and casting

should have gone up. There'd been a pile-up on the M1. The director decided to keep his fingers crossed and wait for me. Poor chap nearly had kittens. When I got to the theatre, I ran straight through the auditorium to an almighty cheer, and we started the show. I hope I don't have to deal with any similar disasters!"

We certainly hope not!

This is Matt's first outing as a director. Is he daunted? "I've been lucky enough to pull together a first rate cast... so I'm going to have to pull it out of the bag to ensure I always stay one step ahead of them! And I'm hoping that my experience of back-seat directing, which a number of Sedos' directors that I've worked with can attest, will enable me to drive the cast to first-rate performances."

Matt is looking forward to sitting in the audience every night, rather than performing on-stage or in the orchestra pit.

"The worst thing I ever put a director through was arriving at the theatre 45 minutes after the curtain

should have gone up. There'd been a pile-up on the M1. The director decided to keep his fingers crossed and wait for me. Poor chap nearly had kittens. When I got to the theatre, I ran straight through the auditorium to an almighty cheer, and we started the show. I hope I don't have to deal with any similar disasters!"

**Hapgood is on 16-20 November at the Bridewell Theatre.
Get tickets nearer the time at sedos.co.uk**



Meet the cast



Chloë Faine is HAPGOOD.

"I'm excited and daunted by Hapgood in equal measure... excited about the acting and daunted at having to be our chairman's love interest."

The denouement of Ms Faine's favourite mission found her in a cuddle with Kevin Spacey. Her future targets include Daniel Craig, who has got the body of a Greek god and the face of a pork scratching. He's the perfect match for her mind... and for her heart?

Chris de Pury is KERNER.

Mr de Pury's cover is that of mild-mannered lawyer. This allows him to walk down busy streets handcuffed to a briefcase without arousing suspicion.

His targets are few, his words fewer still. If you discover whom he spies upon, he will have to kill you.



Craig Karpel is BLAIR.

By day, Mr Karpel runs an event management business. By night, he steals state secrets through the wooing of politicians' wives with a voice like an operatic tenor under anesthetic.

He prefers stealthy tactics gleaned from studying George Smiley of John Le Carré's Karla Trilogy, and he next has his gunsight aimed at Pam Doove.

Charlotte Price is MAGGS.

"I've played every kind of nanny/nurse going. I'm very good at those. As for Hapgood, Yay! Receptionist/PA! I feel as though I'm branching out."

Ms Price is currently planning a mission that will use her distant relationship to Joanna Lumley to gain access to private conversations between The Queen and Prince Philip. Her role model for this endeavor is whispered to be Mata Hari, the beautiful high-class prostitute and spy.



Daniel Goad is RIDLEY.

"Finally, someone let me be a spy."

Having successfully completed a stint of NHS espionage, Mr Goad will join the student body of UCL, ostensibly to get an MA in reception of the classical world. It's the perfect alibi.

In fact, he will infiltrate the ranks of co-eds in order to shadow Anne Hathaway (for obvious reasons).

Kevin Shen is WATES.

"Thanks, Mr Stoppard, for writing an American into this play. Especially one who plays with guns. Awesome."

Armed with a Wharton MBA and a Stanford computer engineering degree and a stupid amount of student debt, Mr Shen spends hours scanning television programmes for hidden messages from other undercover operatives.

Intelligence expeditions have taken him to Chernobyl, the Arctic Circle in the middle of winter, and to Putney, the most dangerous place of all.



Fran Kilshaw is MERRYWEATHER.

"My favourite spy is Agent Rosenfield from Twin Peaks. He's a detective, which is sort of the same thing, right?"

Ms Kilshaw will soon go undercover as a bartender in Leytonstone, where she will collect data on the drinking habits of regular patrons (provided her interview succeeds) and maintain a database on the seedier come-on lines she picks up along the way.

‘Fantasy and harrowing reality’

The Grapevine talks to the team behind Kiss of the Spider Woman: The Musical — co-directors Roger Harwood and Dawn Harrison-Wallace, musical director David Griffiths and choreographer Jane Saunders — about what’s in store from Sedos’s autumn musical



Team Kiss: Jane Saunders, Roger Harwood (top), David Griffiths and Dawn Harrison-Wallace (bottom)

Why did you choose this show?

Manuel Puig’s novel about Molina (a homosexual window dresser) and Valentin (a Marxist revolutionary) forced to share a Latin American prison cell in the 1970s is a powerful multi-dimensional story which combines fact and fiction in an unforgettable way. It has been equally

successful in its many incarnations — the original novel (censored in Argentina when first published), the play (recently staged at the Donmar), the Oscar-winning movie starring William Hurt and, last but not least, the Tony Award-winning musical itself. It’s perhaps not the best known Kander and Ebb musical (people will automatically

think of Cabaret and Chicago), but for many fans it is their best and most challenging work.

Sum up the show in 10 words.

Dark reality meets Hollywood fantasy in an Argentinean prison cell.

What will the audience love about it?

Apart from John Kander’s wonderful score (complete with fantastic Latin American rhythms and powerful ballads), we hope audiences will be drawn into this powerful story and be fascinated by the way the fantasy sequences weave in and out of the harrowing prison scenes (who would have thought a Hollywood kick line could be so well juxtaposed with torture and interrogation)! Those that remember the TV series The Singing Detective will know how fantasy and harrowing reality can be combined with wonderful dramatic effect.

Tell us about your fab cast?

We are very excited about our small but perfectly formed company and look forward to working with an amazing line-up of talent. (Cast list on page three of this Grapevine).

What do you see as the main challenges of putting on this show?

Drawing the audience into each of Molina’s and Valentin’s personal journeys — the dilemmas they face, the choices they make and the consequences they must bear. Ultimately to have the audience empathise with both of these very different but equally compelling characters.

What do you do in real life?

Roger is deputy general counsel (exploration and production) for Hess Corporation (a NY listed/Fortune 100 energy company).

Dawn is a management consultant specialising in organisational change. She is currently working for Acergy, who construct and maintain oil and gas pipelines on the sea bed for companies such as Hess!

David works in The City while dreaming of jacking it all in to join the circus...

Jane is human resources manager for The Refugee Council.

It is perhaps not the best known Kander and Ebb musical, but for many fans it is their best and most challenging work

Tell us about your Sedos experiences.

Roger’s first foray into Sedos was a last-minute invitation to play Taxi Man in Cabaret at the Spitz in 1998. Soon after, he directed his first show for Sedos (A Slice of Saturday Night) and has since directed seven shows. **Dawn** joined Sedos about 22 years ago after meeting Will Harrison-Wallace (previous chairman) during Cabaret. She performed for over 10 years but work commitments meant it was easier to take a backstage role. She first worked with Roger on Dames at Sea (costumes) and since on four other shows. She served on the committee for two years and played a key role in the revitalisation of Sedos after 2005. Dawn and Roger are thrilled to be working again with Dave Griffiths and Jane Saunders — Sweeney Todd was their last joint project — as well as collaborating with producer **Matt Prince** for the first time.

David’s Sedos experiences include being second chorus member from the left in Sweet Charity, assistant musical director for The Wild Party, pianist for Parade, and musical director for three shows.

Jane was in On The Town (1997) and has choreographed 13 shows for the society.

Kiss of the Spider Woman: The Musical is on 23-27 November at the Bridewell Theatre. Tickets nearer the time: sedos.co.uk

Sedos on tour: Scotland beware

What happens when you set some 20 London theatre types loose on the Edinburgh Fringe for a week? Well, they acted, they techie-ed (is that a verb?), they flyer-ed (that definitely is), they watched, they laughed, they talked, they ate, they drank. For pictures of *The Tragedy of the Prince of Denmark*, turn to page eight, and here is the 2010 Edinburgh journal...

The Edinburgh files

Shows we really liked: Spring Awakening, Hamlet! The Musical, Piramania!, Edges (musicals); Chris Ramsey, Jason Byrne, John-Luke Roberts, Patrick Monahan, Mark Watson (comedy); Dealers Choice, Bluebird, The Ballard of Backbone Joe, Terrible Infants, The Buffoons (plays); Frisky & Mannish (cabaret)

And a few that didn't float our boat: Lashings of Ginger Beer, Studio 54, Tabu, Gutt the Musical, Star Child, Lights, Camera, Impro, Sam Simmons, Rhod Gilbert

Best meals: Karen's pizza, Craig's pork extravaganza, Craig, Chloe and Charlie's Thai green curry (and all their helpers)

Worst meals: crêpes, paella and burgers in the Urban Garden

Weirdest responses while flyer-ing:

"I can't do Hamlet, it's too sad"; "Don't break too many eggs... for the omlette..." "omlette? H-omlette?..."; "I've already seen your show and couldn't stop laughing when I saw Claudius groping Gertrude as he was dying"; "Please do leave that on my table but I'm not going to come"

Funniest Edinburgh moments: Charlie showing us his "sexy dance" at the Udderbelly (it involves jiggling one leg and a very small arm movement); Craig Topp skipping on stage with Jason Byrne (with a rope and everything); Craig Karpel's genius contribution in naming the island "sandy crack" in Piramania!; Richard Herring talking about "Booz of Rachab" being a joke name put into the Bible; Theo and I (Adam) convincing six (young) girls to come back to our room; Craig Topp led us up an "easier" route to Arthur's Seat that led to a bit we had to actually climb with hands. Don't trust him!

Pictures by Pippa Roome, Becky Smith, Adam Moulder and Karen Lister.

Hair

The tribal love rock musical filled the Bridewell with peace and happiness from 16-26 June. Members of the original London cast came along to share the love on opening night and, as is traditional, they joined the Drop City tribe onstage for an encore of Let The Sunshine In. *Pictures by myksmith photography.*



Taking Steps

Wardrobes, letters, matching pyjamas, spiral staircases and mistaken intentions were the order of the day when Sedos brought Alan Ayckbourn's farce to the Bridewell from 13-17 June. *Pictures by Nick Chronnell Photography.*



A collage of nine photographs showing various scenes from the play 'The Tempest' performed by the University of Michigan Theatre. The images depict actors in different costumes and settings, including a man in a green suit, a man in a purple shirt holding a sword, a woman in a red dress, and a man in a brown suit.



In the wings with... Sedos member Chris Sims

We've all been there. Weeks of graft, terrific script, inspirational direction, a tight-knit

team, and you have a brilliant show. You're bursting with pride... and then some snotty little nobody tramples all over it in a review and you wonder why you bothered.

Well, I have a confession to make: I am that snotty little nobody. (Well, not that specific one — I don't review Sedos shows!). But yes, I am coming out of the closet: as of six months ago, I am a reviewer.

Frankly I'm surprised it's taken me this long to do it. I'm an opinionated bugger, so offer me free theatre tickets AND the chance to spout off about it in public afterwards and I'm as happy as a pig in the proverbial. But it's been an educational experience.

You have to get past a lot of guilt. My first official assignment was for a play which turned out to be truly dire. I should state clearly that I tend to look for the positive when I review: my average star rating is around the 3.3 mark. But, from incomprehensible writing to hammy acting to falling-down set, this was undeniably dreadful.

My problem was it was an amateur show, and no matter how bad it was, I knew exactly how much unpaid time and passion-driven effort had gone into just getting it on stage. Giving an honest opinion felt like kicking an injured puppy.

To my shame I caved and gave it two stars, though the review didn't leave the reader in much doubt as to my opinion.

Since then I've decided that my duty is to the readers who might (a slim chance) actually decide whether to buy a ticket on the basis of my views. I owe more to them than to the production — so while constructive criticism is always best, it comes second to honesty.

As a performer, taking criticism can be hard. Learning to give it has been almost as challenging. So next time you get a rough review, remember — whoever wrote it has feelings too.

Chris Sims has played Billy Downs in The Libertine and Mark in Taking Steps with Sedos this year and is a policy advisor to an educational charity.

♦ Could we be "In the wings" with you next time? If you have an idea for a column, email: grapevine@sedos.co.uk.

What does a director do?

In each issue of The Grapevine, we plan to give you a summary of what a different creative or backstage role in a Sedos show involves. So, here's what's expected of a director:

- Direct the show: working within the rehearsal period on all aspects of bringing a show to life, including artistic vision, staging, working with actors to develop characters, correcting and improving technique, looking at timing, flow and rhythm, and fitting any number of different performances together to make the whole pieces for the audition notice. Brief the audition panel
- Work with the producer to prepare the budget
- Work closely with your designers to brief on your creative vision
- Provide a scene list of set, properties and costumes
- Provide a lighting and a sound plot

Of course, this may vary from show to show, depending on the team involved and the requirements.

♦ Tempted? Turn to page two to find out more about pitching for Sedos for next year.



A glass of wine with... Sedos committee member Deborah Lean

When did you join Sedos and what

was your first show?

Last year for Parade. I played Sally Slaton (or Sally Fannie).

Are you in a Sedos show now?

Not exactly, but I am doing the costumes for Too Darn Hot. No doubt I will also take your tickets at some point during Too Darn Hot, Hapgood and Kiss of the Spider Woman.

What's the best thing about Sedos?

It's run by people young enough to still have new ideas and old enough to know how to make them happen.

What do you do in "real life"?

I am one of a team of managers running the box office at the Victoria Palace Theatre.

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

The ability to turn gay men straight? I think I may have already achieved the opposite....

What's the worst thing that has happened to you on stage?

During Dance at the Gym in West Side Story my dress split from under my right

arm down to my waist. My dance partner kindly spent the rest of the number dancing only on my right side.

Describe your perfect night out.

One where I get to wear my best dress and I never stop laughing. Preferably at Amerigo Vespucci in Canary Wharf — my favourite restaurant.

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

I was offered the chance to buy some in a company I worked for a long time ago which, to my untrained eye seemed like a good idea. Turned out to be not so much (like I say, it's an untrained eye).

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

Queens Bridge House for Ocean House... Oh, hold on... somewhere in Sedos there is a magic fairy or something.

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

The step-ball-change. Give me an empty path anywhere, anytime, and I'm off...

Have you ever had a Hollywood diva moment?

It was a quiet diva moment. I tried on several costumes for a production of 42nd Street and didn't like the one they gave me, so when the one I really wanted showed up with someone else's name on it, I may have switched the tags and got the good one. (But I would never do that any more, of course).

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

My camera — always have my camera with me (and lots of pictures of you all very drunk).

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

Something you think you already know.

And ends with....?

Something new to think about.