

# sedos grapevine

july 2012

## It's Summer Festival take-off time

As the Grapevine goes to press, over 30 Sedos actors will be preparing to take to the stage for the Summer Festival. It has been a mammoth task producing four shows, three matinée teas, a Grease Sing-a-long, the Silent Disco, Open Mic — and the Bridewell Bar Pub Quiz! And to make it all happen over 50 people have been working hard behind the scenes to ensure it all runs smoothly. We have pushed our production capacity to the limit, but in doing so have welcomed new backstage talent into our fold and expanded the production repertoire of others. Read on to find out what to expect from the Summer Festival, which starts tomorrow.

## week one

### Short but punchy

Sedos chairman Chris de Pury joins forces with Matt Harrison in the directorial chair of the Festival's first show, the modern play Push Up.

"Will Harrison-Wallace suggested the play to me," says Chris, a lawyer. "It's got great dialogues and monologues, an office environment, sex and bad language — a sort of busman's holiday!"

Much of this Summer Festival is about small gems, packing lots into a great little package and Chris says that's true of Push Up.

"It's short — always good for theatre — but punchy and actually pretty thought provoking,

if you want to give it some thought," says Chris. "There isn't a story per se. It's more a series of observations which people will recognise from their own experiences — even if they are not admitting it!"

Chris has directed several times before and says he enjoys tweaking something and watching a show fall into place. He has worked with Matt since they put on a series of mini plays in 1998.

"We roomed together on two Shakespeare tours to Paris and several to Edinburgh. We also founded Hazardous Productions and have collaborated on numerous productions — some of them actually quite good

## week two



## Baby, Baby, Baby — can you spot the Baby production team?

Baby co-directors Roger Harwood and Dawn Harrison-Wallace and choreographer Jane Saunders are used to working together, but this year they have welcomed a new musical director on board — David Winters. By day, David is a medical student, currently studying at King's College London, but returning to Southampton in September to complete his training. And Pip Deppeler has also decided to take a year off from performing and pick up the production reins for Baby and the Festival. Can you spot them among this cute bunch? Answers at the bottom of the page.



Pictures by Michael Smith

— sunglasses; Jane Saunders — bonnet  
Harrison-Wallace — group shot; David Winters  
duGraeves; Roger Harwood — above left; Dawn  
duGraeves; Pip Deppeler — above right;

# summer festival

week three

## Actors on the spot

The Festival wraps up with a double-bill of one-act plays, *Man of Destiny* (directed by Jacqui Adams) and *Sink the Belgrano!* (Matt Hudson). We put their actors on the spot...

### Man of Destiny

**How did the idea of swapping actors for Napoleon and the Lieutenant, so that Peter and Andy take it in turns to play each part, come about?**

**Eddie Register (Giuseppe):** It was evident for all of us it would be difficult to decide who would be Napoleon and who would be the Lieutenant. When Jacqui finally said it, it made total sense.

**Joey Timmins (The Lady):** It's a good idea as soon as I stop calling the General Lieutenant! I enjoy working with both actors — they bring in different dynamics and in turn influence the way I portray my character.

**Peter Cabrera (Napoleon/Lieutenant):** The biggest challenge is trying to come up with your own interpretation. You don't want to blend into on another. The best compliment we could hear would be "Wow it was different!"

#### What is so interesting about the play?

**Joey:** It is a well-orchestrated war with extreme calculations and plenty of wit on both sides. It is up



Joey Timmins and Andy Murton rehearsing



Ummm...



Eddie Registers and Peter Cabrera



Ummm...

to the audience to decide who wins at the end.

**Peter:** Napoleon finds pleasure in fighting a woman who is at the very least his equal.

**Andy Murton (Napoleon/Lieutenant):** At 26, Napoleon is just a young man with a tremendous amount of power. In the play, he loses the sense of this gravitas and becomes every other human being, finding it difficult to deal with "relationships". Historically, at that moment, he was quite a romantic and in the play, he is constantly battling his hormones...

#### Why do you like playing your character(s)?

**Joey:** Because so many of her motives are left untold. I have to make brave decisions regarding truths and falsehoods. For an actor, this freedom is both thrilling and frightening.

**Peter:** I, like Napoleon, am an outsider. I wasn't born in the UK. And I know people like the Lieutenant, people with no talent whatsoever, who bought their position.

**Andy:** Doing the Lieutenant comedy role is the hardest thing, but you have a lot of fun!

#### My favourite thing about Margaret Thatcher

**SH:** The way she says "no". We also have a very similar death stare.

**JB:** She was part of the team who invented Mr Whippy Ice Cream.

**HE:** That she had elocution lessons so she didn't sound like she was from Grantham.

**CH:** Her Spitting Image puppet.

**MH:** The pearls and the handbags.

#### My political guilty pleasure

**JB:** Julia Gillard

**HE:** Ann Widdecombe

**CH:** Alastair Campbell

**MH:** Leon Trotsky (not that guilty though)

**TP:** Being sent a letter of congratulations by a Tory MP after I won the Susan Della Poetry Reciting Trophy for boys aged seven and under.

#### My favourite thing about the play

**SH:** No matter how exaggerated and ridiculous Berkoff's version of events may seem, it's uncomfortably close to the truth. Also getting to "sing" a line from *Evita*...

**HE:** When Maggot breaks into impromptu song.

**TP:** I get to swear in front of my Mum and not get told off.

**MH:** The writing is bizarre and brilliant. Oh and it made me pick up my *Evita* soundtrack again.

#### My favourite thing about the play's subject matter

**SH:** More chilling than "favourite", really. When Mrs T showed people around Chequers, she would point to the chair she was sitting in on that fateful day and say, "That was where I gave the command to sink the Belgrano".

**HE:** That the submarine Conqueror flew the Jolly Roger as it returned to port in Scotland after the war.

**MH:** That it has taken me back to my love of studying history and the fascinating elements of different accounts of one event.

#### My favourite boat/flotation device

**SH:** A spirit yacht. Very British and very beautiful. I'm also a surprisingly good water-skier.

**JB:** My boogie board.

**MH:** The stealth boat in James Bond film *Tomorrow Never Dies*.

**CH:** A water woggle (google it, it's not rude).

**TP:** Orange armbands. Usually best to wear a pair.

Saturday 21st July  
Bridewell Theatre  
Doors 7pm

# GREASE

## SING-A-LONG

Prize for Best Costume Bar Popcorn Special Guest Host Hot Dog

What have a paper bag, a balloon, a hot dog sausage and Chris Warner got in common? Want to find out? Come along to our end of Festival Party Grease Sing-a-long on Saturday, 21 July.

Sarah Heenan(SH) —  
Maggot Scratcher  
Matt Hudson (MH) —  
Director  
Thom Petty (TP) —  
Pimp

The Summer Festival runs from 3-21 July at the Bridewell Theatre.  
**Push Up:** 3-7 July  
**Baby:** 10-14 July  
**Man of Destiny and Sink the Belgrano!**: 17-21 July  
 Visit the website for details of the "Festival extras"  
**Box office:** sedos.co.uk

## Members tie the knot

Love has been in the air in Sedos this summer, with two big celebrations.

Sedos committee members Matt Gould and Stephen Beeny were joined in a civil partnership ceremony at The Fowey Hotel, Cornwall, on 19 May.

The pair organised a big weekend of fun for all the guests, including a fish and chip pub supper — with quiz by James Franey and Andy MacPherson — on the Friday, a harbour cruise on Saturday morning and a reception which included a brass band, a cabaret, fireworks and Gayle Bryans and Andrew Overin taking over the first dance while wearing Matt and Stephen masks.

Around 20 Sedos members were in attendance and Parade director Alan Pavis was Matt's best man. Andrew and Susan Booth sang in the ceremony, accompanied by Andy MacPherson, while Stephen, Gayle, Pip Deppeler, Chloë Faine, James Franey and Andy MacPherson were among the Sedos members who sang in the cabaret.

Stephen summed up, saying: "A wonderful weekend that had me beaming even wider and brighter than usual! We likened it to putting on a show — and the run was everything we could have wanted (five stars!). The singing from our Sedos friends during the ceremony and the cabaret was very touching. Right, off to watch the video...."

On 5 May, Alex Oliver — who now lives in America, but has been in many Sedos shows including most

recently playing Marta in Kiss of the Spider Woman — married Damian Reynolds at an 18-century estate called Chateau de Lartigolle in the mid-Pyrenees.

"We held the ceremony in chateau grounds, but had to move it halfway through due to the rain — it sounds disastrous, but was actually quite funny especially when Damian introduced the second part as act two," said Alex, who said the rousing rendition of Bread of Heaven as the last hymn raised the roof.

About seven Sedos members attended, including David Walker Smith who was best man and read an old Celtic blessing. Jamie Lee Pike and Eileen Donnelly also sang "The Blessing" by David Downes.

"It was the highlight of the ceremony and both Damo and I — and the rest of the congregation — were in tears," said Alex.

Paula Mount also sang later in the evening, while Max Wolf won a massive scramble to get the bouquet when Alex tossed it.

"We had literally the best day of our lives and of course our Sedos friends made it so special with their musical talents and outrageous dancing ability," said Alex.



Sedos members on Matt and Stephen's big day



Fowey



Above: Alex Oliver and Damian Reynolds; left: Sedos members pose; below: the venue in the mid-Pyrenees



Stephen Beeny and Matt Gould

## News in brief

- We haven't forgotten that Sedos member Laura Capaldi married Ricky Damiani just as the Grapevine went to press. Congratulations to them both — more in the next Grapevine.

- Sedos's production of A Little Night Music (below) has been nominated for NODA's (National Operatic and Dramatic Association) Joe Putnam Award for best musical. The awards are presented at the NODA conference this Sunday, 8 July.



- We've heard about more Sedos members involved in 2012's sporting celebrations since the last Grapevine. Sink the Belgrano! assistant director Tracie Laurinaitis is dancing in the Paralympics opening ceremony, regular actor/director/choreographer Kim Barker is in the Olympic opening ceremony, while Sedos "friend" John Kyle is commentating at the equestrian events in Greenwich. Have we missed you out of our stories on this? Email grapevine@sedos.co.uk.

- Don't forget Guys & Dolls (5-15 December) initial auditions are from 30 August to 2 September and recalls 8-9 September. More info soon: sedos.co.uk.

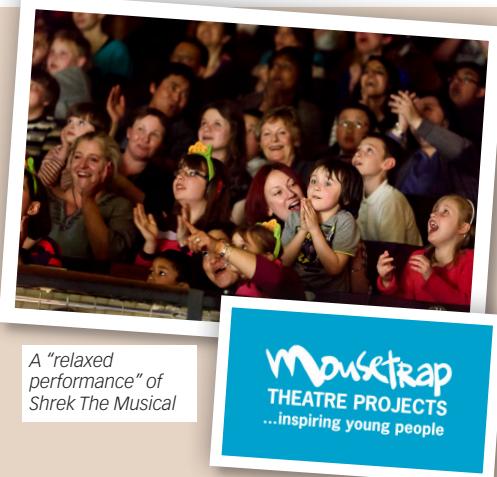
## From Gayle Bryans' desk at Mousetrap Theatre Projects

We've done so much since my last Grapevine entry, there is far too much to tell you about! So here are just a couple of my personal highlights.

I felt I was witnessing the future of British musical theatre at our recent "StageSong" showcase of mini musicals, written by London secondary school students. After weekly sessions with professional lyricists and composers, the students saw their work performed by professional singers at the Arts Theatre.

Feedback came from a panel of musical theatre experts — composer/director/writer Jeremy Sams, theatre critic Matt Wolf and theatre star Clive Rowe, who finished by saying, "If the people in this room are the only ones responsible for the future of musical theatre in this country, then we are in safe hands!" I agreed wholeheartedly!

I will treasure the memory of our night at Shrek The Musical in May, when we took over the whole Theatre Royal Drury Lane and filled it with families who have children with special needs. It was a "relaxed performance" where it was okay if children, many of whom were on the autistic spectrum, made noise. We catered to their sensitivities, for example by dimming the lights slowly, muting the loudest noises slightly and taming down the scariest bits. One of the bars was available for children who needed to leave



the auditorium, where they could watch the show on screen.

Sedos members Dawn and William Harrison-Wallace, Pete Bryans and James Newall attended and will no doubt tell you what an inspiring and emotional evening it was.

We have received over 100 emails from the families who came, telling us how much it meant to them. With great difficulty I have chosen just one to share with you:

"Percy who is severely autistic and seven years old loved Shrek so much that he cried when it was finished and said 'I want Shrek — more music please'. He very rarely speaks. Thank you so much."

Finally, Sedos member James Newall — most recently seen as the judge in The Last Days of Judas Iscariot — will be running The Great North Run in aid of Mousetrap Theatre Projects in September. More details in due course. Thank you for choosing Mousetrap, James!

*Picture by Alex Rumford.*

## Our next five years

A desire to cement the best parts of Sedos as it currently stands into a more permanent and sustainable form has been the main finding of the ongoing project to put in place a plan for Sedos's next five years.

Committee member Dawn Harrison-Wallace led sessions with the committee and members earlier this year, reminding us of how the society has moved on from its centenary re-launch and then led some fun exercises to establish how we would like it to develop. Dawn then gave a presentation on the results of the workshops at the AGM.

To summarise, Sedos members would like to see the artistic quality of the society's shows continue at the current level — or improve! — but we feel the number of shows being staged at the moment is about right.

There is, however, a strong aspiration to have a more permanent "home" — members would like to see a settled situation that

builds on or re-creates something similar to the relationship we have now with the Bridewell as a performance home and the great rehearsal space we have enjoyed recently at Ocean House. There is also a desire to incorporate areas for storage and building, as well as a social space — with good wine! — into a home.

Investing and spending money wisely is another aim, while we would like to build up sponsorship, possibly developing corporate relationships with City firms.

Although we don't feel we need to grow our total membership numbers, there is a desire to have more "active" members, particularly on the production side, to develop skills in this area, and to adopt standard "ways of working" so that we don't re-invent the wheel on every show.

Long and short-term plans are obviously now needed to move these aims forward, and this project will be picked up again once the Summer Festival is over. Watch this space.

## News in brief

- The pitch process for the 2013 Sedos season officially launches at the beginning of July. Full details will be circulated shortly. The closing date for all pitches is Sunday 5 August and we hope to announce the 2013 season in October. The committee is interested in one- and two-week musicals or cabarets, plays and tour ideas and look forward to seeing what you come up with.
- Due to Facebook's new policy, only about 10% of people that "like" a fan page will see the status updates. So, if you want to see Sedos's posts and notifications — it's the best place to read our breaking news



— just click/hover over the "Liked" button on [facebook.com/sedostheatre](http://facebook.com/sedostheatre) or on our profile picture and activate "show in news feed". This will let you see all of the posts.

## Hike or bike South Africa for charity

Cripps Sears & Partners, a specialist executive search company which has supported three recent Sedos productions, is looking for people to take part in a charity event that raises funds to support child burns victims. ABC (Action for Burns and Children) is an initiative created by CSP which aims to raise money on behalf of the Phoenix Burns Project — a South African-registered charity: <http://www.pbp.org.za/>.



## From the committee

- Ocean House (OH) update:** the bad news is that we will sadly have to vacate our current rehearsal space in the near future. The good news is that

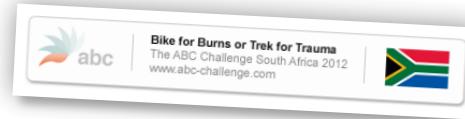
this has been pushed back by a good few months! The committee is looking at other spaces we could potentially use and will let you know more if and when things are agreed. Until then, it's business as usual.

- OH door passes:** we only have a handful of door passes to OH. If you have one that is no longer in use can you please let us have it back as we need to give it to other production teams.
- Rehearsal room bookings:** Matt Hudson has taken over as the OH Rehearsal Room Booking King, so please send him all requests

The ABC Hike and Bike Challenge South Africa 2012 involves a six-day hike or bike ride (2-11 November) either biking along the Garden Route from Tzitikamma National Park to Cape Agulhas or Hiking from Cape Town to the southernmost point of Africa.

For more information please visit [www.abc-challenge.com](http://www.abc-challenge.com). You can also get a taste of last year's event, which was a great success. ABC raised over £20,000, which will go to help rehabilitate burns children and give them a better quality of life.

If you would like to receive further information on how you can take part or sponsor us please email: [abc-challenge@crippssears.com](mailto:abc-challenge@crippssears.com) or please visit our just-giving page: [www.justgiving.com/crippssearsandpartners](http://www.justgiving.com/crippssearsandpartners). For a longer read: <http://www.crippssears.com/news-events/v/view/abc-challenge-2012-changing-lives-for-the-better/>.



captioned performances and promoting the use of captioning in cultural venues. Deborah Lean is heading the project.

- Dummies:** the Sedos costume department is now the proud owners of an adjustable dressmakers dummy — happy sewing!
- Group bookings:** a group booking email address [groupbooking@sedos.co.uk](mailto:groupbooking@sedos.co.uk) has now been set up. if you know a group (10+) who want to see one of our shows then, email us and find out what we can offer!
- Sedos on tour:** very pleased to announce that we are performing As You Like It at the Winterflood Theatre (15-16 August) and the London Stock Exchange (30 August), as well as in Edinburgh. The London Stock Exchange is our spiritual home, and it's great to get the chance to reconnect with our heritage and perform there again.
- Sedos extras:** after the success of Sedance, we're looking into other opportunities for our members. Current projects in the pipeline include free massages (as part of an accredited training course) and the possibility of yoga classes. Plus, don't forget that the lovely Liz Flint ([lizflint@hotmail.com](mailto:lizflint@hotmail.com)) offers "reduced rates" to Sedos members for voice coaching.

## Dates for the diary

### 3-7 July

Push Up performances

### 6 July

Open mic night

### 9 July

Pub quiz

### 10-14 July

Baby performances

### 13 July

Silent disco

### 17-21 July

Sink the Belgrano! and Man of Destiny performances

### 21 July

Grease sing-a-long

## Contacts

### In charge of the Grapevine

Pippa Roome

### She makes it look beautiful

Nicole Rush

### Contact the Grapevine at

[grapevine@sedos.co.uk](mailto:grapevine@sedos.co.uk)

### Sedos website

[sedos.co.uk](http://sedos.co.uk)

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[youtube.com/sedosvideo](http://youtube.com/sedosvideo)

### 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](mailto:admin@sedos.co.uk)

## Sky's the limit

Some 30 members attended the Sedos AGM, voted in the committee and heard speeches on the society's year and more

The Sedos AGM took place on 25 April at The Albion. Unusually, none of last year's committee stood down and no new candidates put their names forward, so the same people were re-elected (see page five, committee list). However, chairman Chris de Pury was anxious to emphasise that Sedos does not have a culture of "jobs for the old boys".

"The success of the society is getting new people in and the energy they show to the committee and society when they join," he said. "It's not the same people doing everything year after year — some of the people who have shown the biggest commitment to the committee over the past two or three years are those who have joined the society, done a show and then joined the committee."

As well as the chairman's review, members enjoyed a talk from Dawn Harrison-Wallace about our Next Five Year plan (see page four) and one from Gayle Bryans about the work of Mousetrap, our charity of the year for 2012 (see page four for Gayle's column).

In his review of 2011, Chris talked about Sedos's record year, in terms of numbers of

auditionees and people on stage, houses, productions and pitches. Keeping up the quality of shows was a worry when he took over from Will Harrison-Wallace as chairman, Chris explained, but in fact last year we kept up our consistency and even raised the bar — which was recognised by reviewers ([www.sedos.co.uk/aboutus/reviews.htm](http://www.sedos.co.uk/aboutus/reviews.htm)).

In addition, Sedos won a National Operatic and Dramatic Association (NODA) award (for the Hair poster) and the quality of communications in the society — the marketing, the Grapevine (even if we say so ourselves), the website and the weekly newsletter — continues to improve. "Sedos is not a clique," said Chris. "An example is the recent 6plays7days workshop, which saw a whole round of new people being welcomed in."

Sedos is in a strong position financially with the lucrative Ocean House deal, while every main house show of 2012 made a surplus (see right). In addition, we continue to support charities and we now have the five-year relationship with the Bridewell underway.

Chris also mentioned the "halo effect" — more people than just the committee are involved in running the society, as well as productions.

"We've seen a change of attitude where something is not your problem, it's ours," he said. "There's a collective attitude of helping to solve problems."

Chris concluded his speech — well, the serious part — by saying: "We now have a platform to jump from; the only people setting the glass ceiling for Sedos are ourselves."



## From the treasurer

Craig Topp gave his usual tour through his beautifully presented accounts, which frankly have enough numbers to leave most of us baffled. Here's our summary of what we think you should know



Most profitable play:  
*Romeo and Juliet*

Most profitable musical:  
*West Side Story*

### Shows

- The highlight of 2011 was that every show (apart from workshop productions) made a profit, for the first time ever. This is a huge credit to Craig as treasurer and budget controller (Craig didn't say that — it's editorial comment), the show producers who control each show's budget, production team members who work hard to keep costs down, marketing leads who spearhead our ticket sales efforts and everyone involved in shows for encouraging their friends and family to rush to the box office.
- During 2011, we put on our two best-selling plays ever (*Romeo and Juliet* and *Arcadia*) and our two best-selling musicals with the Bridewell in its current configuration (*West Side Story* and *A Little Night Music*).
- Total profit from 2011 shows was £15,807. The most profitable play was *Romeo and Juliet* (£3,504) and musical, *West Side Story* (£2,579).
- We averaged a remarkable 101 tickets per performance in 2011, compared to 79 in 2010, and hit an average ticket price of £13.71 (£12.32 in 2010). Although these rises are impressive, it's worth noting that doing an Edinburgh show in 2010 brought these figures down — Edinburgh of course has many benefits to the society and members, but is unlikely to yield a profit. But we also made significant improvements on the 2009 figures (85 tickets, £12.62).
- We sold 5670 tickets at 56 performances in 2011, compared to 4893 at 62 performances in 2010.

### Overall

- Membership fees did not cover the administrative costs of running the society this year — for example bank charges, work on the website and box office, insurance and socials — but if you strip out the costs of running the Christmas ball, the difference was minimal. And, as Craig said about the ball, "A lot of us had a very good night..."
- Ocean House earned us a very nice profit of £51,391 in 2011 and to date has benefited Sedos to the tune of £80,599 across 2010 and 2011. The space was hired to 19 different other groups last year, so we are also offering a huge benefit in cheap rehearsal space to other amateur and fringe professional groups. Ocean House saves Sedos some £4,000-6,000 a year in rehearsal space.
- Sedos made an overall profit of £165,947 in 2011, which includes a £100,000 legacy from Jeremy Lewis. Net assets of the society at the year totalled £366,193.

*Get a feel for the London/Edinburgh tour, and meet the cast in our production's mood board.*

Back: Jack Lowe, Paula Mount, Alex Baker

Middle: Adriana Maestranzi, Neil Duggan, Rachael Pennell

Front: Chris Waite, Fran Rafferty, Oliver Shermer



# 'This has an epic quality'



Alan Ayckbourn's House/Garden requires one cast to run between two different theatres in order to perform two plays simultaneously. We asked Matt Gould (left), who directs it for Sedos this autumn, to tell the Grapevine more

People's reactions when you explain the concept of House/Garden vary from puzzled

expressions to "you're mad"

to just plain, "why?" In short, the idea is "two plays, two theatres, two audiences, one cast". Still confused?

Director Matt Gould explains: "The two plays are performed simultaneously by the same cast, but in two separate auditoria. The cast are playing the same characters throughout, so — assuming that you see both plays! — you see the characters appear both in the house, where there is an important lunch party about to happen, and in the garden of the house, where preparations for the annual village fete are underway. The characters leave the action in one play, and join the action in another — just like real life!"

It's clearly an ambitious project that most amateur companies would shy away from. So how did Matt come to pitch the show to Sedos?

"I saw House/Garden at the National — I've always been a sucker for 'event theatre' that as an audience member makes you work a bit harder, but the rewards are really worth it," he says. "I saw The Norman Conquests a couple of years ago at the Old Vic [Ayckbourn's trilogy

of simultaneous plays] and I remembered how much I'd enjoyed House/Garden.

"After a pair of Stoppards [Hapgood and Arcadia], I was trying to think of something a little lighter, but that had an epic quality. I then started to think about the new relationship between the Bridewell and Sedos [the five-year residency partnership] and thought that House/Garden might be a wonderful way of celebrating the relationship, by using all of the Institute — and really developing a partnership." Before pitching the idea last year, Matt chatted to the Bridewell's Lucy Hillard and Mikey Palmer. He recalls: "I thought that they would think me mad. They did. But they also thought that it sounded like a really exciting project and with Glyn [Farrow, the St Bride's Institute's chief exec] fully on board, we've been working together to make it work!"

The original plan was to run House/Garden for just a week, but the committee thought it should have a two-week run to allow as many people as possible see both shows.

"At the end of the day, while individually each play is excellent, it is in seeing the second that the layering really becomes apparent and the enjoyment escalates," says Matt. "You can of course see the plays in any order!"

As the Grapevine went to press, the auditions were concluding and the final people were

being recruited to the "enormous" production team. The rehearsal period will be longer than usual to account for the fact there is four hours of drama to rehearse.

Matt adds: "And towards the end, we will be rehearsing both plays simultaneously to ensure that the technical side of things works with the actors getting off one stage and onto the other without causing a hiccup! This is causing Matt Hudson [rehearsal space room bookings] a challenge as we will need two floors of Ocean House simultaneously!

"The key thing about the show itself is co-ordination. As well as two stage managers, we've got a technical co-ordinator ensuring that everything works from a communications point of view between the two shows and we'll probably also have a co-ordinating stage manager to oversee the 'combined' show each night — we've had lots of discussions about it, but it's completely new so we're somewhat flying blind! But that adds to the overall excitement!"

As well as the obvious challenges of making the crossover from one stage to the other, the show brings other issues such as an unusual budget. It's difficult to predict how many people will see both shows — and particularly how many will see both halves.

When asked what he is looking forward to about House/Garden, Matt says: "They are two great plays, but with the added frisson and complexity of being run simultaneously — it will be an immense achievement to get the shows up and running. I'm just looking forward to watching the shows, although I'm sure I will have even more nervousness than usual as there's so much extra to go wrong!"

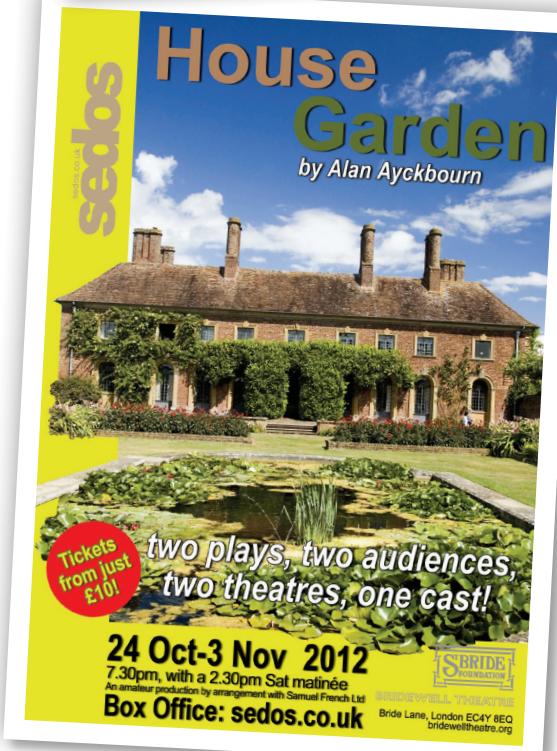
After Hapgood and Arcadia, Matt — who is also a Sedos committee member and musical director — says he has "really got the directing bug".

"It's so thrilling to see a project that you have

been working on take shape and then turn itself into a performance," he says. "I really enjoy working with actors. I see myself as a facilitator — it's about creating an environment and a world in which the actors can give their best."

We hope that this time they can both give their best and keep their running shoes on for zooming between the Bridewell Theatre and the Bridewell Hall!

**Tickets for House/Garden (24 October-3 November) will be on sale soon at [www.sedos.co.uk](http://www.sedos.co.uk), with discounts on tickets if you see both shows.**



**House Garden**  
by Alan Ayckbourn

**sedos**

**two plays, two audiences,  
two theatres, one cast!**

**24 Oct-3 Nov 2012**  
7.30pm, with a 2.30pm Sat matinée  
An amateur production by arrangement with Samuel French Ltd.  
**Box Office:** [sedos.co.uk](http://sedos.co.uk)

BRIDEWELL THEATRE  
Bridewell Lane, London EC4Y 8EQ  
bridewelltheatre.org

# looking back

## Rave reviews for Spring

Spring Awakening marked a remarkable Sedos directorial debut for Chris Warner, who was ably backed up by creative director Max Wolf, musical director Ryan Macaulay and choreographer Tim Garrad. As well as laying on a fantastic production with a talented and accomplished cast, the team pushed the boundaries of what can be done at the Bridewell with the actors using a back entrance down the aisle and the audience enjoying an "experience" on the way in. The show received six rave reviews and in the second week every performance sold out.

Here's what the reviewers had to say:

"Within thirty seconds it was very obvious that this is no ordinary amateur company. The Sedos production of Spring Awakening was executed in a totally professional manner leaving little doubt that amateur theatre can be every bit as good as professional theatre, and in this case, even better." Suite101.com  
 "If this high standard can be achieved from evening rehearsals from a cast of enthusiasts then I think producers and actors across the profession may need to pull their socks up and take note." Peter J Holland blog

"The entire cast were completely and utterly mesmerising; lively, engaging and full of energy. Every single cast member gave a strong all-round performance, but it was the singing that really made this a night to remember, the harmonies absolutely gave me chills... this production of Spring Awakening is

smart, sexy and seriously packs a punch. Don't miss it." A Younger Theatre

"The drive and energy of the whole cast was tremendous — they were all very accomplished. This production had a rocky edge and was very modern. Congratulations to all involved." Sardines

"[Spring Awakening is] performed by Sedos, a well-established amateur company who strive to produce theatre which can stand shoulder to shoulder with professional productions. In that, Spring Awakening succeeds admirably." Gay Times

"Chris Warner (director) and Max Wolf (creative director) should be justifiably proud of this production. They have chosen not to carbon copy the original production but instead create their own vision and that is to be applauded... on the night I attended, mature adults were visibly moved to tears." Amateur Stage



Pictures by Michael Smith

## A glass of wine with... Sedos member Val Monot

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

In October 2010 with the intent of building a giant spiderweb... for... well, Kiss of the Spider Woman.

**Are you involved in a Sedos show at the moment?**

I'm in the As You Like It team.

**What do you do in real life?**

I'm a PA — the fact that I work in a financial firm is pretty irrelevant as I mainly work with my manager's private life.

**What's the worst thing that's happened to you backstage?**

I guess it might well be breaking a shot glass used in the first scene of Assassins, about five minutes before we went up (with an actress walking barefoot for the whole show), running to the Centre Page, absolutely begging them to lend me a REAL shot glass (not the plastic ones they normally use) and promising them with my life that I would bring it back by 11pm that night — which I did. The honour of Sedos at Centre Page is safe!

**If you had 24 hours before the world combusted, what would you do?**

A toss-up between buying an easyjet ticket to Switzerland to see my family or a marathon of my favorite TV series of the moment.

**It's our round what are you having?**

Err? Mmh? I don't know... A diet coke? I seriously lack imagination on the subject!



**What is one food you couldn't live without?**

Chocolate — can't help it, I'm Swiss, it's genetic.

**Name the first and last show you ever saw and were they any good?**

Back in Switzerland, there was this theatre called "Le Petit Theatre" and my parents took us to see a show about hunted mummies in a museum that came to life, but nice ones who told us their story. And more recently I saw Dangerous Liaisons, in French, in Paris directed by John Malkovich... Amazing. Oh, and a unique piece of set: a bed that changed position with each scene. The stage manager in me LOVED that.

**Have you ever won anything in a competition?**

Family history says I won a book on the painter Monet in a drawing competition. I was about seven and was so convinced the judges had been nice to me — how on earth could THAT drawing have won something? — that I blocked it out for years. I am the teensiest bit perfectionist...

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

Pen and notepad.

**And ends with?**

Tears, sad ones not frustrated ones.

## Name that show

In each Grapevine issue we 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.



## In the wings with... committee member Jacqui Adams

It's a strange feeling. Work is winding up for the day, and you have no bags of stuff, no props, no

notepads, maybe not

even a script. There's no rehearsal to go to, no performance, no dress or tech, no trip to see your friend in whatever they're currently in, no birthday drinks for the guy you acted with three productions ago, no reunions, and — best of all — no meetings.

Welcome to the mythical world of the SNI\*. The Sacred Night In. What on earth will you do with yourself? The possibilities are, if not exactly endless, bounded only by the confines of your imagination and the walls of your flat.

You could have a bath, you could phone your folks (remember them?!), you could even, in a mad fit of louche decadence, watch something on TV at the time it's actually being shown! Take THAT iPlayer! Who's going to stare at you while you buffer now, huh?! Not ME!

But naturally, once you've had your cocoa,

watched your repeats of Friends followed by The Apprentice, changed your sheets, rang your folks (yes, Mum, I've changed my sheets...), run your lines/checked your rehearsal schedule/looked over your props list/reviewed your rehearsal pics, your mind starts to wander...

"Oh, you know I've always wanted to direct that, I wonder if the rights are available... and there's auditions for that coming up... and he's directing again, I wonder if he needs a producer...?"

Jacqui Adams spends her SNI's with her other half, Andy Marchant, chair of KDC Theatre, and (when they'll let her!) her two teenage children, who have between them acted with Sedos, Tower and Wireless Theatre Company. An office temp by day, she is currently directing *Man of Destiny*, part of the Shaw/Berkoff one-act double bill in the final week of the Summer Festival.

\*TMBecky Smith