

sedos grapevine

september 2011

Time out with the Judas gang

So, it's time for an amusing hour or two with the team from Stephen Adly Guirgis's *The Last Days of Judas Iscariot*, which hits the stage this week. Can you get full marks on the quiz? Answers are on page 10.

We asked the cast and crew to tell us their favourite quote or scene from the show...

Ronan Harrington (Jesus): when El Fayoumy calls me a bitch

Adriana Maestranzi (Mary Magdalene/Loretta): "At some point, I drove her home, and we started to kiss, and, well, God, it was like... peaches and dynamite..."

Jacqui Adams (gala night co-ordinator): the bit where you get a free drink beforehand

Tracie Laurinaitis (Saint Monica): when El Fayoumy (Tariq) shows Cunningham (Deborah) his idea of exercise

Deborah Lean (Fabiana Aziza Cunningham): El Fayoumy saying "I make exercises" whilst lunging

Adam Moulder (Simon the Zealot): when Cunningham asks Simon THE ZEALOT if he's a zealot and gets the appropriate response

Paul R Norton (Pontius Pilate): "I am erect!"

Alan Maddrell (Bailiff/St Peter): "But are you a licensed pilot?"

Fran Rafferty (Gloria/Matti): the part where the audience realise he stole the blind man's staff so he could play spinning tops with his new friend. And favourite quote: "You make my organs bounce."

Valentine Monot (stage manager): the spinning top scene :-)



Paul Norton as Pontius Pilate and Deborah Lean as Cunningham



James Newall as Judge



Rukshan Mehra as Mother Teresa and Ronan Harrington as Jesus

The Last Days of Judas Iscariot is on 27 September-1 October at the Bridewell Theatre and 13 October at The Royal Courts of Justice. Tickets at sedos.co.uk.

Pictures by Edmund Stenson

Quiz round 1:

Who said what? Forgive me Father for I have... (draw lines from people to their answers)

- | | |
|-------------------------------------|---|
| 1. Ronan Harrington (Jesus) | enjoyed this year's Britain and Ireland's Next Top Model. (a) |
| 2. Elliott Ward (sound) | borrowed your Harley for the weekend, see you Monday! (b) |
| 3. Alan Maddrell (Bailiff/St Peter) | hasn't bought a script for the show yet! (c) |
| 4. Andy Nuttall (lighting op) | spent all the money on a floor. (d) |
| 5. Chloë Faine (designer) | looked down on people for ineffectual washing up. (d) |

Quiz round 2:

But they're lovely people as well, who's earned their halo?

1. I took my neighbour's garden waste to the recycle site because someone has stolen his car. When I returned I found he had posted a lottery ticket through my door to say thank you.

- A Jacqui Adams, gala night co-ordinator
- B Edith, costume designer
- C Fran Rafferty, Gloria & Matti

2. Helping my elderly neighbour.

- A Valentine Monot, stage manager
- B Eddie Register, Butch Honeywell
- C Rebecca Smith, producer

3. Pushing a woman whose car had run out of petrol into a bus stop while all the cars around just beeped and moaned (Ed: we're

guessing they mean pushing the car into the bus stop not the woman!).

- A Andy Nuttall, lighting op
- B James Newall, Judge
- C Adam Moulder, Simon the Zealot

4. Giving all my cash to a homeless person at Old Street.

- A Chloë Faine, designer
- B Paul Norton, Pontius Pilate
- C Tariq Bhatti, El Fayoumy

5. I bought the Judas cast a round of drinks at the Seahorse. I bought the Judas cast a round of drinks at the Seahorse. I bought the... do you see where this is going?

- A Chris de Pury, Caiaphas The Elder
- B Zoë Thomas-Webb, director
- C Tracie Laurinaitis, Saint Monica

Party! All about the Christmas Gala Dinner

We hope that you've saved the date — Saturday, 17 December

This is a super special and glamorous event to celebrate Sedos becoming the resident theatre company at the Bridewell Theatre from 1 January 2012, and also our Christmas party.

You'll be welcomed into the theatre with a glass of fizz before a three-course meal. Guests will be entertained throughout the evening by a variety of Sedos members singing, acting and dancing. The evening will close with an



Picture by Eric McGregor

opportunity to join in the singing and dancing, with a DJ playing some of our favourite tunes.

Keep your eyes on forthcoming weekly Sedos newsletters for more information on the box office opening and ticket prices.

Don't panic: Fewer Emergencies

Director Matt Hudson tells us about our November weekend workshop

Fewer Emergencies is a great one-act show about a multitude of issues, but at its centre is an exploration of what it means to be part of British class structure, in a world where success is measured on the coffee you drink, the olives you eat and the hand crafted furniture that is the centrepiece of your home. "Money? Property? Family? — The things that make life worth living".

I find Martin Crimp as a writer fascinating, especially in this play — he asks hundreds of questions and if you are lucky you get one answer. The beauty lies with the responsibility of the actor and the audience to make decisions to think and work out the hidden, the underneath and the downright strange.

We need seven performers (three male, three

female, one male/female). Unlike the last two workshops, this play is not a verbatim piece — it's a fictional play. We will be fully blocking, but performing with scripts in hands.

The play is split into three vignettes. We'll use three actors in the first, the other four in the middle, then the first three for the final piece.

Key dates:

Auditions: Sunday, 30 October, 11am-1.30pm (let us know if you are interested but can't make it and we may try to set up another time)

Read-though/drinks: Friday, 11 November, 7-9pm

Rehearsals: Thursday, 24 November 7-9.30pm, Friday, 25 November 7-9.30pm (you will only be called to one of these nights); Saturday 26, November 10am-6pm; Sunday, 27 November 10am-6pm rehearsal, get-in etc.

Go Show: Sunday, 27 November 6.30pm

The first stars of the show

The first impression of a show starts a good 45 minutes before the curtain raises, with our Box Office and Front of House teams. The audience are greeted by friendly people, directed to an efficient, smiling box office, pick up their tickets and buy a programme.

The doors open and they rush to get a seat, someone takes their ticket and if we are a full house there's someone on hand fit everyone in. This is all done by a fabulous team of volunteers from the Sedos membership.

Responsibility for Front of House and Box office is split between Deborah Lean and Matthew Prince. Matthew said: "Box office is a great opportunity to get involved. It was the first thing I did for Sedos, since then I have stage managed, directed and am on the committee. It's a great way to get to know everyone because when you are sitting in the box office every member who sees the show has to say hello to pick up their tickets."

"The biggest myth with the box office is that it is complicated, but if you can use a laptop and know your way around excel, that's as technical as it gets.

"If I can do it, I can assure you all anyone can," says Matthew. "All you really need is the ability to chat to people as they arrive, smile and hand out the tickets."

Front of House co-ordinator Deborah Lean says: "Doing front of house is very social and the duties are minimal. It's a great way to get involved, see the show for free and get together with all your Sedos friends."

Box office: main duties

- Arriving 45 minutes before the show starts and setting up the laptop

- Handing out the tickets to pre-paid customers and ticking them off the system
- Taking payment for people who want to buy a ticket on the door
- Keeping the stage manager informed as to how many people still have to pick up a ticket (the spreadsheet does this for you)
- Occasionally having to resell tickets that have been returned (only on a full house)
- Cashing up the takings
- Getting a free ticket to see the show that night

Front of House: main duties

- Arriving approx 1hr before the show to set up marketing material on seats and socialising with the evening's Front of House team
- Selling programmes — involves socialising
- Opening doors and taking tickets, which involves a small degree of socialising
- Watching the show from the front row fire warden seats (less social but just as enjoyable). Being aware of where the fire exits are and what to do in an evacuation
- General tidy up of the auditorium after the show, still socialising
- Joining everyone in the bar afterwards for the most socialising

Someone always has to sit in the box office during the show to keep an eye out for the fire alarm and deal with latecomers — the upside is a free ticket to another performance.

Look out for calls for Front of House and Box Office volunteers in Sedos's weekly newsletter.

Sweet Charity

For most members Sedos, is a way to pursue their love of theatre — but not many realise that Sedos is actually a charity. We look at what this means

When did Sedos become a charity?

In 2003. Carolyn Rice-Oxley (wife of our dear chairman) devoted many hours to preparing our Constitution so we could get charitable status.

What is Sedos's charitable remit?

Our remit is "(i) to educate the public in the fields of dramatic and musical theatre and to further the development of public appreciation of and taste in the said fields; and (ii) to give an opportunity for persons interested in the fields of dramatic and musical theatre to participate, whether on or off stage, in theatrical productions of a high quality".

This is not just about promoting the arts to our members and allowing them to fulfil their passion — our In The City series is an example of getting the arts out there to unusual places to make theatre fun and accessible.

In the past year or so, since we've had the use of Ocean House, we have really been able to live up to charitable remit by allowing other amateur and young professional theatre groups to use Ocean House for a nominal hire fee.

Sedos also supports other charities, right?

Between 2005 and 2010, we gave £38,000 to various charities and with this year's donation we're well on our way to hitting the £45,000 total figure. Much of this is by donating 50% of proceeds from one performance per production to our Charity of the Year, but our In The City series, whereby we share the proceeds with the host's charity, has raised almost £17,000 to date.

Now casting... Sedos 2012 Charity of the Year

Who is the 2011 Charity of the Year?

Our current charity is the Half Moon Young People's Theatre. They have been our Charity of the Year for the past five years, so while we whole-heartedly endorse their work, we feel that it is time to support another charity.

How much have we given Half Moon?

We have so far donated £12,750 to Half Moon, but that excludes the 2011 donation — so we're very hopeful that by the end of the year we will have exceeded the £15,000, mark which is really great.

What are you looking for in the 2012 Charity of the Year?

We are looking for a charity that is a good fit with our charitable remit of promoting the arts and ensuring the arts are accessible to all. It would also be great if the charity could work with us in some capacity to promote the shows, particularly the nights that they will benefit from. Or perhaps become involved in promoting and raising awareness Sedos in the broader context.

So how can people nominate a charity?

Nominations should be sent to charity@sedos.co.uk by 30 October. The nomination should include a brief overview of why the charity thinks it would be a good fit for Sedos, how funds are used (approximately £3,500 would be raised) and how they could work in collaboration with Sedos.

Could your company benefit Sedos?

Did you know that because we are a charity, your employers might be willing to make a donation?

Sedos treasurer Craig Topp recently secured a £500 donation to Sedos through his employers, Lloyds bank.

"There is a Lloyds Foundation, which is set up for CSR [corporate and social

responsibility] purposes — the PLC makes an annual donation to the foundation to support charitable work. The foundation will support any charity you volunteer for to the tune of £5 per hour spent volunteering, up to a maximum of 100 hours per year," explains Craig.

Sedos will reward you with four free tickets to bring your colleagues along to a 2012 show of your choice if you secure a donation from your company.

Whizz-Kidz at Ocean House

More charity work by Sedos: Whizz-Kidz — a charity providing mobility equipment, training and support for disabled young people across the UK — recently used Ocean House as a rest point on the Whizz-Kidz Neon Night Walk.

One hundred walkers strode out for 10 or 20 miles and some of the kids who benefit from

the charity walked the first mile. Ocean House provided the first of five much-needed rest points en route and the charity raised £30,000.

Read more at whizz-kidz.org.uk.



Dates for the diary

27 September-1 October/13 October

The Last Days of Judas Iscariot performances/Royal Courts of Justice performance

12 October

EGM (season announcement)

20-23 October

The Last Five Years performances

17 November

The Importance of Being Earnest public performance

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She makes it look beautiful

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Sedos website

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Find us at

facebook.com/sedostheatre

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youtube.com/sedosvideo

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Sedos committee

Chris de Pury (chairman), Matt Gould (secretary), Craig Topp (treasurer), Jacqui Adams, Stephen Beeny, Dawn Harrison-Wallace, Will Harrison-Wallace, Matt Hudson, Deborah Lean, Matt Prince

Contact the committee at:

admin@sedos.co.uk



Sedos heads east...

Our October production of *The Last Five Years*, a modern musical by cult New York songwriter Jason Robert Brown, will be enticing our audience to The Rag Factory, off Brick Lane. In a break between rehearsals, the Grapevine interviewed director Michael David Smith

Why Brick Lane?

I fell in love with The Rag Factory because it's in a neighbourhood where actors and writers live, directly reflecting the similar setting of the show in New York City: the couple's boho loft, a bit tattered, evoking memories, romance and heartbreak.

The space is great for pop-up theatre and performance art. The intimacy allows the characters to tell their story without a proscenium distancing the audience.

Finally, all proceeds made at the bar at this space will go towards our bottom line. Sedos members need little encouragement in this department, but: "Drink up!"

Why did you double cast?

To sell more tickets. <laugh> No, actually, the more I thought about the show, the more I realised that there are many reasons to do this: to give more actors the chance to do a part-of-a-lifetime and to create a great learning opportunity for the cast and staff. It also allows us to showcase more talent — I'm very excited to have put together a cast who have sung their way through musicals from *Grease* to *West Side Story*, performed at the Royal Albert Hall and played a variety of

weird and wonderful characters in the Doctor Who arena tour!

It poses an interesting challenge, not only for me — tight double-scheduling being paramount — but also for the actors, Abigail Williams, Alice Charlton, Anthony Hagan and William Hazell. They must be engaged at all times since their partner will change between performances.

We are already seeing exciting developments during rehearsals: each actor brings something vibrant yet strikingly different to the part. They're encouraged to foster individuality as well as to learn from and steal the best of the other person!

What will the production look like?

Our fantastic costume designers, Anthony Hagan and Skyla Loureda, have decided to use the early 90s references in the script as an "early *Friends*" design anchor.

Jo Donnelly, our production designer who also created our engaging flyer images (right and left), will use that time period to evoke fragmented memory, romance, and intimacy. The set will blend into the audience, furthering their identification with the characters.



The boys: Anthony Hagan and William Hazell



Musical director Ben Nicholls and the cast

The Last Five Years is on 20-23 October at The Rag Factory. Tickets at sedos.co.uk.



Pictures by Michael Smith

The inspiration behind Wilde in the City

With the show cast and rehearsals in full swing for The Importance of Being Earnest, Sedos's 2011 "In The City" production, director Emma Knott shares some of the inspiration behind the production...



The Office

Ok, not The Office, more an office. This is a touring production so being in a different venue every night poses a number of challenges, including the set. Or indeed lack of one. As we're going to be in different offices around the City, it made sense to us to set this version of Earnest in an office — the offices of Bracknell Media Consulting to be precise.



Security

The decision to set our production in an office immediately threw up a few character issues; Algy and Jack happily fit our City setting as workers in the City and country branches of the company respectively, but after that it gets a bit trickier. So Lady Bracknell is now a Non-Executive Director of the company; Lane and Merriman are their PAs; Gwendolen is a client; Cecily is on work experience in the country office; Miss Prism is Cecily's line manager in the HR department and perhaps most surprisingly Dr Chasuble is now Mr Chasuble, a member of Security Services in the country office. We'll leave you to guess at how we've got round the christening plot line...



A Handbag

Despite the new setting and shuffle of character occupations we were determined to keep the play's best known lines intact. Mrs Bracknell's cry of "a handbag" when she finds out where Algy was found, her opinion that "to lose one parent may be regarded as a misfortune; to lose both looks like carelessness" and Gwendolen's assertion that she "never travels without my diary; one should always have something sensational to read in the train" are some of our favourite lines so fear not — they're not going anywhere!



Frasier

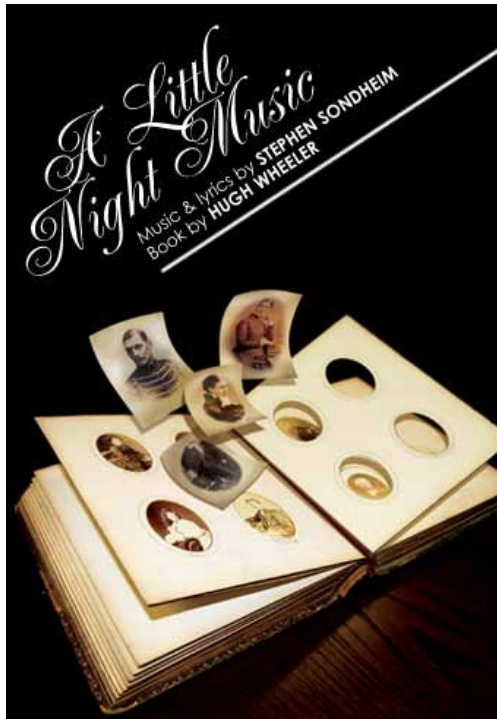
The Importance of Being Earnest is first and foremost a comedy. So where to look for some comic inspiration? For us Niles Crane is the perfect bundle of comic genius. From perfectly executed withering looks, to dead pan one-liners, to slapstick that always hits the mark, we think he's got it all. And that's just the balance we're hoping to strike with our production. Good job we've got a very talented cast on the case.



Morecambe and Wise

The nature of this production might have its limits, but we realised that we could use music to help create an atmosphere in the various offices we visit. We're not talking Broadway numbers and tap routines, we're talking Morecambe and Wise making breakfast in time to "The Stripper". If you've not seen the sketch in a while, dig it out and take a look — it's brilliant. So expect to see cups of tea being made, biscuits eaten and scenes being changed to a selection of toe-tapping tunes.

The Importance of Being Earnest tours the City, 7-17 November.
Get tickets for the public performance at the London Stock Exchange on 17 November at sedos.co.uk soon.



From blank canvas to magic...

The Grapevine talks to the team behind our end of year musical about the challenges and pleasures of Stephen Sondheim's *A Little Night Music*

"Great book. Great score. Great cast." This is how co-director Dawn Harrison-Wallace sums up *A Little Night Music*.

The show boasts the same creative team as 2007's *Sweeney Todd* and last year's *Kiss of the Spider Woman: The Musical* — co-directors Roger Harwood and Dawn, musical director David Griffiths and choreographer Jane Saunders.

Dawn goes on: "After the darker musicals we've done, it's great to work on something quite different. With *Kiss* we

didn't decide on the show until May — having lost the rights for *Nine* — so we were quite short on prep time. This time, we've been in the planning stages since December last year so we hope this will pay off... where did 2011 go?"

Set in Sweden, the show follows lawyer Fredrik Egerman — married to an 18-year-old virgin — being reunited with old flame Desirée Armfeldt. It culminates in a comic and touching "weekend in the country" with the Egermans, Desirée's mother and daughter, plus her lover and his wife. For Jane, the show has plenty of potential.

"I'm looking forward to creating smooth and at times sweeping waltzing that will fill the stage with elegant movement," she says. "The main challenge will be helping the cast to think about how it will feel to dance in 1900 clothes and shoes while rehearsing in modern garb."

Roger says: "I love the thrill of starting with a blank canvas and working as a team to bring something as magical as this piece to life."

Dawn adds: "In terms of pure direction, I get very scared about trying out new exercises. For example, during *Kiss* the ensemble ended up 'Locked in their cell' being intimidated by guards in a improv session that lasted almost an hour. But I love seeing the results when it works."

David has been holding

A Little Night Music in numbers

- 18 in the cast
- 200 man hours to sew the costumes
- 111 years ago the action takes place
- 11 performances
- 4 special performances with "extras"
- 50+ years — age range of characters

musical rehearsals for well over a month now, and the main rehearsals have just started. So, tell us about the main challenges of rehearsals.

"Not drinking too much?" jokes Dawn. "No, seriously, with *Kiss* we tended to separate the musical number rehearsals from the blocking and character work rehearsal. This time we're attempting to work these at the same so that we're all on the same page about the look, tone and feel of a scene — a longer process at the outset, but we've believe it will pay dividends."

Familiar faces and new members feature in what promises to be a dazzling cast.

Dawn says: "We had a great turnout of very talented people at auditions and had to make some very difficult decisions. Roger was really sad to be called away on business for the first round, so we videoed everyone so he could see who we had recalled and be prepared for next round. Even at the audition stage, we saw and heard some great performances, so I can't wait to see our finished product."



Choreographer Jane Saunders



Co-director Roger Harwood



Musical director David Griffiths



Co-director Dawn Harrison-Wallace

**A Little Night Music is on
23 November-3 December
at the Bridewell Theatre.
Tickets at sedos.co.uk.**

Pictures by nickchronnell.com

Here I am in Arcadia

Arcadia (19-23 July at the Bridewell Theatre) was Matt Gould's second time directing a Tom Stoppard play after Hapgood last year. With a strong cast backed up by a beautiful set and costumes, this wonderful but complicated play came to life and was well received. One audience member contacted Sedos to say: "I will no longer assume that professional will be superior to amateur." And a review on Sardines reported: "The simple set worked well for both times and was believable... It is always a joy to go and see well acted and well directed theatre... The audience could tell [the actors] understood what their characters were saying and why they had to say it... All the performances were strong and retained their originality... Overall a great piece".

Pictures by Bart Dorlandt



Assassins goes with a bang

Assassins (9-13 August at the Winterflood Theatre) was directed by Maria Waters, with Ryan Macauley as musical director and Ruth Sullivan as choreographer. Stephen Sondheim and James Weidman's piece had a talented cast and a review on Sardines said: "Sedos' reputation for bringing high-quality productions to London's off-West End theatres goes before them and if their production of Assassins is anything to go by, it is a reputation they truly deserve... the accents, excellent vocals and good characterisation were held throughout by each of the lead performers and the ensemble players too." Another review, on asmagazine.co.uk, reported: "Assassins is rarely staged well and you be hard pressed to find a better amateur production. Kudos to Sedos!!"

Pictures by Michael Smith



Let there be light

We all know every show has a lighting designer, but how exactly do they go about the process of lighting a production? Regular Sedos lighting designer Ben Pickersgill, who will be working on *A Little Night Music* this autumn, explains

Lighting is a key element of every stage production, setting the mood and location of each scene and keeping the audience focused on the correct part of the stage. It is often said that lighting should not be noticed by the audience, but work in the background to help tell the story being played out by the performers. Some shows require very simple lighting; others more complex. The requirement depends heavily on the type of the show and the style in which it is being directed.

Once the concept of the lighting has been devised in conjunction with the director — and sometimes the set and costume designers — the lighting designer works out which lights will be used

and where they will be placed in the theatre, as well as what colour gel will be used in each. This process combines technical and creative skills to produce a lighting rig that will achieve the desired result, but also be practical to install in one day!

The equipment used is often a combination of the “house” rig provided by the theatre and additional lights hired in specifically for the show. The associated cost of the hired equipment must fit within the lighting budget as set by the producer.

The lighting rig is set up during the get-in and the lighting designer will oversee this process in conjunction with any additional crew they have arranged to help. Once the lights are rigged, they are then focused onto the stage.

Now the exciting part can take place, where the lighting cues are worked out and programmed into the lighting control desk! This is known as “plotting”, and can be quite time consuming. It is therefore useful for the lighting designer to have been to see a run-through of the show in rehearsal, so that they already know where the cues will be.

At the end of the show week, the lights must be taken down and the theatre left ready for the next show — this is called the get-out and usually takes place immediately after the last show. The lighting designer will ensure this process is completed and any hired equipment returned to the hire company.

Lighting a show can be hard work, but very rewarding! As a lighting designer you are a key part of the creative team helping to bring a show to life, providing a framework to support and enhance the drama on stage.

Members gathered at committee members Will and Dawn Harrison-Wallace's house on Sunday, 28 August, for some summer social fun.



Pictures by Andy Hind



*Romeo & Juliet —
lighting designed
by Robin Snowdon*



*Hapgood — lighting
designed by Steve King*



*Kiss of the Spider Woman:
the Musical — lighting
designed by Ben Pickersgill*

In the wings with... Sedos member James Newall

Theatre — the shared experience

I used to attend a small drama school in Kent, started by a former children's TV presenter. She set up the school to help people learn confidence by using theatre games.

One year, we were joined by a French girl. She was painfully shy and spoke very little English. She was also very conscious of her size.

Several weeks into the course, we were asked to describe our day and find a sound

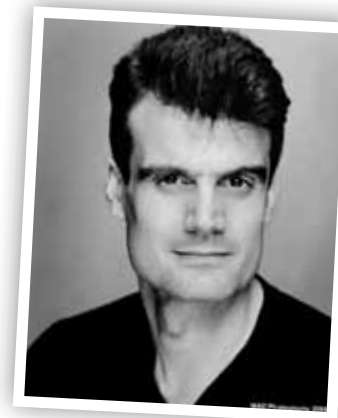
that best expressed it. After a frustrating day struggling in a foreign language, she was being asked to find yet more words to describe her experiences. She drifted into an uncomfortable silence, and her body folded in on itself in embarrassment. The teacher thanked her and moved on, inviting everyone to move round the room with their particular noise.

Suddenly, there was a very loud, agonised scream. It went on and on. Everybody froze. At the front of the room, with her eyes closed,

fists closed and mouth open, the French girl released the most profound sense of accumulated emotion in one continuous sound. Someone standing next to her just put their arms round her and hugged until the sound went away and she relaxed.

We wondered whether we would see the French girl again the following week. We did. And every week after that. She started volunteering for scenes, smiled a lot and said she really looked forward to the classes.

By day James works in luxury retail and he plays the judge in Sedos's upcoming production of The Last Days of Judas Iscariot.



A glass of wine with... Sedos member Anthony Hagan

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

I stumbled across Sedos in a frenzied Google search last summer to find some quality theatre in London. I was lucky enough to join the small, yet extremely talented cast of Putting it Together and have been enamoured ever since.

Are you in a Sedos show at the moment?

I have just wrapped another stellar Sondheim production (Assassins) and am over the moon to begin work on Jamie in The Last Five Years. As an aspiring writer myself, I feel that Jamie and I have a few dreams we can build upon together.

What do you do in "real life"?

My existence thus far has been dedicated to avoiding that very entity. But in my spare time (when I'm not at Ocean House, or more likely The Seahorse), I work in fashion PR — balancing that with freelance menswear writing to build up ye olde portfolio.

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

During a performance of Big: the Musical, I was unnecessarily slapped in the face by my very immature stage wife, who caused a very persistent nose bleed. Nonetheless, I continued the scene and even sang an operatic reprise with my head held high (to prevent the bleeding of course).

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

To be honest, I don't even know how the stock market works. If someone wouldn't mind giving me a crash course, I might give it a crack.

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

This may come as a shock, but I was actually on a gold medal-winning horticulture team

while a member of Future Farmers of America. So it's either that or an international GLEE club competition.

Any unusual dreams recently?

Inducing unusual dreams is a nightly occurrence. My love for cheese knows no hour.

Ever had a Hollywood diva moment?

I like to think I check the 'tude at the door when I enter Sedos territory, but I have to admit that my own costume styling can provide a bit of controversy. This is ONLY due to the fact that I find it of paramount importance when portraying a character. Since I've been the only person to enter the character's head, I like to think I have enough sartorial knowledge to give valuable insight to the personality their clothing projects. After all, non-verbal communication is half the battle onstage and off.

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

If I was an actual kangaroo, I would probably be packing around a blind, fetal-like version of myself. Metaphorically, I would probably still opt for a man bag for my daily necessities. What other way is there for a kangaroo to assert some creativity?

Name that show

In a new Grapevine series, each issue we'll bring you a small part of a poster, prop, piece of scenery or costume from an old Sedos show. Your task? To name the show. Answer at the bottom of the page.



Name that show answer: One Flew Over the Cuckoo's Nest, 8-12 September 2009. See the full poster here: <http://www.sedos.co.uk/2009/cuckoo.htm>
Judas quiz round 1 (page 1) answer: 1c; 2e; 3a; 4b; 5d. Round 2 answer: 1b; 2b; 3a; 4a; 5c.