

sedos grapevine

october 2013

Excited about 'The Scottish Play'

Our final play of 2013, Macbeth, is on next week. Director Chloë Faine talks about balancing the personal and political, witches and superstitions

Why Macbeth, of 38 Shakespeare plays?

I've been in love with Macbeth since I was a teenager and got to be Lady M when we were studying it for GCSE.

I think it has huge resonances today as a treatise on the corrupting power of ambition and the nature of the political animal. So many characters fail to challenge Macbeth's wrongdoing until it affects them personally, acting in their own best interests. Macbeth's own self deceit and self-justification would not feel out of place from the mouth of many a modern Cabinet or Shadow Cabinet Member.

The play has been done in many different ways. What themes are you emphasising?

We've tried to balance the domestic drama, the personal, with the political. We've tried to make



The company in rehearsal

Macbeth and Lady Macbeth rounded and human, and their disintegration is at the heart of the story. We've cut the number of nobles to make them "whole" people and delineate that they too have to negotiate their way through power struggles and conflicting loyalties.

The production has been described as "steampunk" — what does that mean?

Steampunk in this context describes the look of the show and the way we have chosen to represent the society Macbeth inhabits. There is a whole steampunk genre of science fiction — a world where technological innovation, instead of developing electronically, either halts with the invention of steam and gas-powered industries, or returns to steam power post-apocalypse.

The steampunk "look" combines Victoriana, industrial elements, punk, military, and "vintage". Our Macbeth takes place in no-mans-time, it's not "within period", but it's not modern dress either. We wanted to create a feudal dystopia, where the players have modern sensibilities, but old-fashioned weapons and lovely frocks. Steampunk seemed

a perfect way to reconcile these elements.

It's being performed over Halloween. Will you be giving us a fright?

Lot of productions are squeamish about the witches, and there are all kinds of conspiracy theories about them — there's one by an academic called Gary Taylor, for example, that most of Hecate was added in later by Thomas Middleton. Hecate gets cut a LOT because her intervention can take away from the idea of Macbeth as the architect of his own downfall...

I think you can tie yourself in knots over all that stuff, but basically, Shakespeare wrote a lot of supernatural bits into his plays and in this one they are written with great relish, so we have embraced them as a "What if?"

What if Macbeth really is surrounded by witches who do magic as their job and enjoy wreaking havoc? They don't make Macbeth do anything, they just present him with possibilities. Our witches also quite like killing people, which isn't strictly adhering to the text..

And finally, how superstitious have you been? Do you refer to "The Scottish Play"?

No — the many versions of the superstition, normally centre around saying "Macbeth" in a theatre so we've decided the rehearsal space is safe. We were lucky enough to rehearse on the stage a couple of weeks ago and pretty much the first thing I said when we walked in was "Where the **&% is Macbeth?" — so if anyone dies, it will probably be my fault.



What's in your cauldron? Macbeth's witches: Sarah Beebe, Sarah Heenan, Robert J Stanex and James Bretherton. Find witchy cocktail recipes throughout this Grapevine

Black Cloud Cocktail

Ingredients

- ½ cup orange soda
- 1 cup orange juice
- 1 shot orange liqueur
- 2 shots black vodka
- 2 peppermint sticks
- 2 liquorice wheels

Directions

In a small pitcher or two-cup measuring cup, combine the orange soda, orange juice and orange liqueur. Divide evenly between two martini glasses. Hold a teaspoon measure upside down over the glass, slowly pour a shot of black vodka on top of the orange juice mixture so that it floats on top, creating a layered effect. Repeat with second drink. Garnish with a peppermint stick and/or a liquorice.



Sarah Peachey as Lady M and Daniel Bogod as Macbeth

Pictures by David Ovenden


Macbeth is on 29 October-
2 November at the Bridewell
Theatre. Tickets on sale at
sedos.co.uk

And for our next trick...

We're already deep into preparation for Sedos' 2014 season, which was revealed at the EGM on 25 September. Check out the list right and below for the main creative forces.

All the shows are still looking for various team members and some still need major players such as producers, so contact backstage@sedos.co.uk to get involved.

- **Heaven Can Wait:** director Peter Bryans, assistant director James Franey, producer Pip Deppeler
- **Into The Woods:** director Matt Gould, musical director Ryan Macaulay, choreographer Gayle Bryans
- **The Eurosedos Song Contest 2014 — Strictly NOT Winners:** directors Deryck High and Pedro Hume-Rodriguez (also musical director)
- **In Cahoots:** director Emma J Leaver, producer Clare Harding
- **The Government Inspector:** director Zoë Thomas-Webb, producers Kaytie M Lee and Steph Urquhart
- **I Love You Because:** director Robert J Stanex, producers Dawn Harrison-Wallace and Becky Chisholm, musical director Ryan Macaulay, choreographer Kim Barker, assistant director Fran Rafferty
- **Boeing Boeing:** director Roger Beaumont
- **Jerry Springer: The Opera:** director Matt Hudson, producers Clare Harding and Mia Bennett, assistant director Tracie Laurinaitis



2014 Season

SEDOS, RESIDENT AT
BRIDEWELL THEATRE

Heaven Can Wait, by Harry Segall
A boy meets girl comedic fantasy with a twist — he dies before they meet.
4-8 March

Into The Woods, by Stephen Sondheim & James Lapine
Fairytale turn to nightmares as wishes run wild in this much-loved musical.
2-12 April

Summer Festival

The Eurosedos Song Contest 2014 — Strictly NOT Winners
The fun's back by popular demand: who will win? You decide!
1-5 July

In Cahoots, by Melissa Reeves
A night at Brownies isn't all it seems as this quirky play unfolds.
8-12 July

Government Inspector, by Nikolai Gogol, adaptation by David Harrower
Mistaken identity exposes corruption in this comedic masterpiece.
15-18 July, London preview of our Edinburgh fringe show

The Festival will include an exciting array of one-off and short-run events, workshops, cabarets and a gala last night party.

I Love You Because, by Ryan Cunningham & Joshua Salzman
A chick-flick, rom-com New York musical.
16-20 September

Boeing Boeing, by Marco Camoletti, translated by Beverley Ward
Bernard's three air stewardess fiancées collide in this 1960s Parisian farce.
28 October-1 November

Jerry Springer: The Opera, by Richard Thomas & Stewart Lee
Raucous irreverent musical comedy: "high art" meets low brow white trash.
26 November-6 December

All these shows take place at the Bridewell Theatre. Please check our website for more information, to buy tickets for all our shows and for any updates to the season: sedos.co.uk

Box office: sedos.co.uk

From Hazel East at Angel Shed

It's the start of the winter term and Angel Shed are excited to be back after a lovely long summer break (where we've been enjoying the Sedos Summer Festival!).

We've just begun rehearsals for an exciting new piece of theatre, set in the 1960s on a quiet Brighton terrace street called Hope Street. Eight friends come together and fight to save their houses and community! We're looking forward to developing a great show over the next few weeks and would love it if Sedos members came to our performances (5 and 6 December).

We're also excited to welcome two new patrons to Angel Shed, Arabella Weir and Cliff Parisi — both are looking forward to getting involved with our upcoming shows.

We're always looking for new volunteer practitioners to help support our sessions at Angel Shed, and if performing isn't your thing there's plenty to do behind the scenes or on our management committee. Just email info@angelshedtheatre.org.uk to find out more, or check out our website www.angelshedtheatre.org.uk.



Fun at an Angel Shed workshop



Becky and Olly Kendall



A choir of Sedosers



James Franey, Chris Warner, Andrew Overin and Andy Macpherson



The most brilliant gang...

A summer wedding

Long-standing Sedos member Becky Smith married Olly Kendall on 20 July (yes, right in the middle of the Summer Festival!) at the Royal Festival Hall.

"We had an unbelievable day and were delighted to be able to share with so many of our friends and family," said Becky. "I think

between the daytime and evening events we welcomed around 50 of the friends I have made during my 10 years as part of the Sedos family." Becky added that the day was "made extra special and personal" by contributions from the Sedosers...

"Chloë Faine, with her brilliant artistic talents, did all our 2D for the day and was my general right hand man throughout the organisation, and there was the stirring work decorating the venue by Deb Lean, Charlotte Price, Dawn Harrison-Wallace and others," explained Becky.

"Charlotte, Pip Deppeler and Tom Leonard joined the band of brownie makers who provided the amazing dessert we all enjoyed.

"During the ceremony Chloë, alongside the talented Dave Griffiths, who MDeD, helped pull together the many musical interludes, including being sung down the aisle with an acoustic version of Tighrope by the Stone Roses with a choir of Sedosers, who also sang Seasons of Love from my favourite musical Rent, a show I produced for Sedos back in 2007.

"James Franey accompanied by Andrew Overin, Chris Warner and Andrew Macpherson, sang the Take That song You, Chloe sang the Bob Dylan classic Make you feel my Love and we were sung out of the ceremony by Laura Capaldi and her husband Ricky Damiani — who perform together as Mock Deer — with a

song by Ellis Paul called The World Ain't Slowing Down.

"Chris de Pury also formed part of a small group of readers who shared a few of my favourite love passages from Shakespeare."

Becky concluded: "It simply would not have been the same without these people's amazing talent and generosity so I cannot thank them enough.

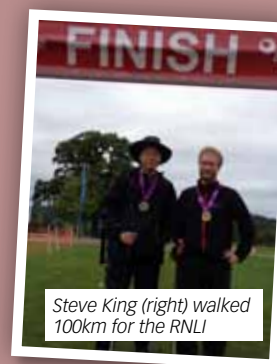
"That said, I think the biggest impact they made on the day was a combination of being by far the loudest tables during the meal and being the drunkest, loudest and most brilliant gang tearing up the dance floor into the evening!"

News in brief

- We are currently looking for nominations for our **2014 charity of the year**. Email charity@sedos.co.uk by 29 November with your suggestions. The committee want to know why the charity is a good fit with Sedos's charitable remit of promoting the arts and ensuring they are accessible to all, how the charity would spend the money Sedos gives (around £3,500 a year) and how it could work with Sedos to raise awareness of the society or promote shows.

- Save the date! Our **Christmas party** this year will be on Saturday, 14 December.
- **Auditions** are coming up fast for our first two shows of 2014, Heaven Can Wait and Into The Woods (see dates, page 6). Preliminary information is available on the Sedos website (<http://www.sedos.co.uk/audition>) with the full audition notices due out very soon.
- **Steve King**, a regular on Sedos shows in all kinds of techie roles, recently took on the challenge of walking 100km along the Thames with a friend, Martin, to raise money for the RNLI. Steve said: "The first half was a

pleasant stroll and we set a good pace, reaching the 50km rest stop in 10hr 15min. My rough target of 23hr was looking achievable. The second half was mainly spent walking in the



Steve King (right) walked 100km for the RNLI

dark and through fairly thick fog so our pace slowly deteriorated and then the final section was completed at a much slower pace as my friend had sprained his ankle and we had to go over a hill and cross styles. I thought it was supposed to be a flat walk along the river! Our final finishing time was 25hr 40min and we raised £1250."

- Congratulations to Sedos member **Eleena Misra** and husband Rich Stretton welcomed daughter Phoebe Skyla Misra Stretton into the world on Friday, 18 October. She weighed in at 7lbs 12oz.

From the committee

- **Summer Festival:** huge thanks to all who made our second Summer Festival (see pages 7-9) a huge success with 1,652 tickets issued over the three weeks, a staggering 59% up on last year. We couldn't have done it without everyone pulling together. Roll on 2014...
- **Not Just Another Love Story:** congratulations to the cast and production team of our autumn cabaret, who, despite a short planning period and limited rehearsal schedule, really pulled it out of the bag (see page 10). Well done! 270 people pre-booked to see the show — the last night was sold out with punters turned away at the door — and we raised over £200 for Melanoma Focus.
- **Whirlwind and Competition Theatre:** over 60 people took part in our weekend of new writing and directing with 125 people in the audience (see right). A lot of fun was had and it was great to see some new directors and actors take to the Bridewell stage. Watch this space for a possible repeat next year.
- **2014:** we announced our new season at the EGM to an expectant crowd of members (see page 2) — what have you got your eye on? We're still looking for producers and people to help, so do get in touch if you're interested in joining the production or marketing teams.
- **City Library:** has been given a makeover with various new rooms "created". These include the "Main House" first rehearsal area, a "Creative Corner", plus new breakout areas that we've nicknamed "House" and "Garden". What's more, all the props have been sorted and the brightly lit area by the kitchen is now clear of rubbish so there is plenty of space to rehearse! Next phases are the "Costume Closet", "Craft Centre" and "The Board

Room". And, of course, putting up the remaining shelves! Huge thanks to Dawn and Will Harrison-Wallace, Andy Hind, Mike Hall, Val Monot and Clare Harding.



- **Art Exhibition:** our very first exhibition, "Sedos at the Bridewell", held in the Bridewell Bar was a great success and was the perfect showcase to celebrate Sedos becoming resident at the Bridewell Theatre and also our many productions there. The three-month exhibition gave us a visible strong presence at the Bridewell. We're in talks to repeat it in 2014.
- **Pub chat:** we've had our first email! Thanks to one of our members who got in touch regarding sound at the Bridewell. This is something that the committee has been discussing on and off for a number of years — why sound quality sometimes varies from show to show. We are planning to form a small group of people to discuss this in more detail so we can finally try and tackle it once and for all — if you would like to get involved with this discussion, please contact committee@sedos.co.uk. If you want answers to any rumours you may have heard about Sedos then email pubchat@sedos.co.uk.

Busy busy

On the nights of 4 and 5 October, Sedos staged two workshop-style performances.

The first of these was Competition Theatre, a new idea for Sedos which involved six directors each presenting up to 30 minutes of drama — mostly extracts from plays, as well as one "short". A panel consisting of Chloë Faine, Dawn Harrison-Wallace and James Franey gave their comments and then the audience voted for their favourite.

The winner was from director Zoë Thomas-Webb, with an extract from August: Osage County by Tracy Letts, starring Sarah Barker, Pandora McCormick and Caitlin Homes. Congratulations!

Whirlwind Theatre was based on 2012's 6plays7days project and started with a meet and greet workshop. The six writers were then allocated three or four actors each and had a week to write a play for them.

The directors then had a week to rehearse the plays before a busy day of tech and an open dress rehearsal at the Bridewell, with a performance on Saturday evening.

Thanks to Becky Kendall (née Smith, see page 3), who masterminded both projects, with help from producers Pippa Roome and Clare Harding and lighting from Laurence Tuerk and Steve King (75 minutes tech for six shows must be some kind of record!).



A Witchy Sour

Ingredients

Egg of hen, use only the white
Finest sugar, 2 teaspoons
Juice of lemon
2 ounces of whisky or bourbon

A double shake of Angostura bitters

Directions

All should be placed in a silver cauldron shaped like a cocktail shaker and tempest toss'd for a minute. Strain and serve with a slice of lemon and blood red cherry.



Contacts

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sedos.co.uk

Find us at

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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, Matt Hudson, Angus Jacobs, Deborah Lean, Pippa Roome, Bob Stanex
committee@sedos.co.uk

The Mikado's little list

This is my little list of everything you needed to know, but didn't like to ask about Hot Mikado. This is similar to Ko-Ko's Little List in the show (that's the The Lord High Executioner of Titipu to you), but if you find yourself on this one, you won't get executed!

Gilbert and Sullivan... who are they?

Sir William S Gilbert and Sir Arthur Sullivan wrote the original comic operetta in 1885 on which Hot Mikado (1986) is based. They also wrote HMS Pinafore and Pirates of Penzance, two shows that would suit Sedos down to the ground... If there was more angst and underwear in them of course!

Where on earth is Titipu?

Well it's not on GoogleMaps, that's for sure. Hot Mikado's action is (mostly) based in Titipu — a fictional town in old Japan, possibly inspired by the Japanese town of Chichibu. Gilbert and Sullivan used the fictional Titipu to thinly veil their derision of the very real England at the time.

What's so hot about it?

Well, the plot doesn't stray far from the Gilbert and Sullivan original. The songs have the same name and melody as in The Mikado, but often have a twist, giving us a chance to get to grips with jazz, hot gospel, blues, rock, Cab Calloway swing, and torch songs. We'll all be flying around the stage and you'll see the Lindy Hop, tap-dancing, the jitterbug and anything else choreographers Angus and Vaughan can

throw at us! And as for the look and feel of the show, well, Sedos is adding its extra bit of spice there ...

Is the Madrigal really merry, and what is it in the first place?

Not only is our madrigal merry, it swings too. But here's the history... A madrigal is a secular vocal music composition, usually a part-song. Originating in Italy during the 1520s, the composer attempted to express the emotion contained in each line, and sometimes individual words, of a celebrated poem.

Traditionally, madrigals are unaccompanied and the number of voices can vary. In Hot Mikado we have Thomas Leonard (Nanki Poo), Jessica Tobert (Yum Yum), Samantha Carrie Smith (Pitti Sing) and Lewis Simington (Pish Tush) swinging out the baroque beat.

Why should I knock three times on the unmarked door?

Not to say you love me, but to whisper the password and step back in time to an evening of illicit revelry, prohibition-style. Don your boas and pearls, fedoras and waistcoats and sip gin cocktails by candlelight. Join us for Shh! Secret Theatre, it's on the 30 November, you can book

at sedos.co.uk... and if we told you any more, it wouldn't be a secret, would it!

Should we #Titwillow?

Yes of course you should, follow @SedosHotMik on twitter and #Titwillow to your heart's content. In the show Titwillow is a sorrowful bird who sings "willow, tit willow, tit willow" until he plunges himself into the river flowing beneath his tree.

Ko-Ko (Spencer Pinkus) thinks the bird is sad because of unrequited love, and, by telling the story to the object of his "affection", Katisha (Liz Flint), threatens to succumb to the same fate should she not return his affection. NOTE 1: not an advised strategy in real life dating! NOTE 2: This was also performed by Rowlf the Dog and Sam the Eagle as a duet in the Muppets.

Are the cast cute? Should I flirt with them?

Well, yes, the cast might very well be cute, but no, you cannot flirt with them, most definitely not! Flirting is banned and punishable by death at the hands of Ko-Ko the Lord High Executioner. And you don't want to find your name on HIS little list! Ko-Ko's little list is an ever changing record of those who should

be executed, basically people he doesn't like. Try Eric Idle's version from a TV movie of The Mikado in 1987.

And last but not least... What is a Mikado?

What am I? Well, I'd like to think of myself as the emperor of Japan. The Japanese equivalent translation is mi- exalted + kado gate, as in the door to the imperial palace. So really I'm a big door... or the "J Edgar Hoover of Japan...". I'm medium build, tall and have a GSOH, I have a slightly disturbing fixation with boiling oil (amongst other things), and am particularly fond of tap dancing! Call me...!

If you've got anything or anyone else you'd like adding to the Mikado's list... or Ko-Ko's list... then send them to Sedoshotmikado@gmail.com.

The Mikado (Rob Dorey)

**Hot Mikado is on
27 November-7 December
at the Bridewell Theatre.
Tickets at sedos.co.uk**

Dates for the diary

29 October-2 November

Macbeth performances (rehearsal pics below)

12 November/7 December/ 10 & 11 December

Heaven Can Wait workshop/auditions/recalls

20 November/6, 7 & 8 December/ 14 & 15 December

Into The Woods workshop/auditions/recalls

27 November-7 December

Hot Mikado performances

14 December

Christmas party



Macbeth in rehearsal



Pictures by David Ovenden

Hot Mikado partners

We are delighted to introduce two new partners for our end-of-year musical: ClubRooms, part of The Office Group, and Empiric

ClubRooms offer a fresh perspective and a new way of working. ClubRooms, part of The Office Group, provide a professional, contemporary environment that allows you to work in a modern sleek workspace. With up-to-date technology, full security and free tea and coffee throughout the work day, you, your colleagues and clients can meet and work productively, no matter the brief. If you need to get your head down and focus in your own space, the quiet rooms and private booths are perfect. Alternatively, soak up the buzz and energy at open tables and in the lounges.

We are located in Paddington Station, Euston Station, The City or West End, with Shoreditch opening in October - this new way of working can also save travel time. In The City we have a building on Lloyd's Avenue, EC3 - office space, meeting rooms and a roof terrace with fantastic views available to hire for meetings, events or parties. We also have a building at Warnford Court, Throgmorton Street which offers full ClubRooms facilities.

Membership options are available from just £11 per day. For more information and membership, go to theofficegroup.co.uk/services/clubrooms. Sedos supporters are eligible for one free month in our Warnford Court ClubRooms — 29 Throgmorton St, EC2N, 2AT. To apply call 020 3642 0866 or email space@theofficegroup.co.uk.

Empiric is a global provider of niche specialist recruitment services operating in over 30 countries and working with over 150 global corporations as their preferred supplier across multiple industries.

Empiric provides highly skilled staff to blue chip organisations in six continents, currently operating from two international offices in London and Singapore. Our specialisms include;

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- Order management systems
- Oil & Gas (G&G, Drilling)
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We dig deep and find the best active and passive candidates who have the necessary skills. Established in 2005, Empiric has won many accolades in the past eight years including best company to work for up to 250 staff by IRP 2012, best client service and best small recruitment business at the Global Recruiter Asia Pacific Recruitment Industry Awards in Singapore 2013. For more info: www.empiric.com.

ClubRooms



Are you collecting the cocktail recipes? Here's another...

Balsamic Bloody Mary

Ingredients

6 oz tomato juice
2 oz vodka
¼ teaspoon celery seed
½ teaspoon freshly cracked black pepper
Kosher salt
Juice of half a lemon, plus 1 lemon wedge
2 heaping teaspoons horseradish
¼ teaspoon worcestershire sauce
Tabasco sauce, to taste
Celery salt, for rim
1 teaspoon balsamic vinegar
1 celery stalk, leaves intact

Directions

Combine the tomato juice, vodka, celery seed, pepper, a generous pinch of salt, lemon juice, horseradish, worcestershire sauce and Tabasco in a cocktail shaker with ice and shake well. Rub the lemon wedge around the rim of a pint glass and dip the rim into a saucer filled with celery salt. Fill the glass with ice and strain the Bloody Mary into the glass. Float the balsamic vinegar on top and garnish with a celery stalk.



What a Festival start!

This year's Summer Festival opened with Lucy Prebble's epic play about the financial crisis Enron. Directed by Matt Hudson, with help from Sarah Peachey (music director) and Tracie Laurinaitis (assistant director), the show was sadly not allowed to be reviewed under the terms of the rights agreement — but audiences voted with their feet, with five of the six shows selling out.



Driving on...

Jacqui Adams took the directing seat — while half the cast took the driving seat — for the second week of the Festival, which was devoted to Neil LaBute's *Autobahn*. A *Sardines* review said: "The acting is top-notch, as one expects from Sedos... These are alternately funny and disturbing vignettes, excellently played by a confident and talented cast." *Remote Goat* awarded the show four stars and commented: "...there are no weak performances... the show is definitely worth seeing. Director Jacqui Adams has produced a show that will linger in people's minds, and one [that] again confirms Sedos' status as a company known for putting on provocative drama."



Pictures by Kieron Helsdon

Picture the bus...



The Festival closed with Matt Gould's debut as director of a musical and the show was A Man of No Importance, by Stephen Flaherty (music), Lynn Ahrens (lyrics) and Terrence McNally (book). Inga Davis-Rutter enjoyed her first Sedos show as musical director and Sarah Evans was the choreographer. Sardines' review said: "As an example of total theatricality, I think it is very hard to better this show... the whole cast demonstrated a particularly

high standard of singing and the accents were accurate (I commend Sedos for seeking help with this often-overlooked aspect) and consistent... in summary this was a very fine production of this very fine musical." The Gay UK commented: "The show is very much an ensemble piece, and it seems invidious to single out single performances, when there really isn't a weak link in the cast... Congratulations to all involved."



Pictures by David Ovenden

What we did for love...

Not Just Another Love Story was a very enjoyable three-night cabaret portraying the “unusual, unspoken and sometimes unrequited love stories” — sung by a talented cast, with dancing from “bitches

in heels”. Pulling together this smart show in a short time were the creative talents of Ryan Macaulay, Chris Warner, Anthony Hagan, Skyla Loureda and Maria Waters.



A glass of wine with... Tim Garrad

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

In 2007 when I came back from Australia. Sedos had been recommended to me by a friend in Brisbane. It's a small world. My first show was Sweeney Todd.

Are you involved in a Sedos show at the moment?

I am indeed. Busy working hard on The Hot Mikado. It's going to be fab.

What do you do in real life?

I'm a management consultant, specialising in finance.

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

Jumping over a fence in West Side Story and going over on my ankle during final dress rehearsal and chipping a bone in my ankle. Carried on for the the full four-week run... the show must go on.

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

Hug and kiss my family and friends good bye... I am a very tactile person.

It's our round, what are you having?

Bacardi and coke of course.

One food you couldn't live without?

Salt and vinegar crisps — carb heaven.

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

First professional show I ever saw was Les Mis... amazing. The last one was The Book of Mormon — even more amazing. There have been duffers in between, though.



Ever won anything in a competition?

I won a Wii from a work competition draw — I'm a expert at Wii tennis now.

Finish the sentence: a good production begins with...? A great vision.

And ends with? A great party.

Frog in a Blender

Ingredients

- 1 cup of ice
- 2 oz vodka
- 4 oz cranberry juice
- 2 lime wheels

Directions

Place all the ingredients in a blender (including the lime wheels). Blend for 3-5 seconds (ingredients will not be completely blended). Pour into a chilled hurricane glass.



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... Sarah Peachey

For many of us, the play's the thing. But it's the play within the play where the magic really happens.

The Oxford dictionary

describes play as a verb to "represent (a character) in a theatrical performance" but also to "amuse oneself by engaging in imaginative pretence".

Mostly it's the thrill of the show that attracts us: the lights, the buzz of the audience, the costumes, the set and of course, the applause.

But some of our most treasured moments aren't from the play itself, but from the weeks of play leading up to it.

Rehearsals often start with a few minutes of hilarity when (relative) grown-ups employ the space doing Monty Python walks while bellowing like Bryan Blessed.

Then comes the chance to make real your dream of performing in one of Britain's greatest dramatic exports: EastEnders!

Reciting the genius words of Shakespeare in the style of Pat Butcher, there is little else that gives you a sense of true freedom. And off-stage there are countless opportunities to get your hands joyfully dirty by playing with fake blood and papier-mâché heads.

At its core, the play gives us a chance to explore our creativity and imagination. Many of us would say our happiest memories are from our younger years and yet the joys of childhood can live on through the stage.

As George Bernard Shaw finely put it, "We don't stop playing because we grow old; we grow old because we stop playing." Long live the play!

By day Sarah is a brand executive at Cancer Research UK and she plays Lady Macbeth at the Bridewell from 29 October-2 November. Tickets on sale at sedos.co.uk

Name that show answer: Kiss of the Spider Woman: the Musical 2010. Read more about the show at sedos.co.uk/2010/kissofthespiderwoman.htm.