

sedos grapevine

Issue 2 - August 2008

"You pile up enough tomorrows, and you'll find you are left with nothing but a lot of empty yesterdays. I don't know about you, but I'd like to make today worth remembering"

The Autumn Musical....Well it's down to two.....

Well after months of rumour, gossip and speculation, (oh alright - three people drunk in the bar after My Favorite Year going 'Chloeandchaseandmattandbecky-whatmusicalarewedointhankyouplease?') the bad news is that the Autumn musical still hasn't been settled on. The good news is that we've got it down to a shortlist of two.

As I write this we are busily negotiating and plotting with rights holders in New York (or rather, waiting for a phone call...) about whether we are able to have the rights to perform Jonathan Larson's *Rent*, and Stephen Sondheim's *Assassins*.

Assassins was written by Stephen Sondheim in 1990, and its 2004 revival won five Tony awards. The show uses the device of a murderous carnival game to produce a revue style portrayal of the men and women who have, over the years, tried to assassinate various Presidents of the United States. Rather than being a narration of history, the show is more an examination of the nature of celebrity, and the failed pursuit of the American Dream. For a show that opens a couple of days after the US Presidential elections, it will certainly be topical and relevant!

RENT is a Tony and Pulitzer prize winning modern retelling of *La Boheme* set among the bohemian inhabitants of New York's Alphabet City during the height of the initial AIDS epidemic that swept the community in the late 1980's and 1990's. In the words of the late Jonathan Larson it is a show about 'a community celebrating life in the face of death and AIDS at the turn of the century'. It has been running on Broadway since opening in 1996, alongside continuous tours in the States and across the world.

Even though we are waiting to know which of these



two excellent pieces we are going to be presenting, we have been able to make strides in organizing the production teams, with Dan Chasemore and Chloe Faine sharing directing duties, Matt Gould directing the music, and Becky Smith overseeing production. We also have the wonderful marvelous Brian, Mike and Andrew on board to realise the set and lighting, and Angharad, Becky and Amber ready in the wings to take on the various elements of producing the show. We may still be looking for a choreographer, and are keen to get as many people involved in the production team as possible, so if you're interested in joining us, please email rebecca.m.smith@gmail.com.

So as we wait with baited breath for the phone call which lets us know which of these is available, we can only ask you to keep watching this space, hopefully you'll be opening your inboxes to an announcement any day now.

Don Carlos on Edinburgh Countdown

By Rebecca Weymouth

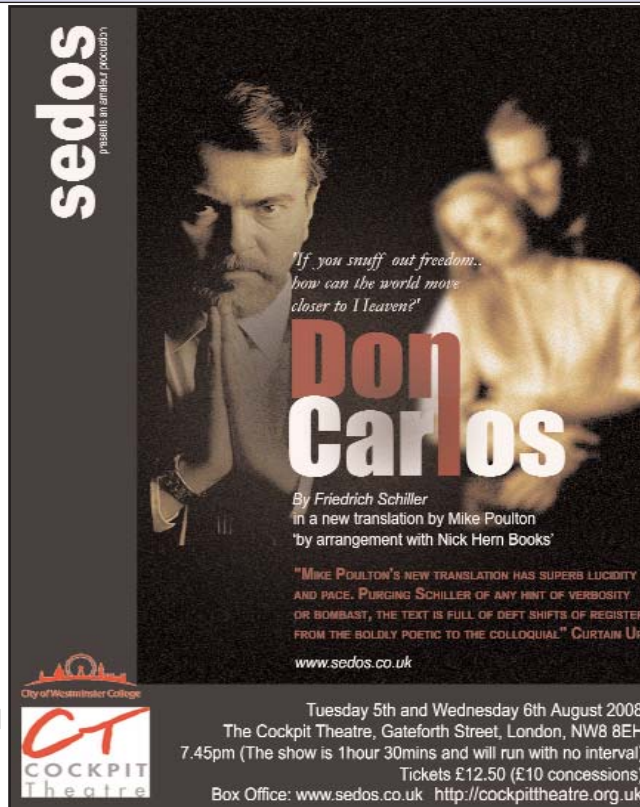
The clocks are ticking.... There's fizz in the air... people are starting to murmur... You can't escape it. Your morning copy of the Metro and evening papers are full of interviews with obscure comedians... The Guardian is increasing its print run... Trains from Kings Cross are beginning to fill up and the word 'preview' is appearing next to anything and everything on the London performance scene.

Oh yes. It's that time.

Glastonbury has been and gone, as has The Isle of Wight and T in the Park - and we're on to the biggest and best festival of them all - The Edinburgh Fringe!!!!

In the crowded streets, paved with flyers, crammed with artists flogging their shows and publicity stunts by people with kilts, the company of Don Carlos will be attempting to carve out their own niche amongst the 35,000 other performers visiting the city for the month of August. But are we ready?

Thursday night saw our first London preview as part of The Arcola Theatre's two week Edinburgh preview programme. It



was a fantastic success. It was a perfect studio venue which mirrors that of C Cubed in Edinburgh and it encapsulated everything we have been working for from day one to look and feel exactly like our main run in Scotland.

After a smooth, yet brief tech run, a healthy sized audience sat in 26 degree heat to watch 90 minutes of intense, energetic and incredibly powerful theatre. It was a night to remember and the most amazing start to the first leg of the tour. Later that night over a curry in Brick Lane the cast and crew toasted themselves and all who'd worked with them to create such an outstanding and rewarding production. Edinburgh is well within our sights now and the excitement mounting by the hour.

But we're not there just yet. Monday morning bright and early sees the move into The Cockpit in Marylebone for the official two night London run. It's a change of pace, size of space, and a completely different atmosphere from the black box of the Arcola. It is also a chance to perform in front of

our harshest and most important critics - the sedos membership.

So, as you take your next journey across town and glance your eye over The Metro's 'Top Ten Fringe Shows to See', take a moment to think of us hard-working cast and crew members that have created their own No.1 spot show and are beginning to see their own credits trickle into the press and public eye. Feel maybe a little smug that you may know one of them and have contributed to this years Fringe just by buying your ticket to see them in London. Wish them well, give a supportive pat on the back as they depart on their theatrical mission North and know that whatever happens you will always be proud. It is Edinburgh after all.

Don Carlos is at the Cockpit Theatre, Gateforth Street on the 5th and the 6th August. Tickets are available from www.sedos.co.uk.

Don Carlos

By Friedrich von Schiller, Adapted by Mike Poulton

Director - Rebecca Smith

Producer - Rebecca Weymouth

Assistant Director - Anne Marie Leigh

Don Carlos

Panny Skrivanos

King Philip

Robert Reeve

Rodrigo, Marquis de Posa

Nicholas Chronnell

Queen Elizabeth

Lynne Mansfield

Princess Eboli

Chloe Faine

Duke of Alba

Pete Picton

Domingo

Luke Simonds

Duchess Olivarez

Charlotte Price

Count Lerma

Ryan Mathie

Page

Bethan Jones

Review of My Favorite Year "Excellent Cast in Uplifting Show"

by Philip Herbert,
remotegoat.com on 08/06/08

As a tired old pro (51 and counting) I was slightly concerned at going to review a 'non-professional' show. I need not have been. For here is a slick and stylish production of MY FAVOURITE YEAR. The entire cast are faultless and the stage is full of a talented chorus too-singing and dancing for the sheer pleasure of it. It puts some 'pro' shows to shame.

Impossible to mention everyone by name but the lead Benjy Stone (Mark Emmett) steers us through his favourite year as a rookie writer on a LIVE hit TV show; The King Kaiser Comedy Cavalcade. A charming performance (he hardly leaves the stage) and a fine voice that would not go amiss on any West End Stage.

Next we have James Newell as ex movie idol Alan Swann. Still handsome but sadly a hopeless drunk who has never missed an entrance but has made plenty of exits. Benjy (our hero) is given the gruelling task of keeping an eye on him and making sure he makes the show. Calamities occur, arrests are made, an estranged daughter comes out of the woodwork but the show must go on.

Here is a truthful and sensitive performance from Newell which swings between farce and tragedy. His song at the end of Act One 'If

The World Were Like Movies' illustrates a beautiful voice and when his voice cracked with emotion it brought a tear to my eye.

Maria Waters plays Benjys Mum Bella May with a lovely comic edge and a fine belt in the vocal department. We see her in all her finery when Swann is invited to dinner and hubby Rookie Caarroca (Peter Bryans) cooks , cleans and compliments his wife perfectly.

Susan Booth as Alice Miller a writer on the show has natural comic timing and sets the scene for a really splendid double act routine with her boss King Kaiser (Craig Karpel). Some brilliant old jokes here which had the appreciative audience applauding every gag.

We came out uplifted , exhausted and happy so lord knows how the cast felt. Some swift and pace driven direction from Andrew Overin, camp and funny choreography from Gayle Rogers and Musical Direction from Mathew Gould made this a show any management would be proud of.

It is the best 'non-professional' show I have ever seen and the sheer fun and enthusiasm poured over the footlights and left us out front with a rosy glow.

It is not to be missed. There were cheers at the curtain call and no-one wanted it to end.



Farewell to Mark Emmett

sedos bids a sad farewell to the enviable talent and encyclopaedic musical theatre knowledge of 'child prodigy' Mark Emmett as he departs for the fair shores of his home in New Zealand this month.

Mark managed to squeeze a phenomenal amount into his 12 months with sedos, appearing in Sweeney Todd, Red Hot & Black and taking the lead role in My



Favourite Year...all this while hogging the karaoke at the Golden Lion at every possible opportunity. Mark you have been a joy to work with and we shall miss you very much! (Ed - wipes tear, grabs mic)

Review of Rosencrantz and Guildenstern are Dead "Theatres are built for this!"

by **Graham Trelfer** for remote-goat on 17/07/08

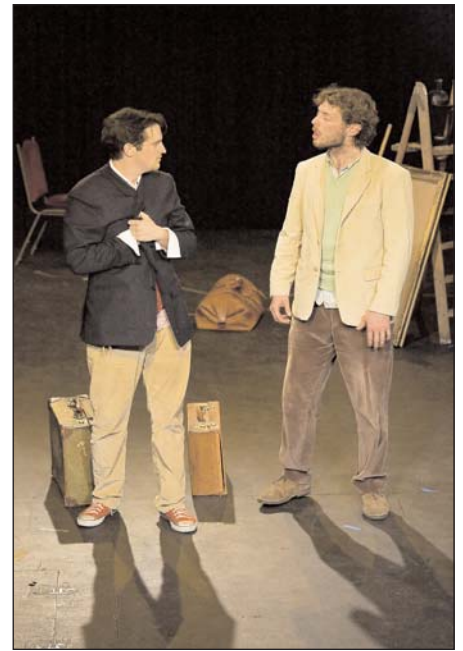
Rosencrantz and Guildenstern Are Dead was the breakthrough play from Tom Stoppard, now over 40 years old the play is every bit as insightful, absurd and funny as when it was first staged. Alright I wasn't personally there back then, but I am assured by the plays reputation and the personal thumbs up of someone who was there, that this is the case.

The play itself is based on two minor characters from Shakespeare's Hamlet, they turn up as friends of Hamlet and under instruction from the King Claudius are told to uncover the reasons behind the prince's madness. Their role in Hamlet is small and unimportant, so much so that there really is no distinction between who is Rosencrantz and who is Guildenstern. In Tom Stoppard's play instead of following the plot of Hamlet we follow the plot of the two friends as they struggle to find

their identity and purpose in the events as they unfold.

Lead actors Hugh Grant-Peterkin and Tom Painter play their roles of Rosencrantz or Guildenstern and Guildenstern or Rosencrantz brilliantly, from the moment you enter the theatre the pair are already on stage living their life tossing coins, pondering their existence and reason for being there. They have great chemistry and the timing between the two is perfect, from the rapid fire question games to the slow pondering and realisations. When Mickey Killianey (the Player, another minor character from Hamlet) enters with The Tragedians, I could not help but have a huge smile on my face as the troop performed. When they reach the castle the play of Hamlet collides with play of Rosencrantz and Guildenstern Are Dead, we see scenes from Shakespeare's, play complete with the bards original words as Rosencrantz and Guildenstern stumble their way through the scenes in hope of receiving new direction.

Much can be said about the meaning behind the play, the insignificance of a single life among greater events, ideas of reality, possibility, chance and fate. It is the literary equivalent to a tree falling in the woods and no around to hear it. If there is a performance and no one sees it, did it happen? For example, the events onboard the boat when Rosencrantz and



Guildenstern are taking Hamlet to England are never seen in Shakespeare's play, instead Hamlet just recounts to Horatio that he escaped after fighting off some pirates. Seeing the scene played out on stage is reminder of how absurd the idea is, casting doubt on what really happened when Hamlet was dispatched and the fate of Rosencrantz and Guildenstern.

While you don't need to know Hamlet to enjoy the play, prior knowledge will serve you well, but like the bard himself, Tom Stoppard has written a play that works on multiple levels. The enthusiasm for the piece is clearly demonstrated by the actors and Andy Marchant's interpretation and direction. This play is well worth seeing, it is a shame that its run is so short.



Quick Theatre News

Return to Oz. Again.

After years of 'will they won't they' internet message board ramblings, it has been announced that Marc Platt productions is in talks to produce a movie version of West End hit and karaoke screetcher Wicked. Winnie Holzman, who wrote the book for Wicked, is currently working on the screenplay which tells the story of a green skinned young witch who travels to Oz in order to sing a really high belt and dance with monkeys. No news on casting has been released, but Renee Zellweger has been shot, just in case.



Idina Menzel : Goat Fan

Auditions

Autumn Musical Audition

Well we can't tell you right now exactly what the autumn musical is going to be. But we can tell you that it is either going to be Jonathan Larson's Rent, or Stephen Sondheim's Assassins. We can also tell you when they are going to be, and where to look out for more information.

You should get an email in the next week or so with more information about the specifics of the auditions, however, put Tuesday 9th September in your diary for the workshop, and the 12th, 13th and 14th of September in your diaries for the actual auditions.

If you can't wait for an email to come through, you can keep checking our auditions pages at <http://www.sedos.co.uk/audition/index.htm> for updates. Otherwise - watch this space!!



Autumn Musical Production Team

Directors

Chloe Faine & Dan Chasemore

Musical Director

Matt Gould

Producer

Rebecca Smith



Show Dates

Tuesday 11th November - Saturday 22nd November

Venue:

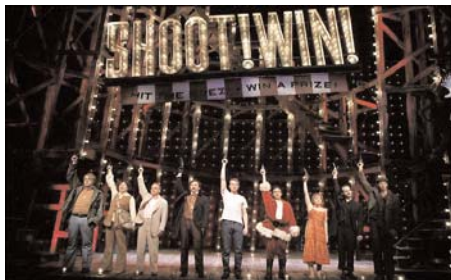
The Bridewell Theatre

Rehearsals

Start Tuesday 16th September.

Rehearsal Days

Tuesday, Thursday, all day Saturday.



Audition / Workshop Dates

Workshop: Tuesday 9 September 2008

Auditions: Friday 12th/Sat 13th/Sun 14th September 2008



Quick Theatre News

Phantom 2 - Electric Boogaloo

Andrew Lloyd Webber has presented the first act of his sequel to The Phantom of the Opera, entitled Phantom: Once Upon Another Time. Plot details are scarce, but it seems that the Phantom has left Paris, and decided for some reason to run to Coney Island. By day he runs a freak show, and by night he has sex with a robot that looks like Christine. The real Christine, however, is a famous opera star, and gets a gig in New York, which she finds out is being run by the Phantom. Oh and shes got a kid. Which might be half Phantom. It is unclear whether the kid has superpowers or not. The show is aiming to open in the West End in November of 2009.



Andrew Lloyd Webber :
Evil Genius?



Shakespeare in the City 2008 - A Midsummer Night's Dream

www.sedos.co.uk

sedos

A Midsummer Night's Dream

a new adaptation of Shakespeare's classic comedy



A Midsummer Night's Dream
by William Shakespeare
Adapted & Directed by Richard Williams

Wed 10th & Thu 11th September @ 7:30pm
London Stock Exchange
Tickets: £12.50 (£10 Concs)
Box Office: www.sedos.co.uk

Two nights only at the London Stock Exchange, 10 Paternoster Square, London, EC4M 7LS

placeholder for LSX charity logo

By Richard Williams, Director.

The primary reason, the only reason in my book, to do such a well-known classic as *A Midsummer Night's Dream* is to do something different with it. This year in London alone there have been two or three major productions of the play. For Shakespeare in the City then, we couldn't just have yet another standard performance of the play. With MND, as with all Shakespeare in the City productions, we wanted something that spoke to the young office-

bound professionals that make up our audience. What better, then, than setting it right in their own workplace?

Over the last two decades, the office has become an increasingly established setting for comedic storytelling. Before then, for example, sitcoms would typically be set in a family home, or a more traditional place of work, but shows such as *Drop the Dead Donkey*, *The Office*, *The IT Crowd* and comic series such as *Dilbert* have developed these 'office worker' character archetypes which are all now well-embedded in the popular consciousness.

So for MND: Theseus, the ruler of Athens, becomes Theseus the CEO of Athens Books, which has recently acquired Amazon.com in a hostile takeover. The Lovers become white-col-

lar office workers, more wrapped-up in the web of office romances than in their work. The 'Rude Mechanicals' became 'Rude Electricals', IT Support Staff looking to shake off their geeky image by performing some 'culture' with the tragedy of Pyramus and Thisbe; and the fairies became the 'office spirits', the gremlins, the small gods that control the computers, the printers, the coffee machines, everything that we use every day in the modern office and yet don't have a clue what to do with when it goes wrong.

It might sound as if this adaptation will be quite different from the original, but that isn't necessarily so. The important elements of the story are still there: all three plot-lines, the language, and the characters. One of the reasons that MND has survived so long is because the characters are so timeless; none of us need to go far to find a Helena, an Oberon or a Bottom in our own lives. We started with the foundation of the idea, but the cast have been building on that foundation like crazy. I've been bowled over by their ideas and their enthusiasm; they're really cramming more content and subtext into the play than I ever thought possible.

Having such a familiar setting actually highlights the great accessibility of the play, and has also allowed us to weave in some modern comedy as well as making plenty of in-jokes rewarding to the Shakespearean buffs who

know the play well.

The principal changes that we have made, though, are ones that heighten the conflicts within the play, raise the stakes: Hermia is now Theseus' daughter, so Demetrius' interest in her is part of his own play to make himself heir apparent; we've sharpened the banter between Bottom and Quince into a real game of oneupmanship; and Oberon and Titania's has darkened from a petty spat to a battle for control, indeed, a battle for existence.

There will also be some familiar sedos faces in the cast. For those who enjoyed *Road* we're reuniting Matt Matravers and Catherine Rodgers as the young lovers Lysander and Hermia. Also, fresh from their triumphant performances as Hamlet and 'Alfred' in *Rosencrantz & Guildenstern are Dead*, we have Chris Sims as Demetrius and Jordanna Tin as Titania. Lastly, but certainly not least, audiences will finally get a chance to enjoy Will Harrison-Wallace's Bottom!

We only have two public performances of the show before we go on our City tour so early booking is recommended. Hope to you see you there.

Public performances of A Midsummer Night's Dream are Wednesday 10th & Thursday 11th of September at the London Stock Exchange. Book now at www.sedos.co.uk.



Stepping Out this September

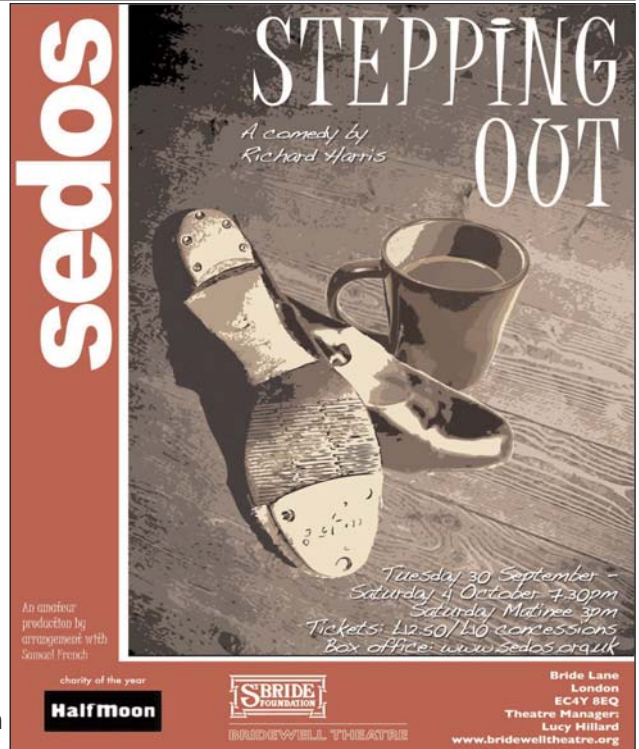
By Deryck High

We are proud to announce that Stepping Out has now been cast!!! We had a wealth of talent to choose from so decisions were not easy. Nonetheless they were made, nobody fell out or hit anyone else, and we are extremely happy with what has turned out to be a good mix of existing and new performers:

CAST

Mavis	Michelle Loader
Sylvia	Lauren Mole
Dorothy	Siân Richards
Rose	Siobhan Aarons
Maxine	Ruth Huntman
Geoffrey	Dario Dalla Costa
Lynne	Avril Sand
Vera	Penny Mullord
Andy	Karen Lister
Mrs Fraser	Kate Fearnley

Rehearsals have now begun and the cast are putting in a lot of effort and attention to detail... even the tap is coming on in 'leaps and bounds'!

A poster for the play 'Stepping Out'. On the left, a vertical red banner contains the word 'sedos' in white lowercase letters. The main image shows a pair of worn, light-colored tap shoes and a dark mug on a wooden surface. The title 'STEPPING OUT' is at the top in large, white, serif capital letters. Below the title, it says 'A comedy by Richard Harris'. At the bottom, the performance dates and times are listed: 'Tuesday 30 September - Saturday 4 October 7.30pm' and 'Saturday Matinee 3pm'. Ticket prices are '£12.50 / £10 concessions' and the box office is 'www.sedos.co.uk'. At the bottom left, it says 'An amateur production by arrangement with Samuel French' and 'charity of the year Half Moon'. At the bottom right, it says 'The SBRIDGE FOUNDATION BRIDGEMELL THEATRE', 'Bride Lane London EC4Y 8EQ', and 'Theatre Manager: Lucy Hillard www.bridewelltheatre.org'.

For all those unfamiliar with the show we are performing the play version, not the musical. The story follows Mavis and her class of amateur tap enthusiasts, from a few harmless tap routines, for a bit of fun, to putting on a rehearsed and glitzy show.

From the get-go we were looking to cast the show based on acting ability and characterisation and the capacity to make decisions, whilst taking on board direction. We have certainly achieved this whilst also managing to cast accomplished dancers/tappers. All in all everyone involved is jolly..... not just the thespy 'suffer for your art!' types!

You can now book your tickets for this bright, sparkling show, the high-kick of the SEDOS season, at the Box Office: www.sedos.co.uk

For more information contact: steppingout.sedos@googlemail.com

Quick Theatre News

My Fart Lady

Duck faced pout peddler Keira Knightley is in talks to play Eliza Doolittle in another film version of My Fair Lady. Producer Duncan Kenworthy said "With forty years of hindsight, we're confident that by setting these wonderful characters and brilliant songs in a more realistic context, and by exploring Eliza's emotional journey more fully, we will honor both Shaw and Lerner at the same time as engaging and entertaining contemporary audiences the world over." Which basically means that there will be a shower scene. Knightley hasn't officially signed on to the project, but producers are said to be impressed with her range, displayed as 'grime on face' (The Hole) and 'No grime on face' (Pride and Prejudice).



Keira Knightley:
Awesome Range.



The sedos Grapevine.
What are people talking about?

Edinburgh : Pornography, Terrorism, Dodgy Spanish Monarchs, and Brendon F*cking Burns.

The Edinburgh festival is huge. The 19 hardy souls who will be making the long trip up north to perform Don Carlos will be amongst 35,000 performers and will be one of 2088 shows running over the entire month of August. Obviously the hottest ticket in town is going to be Don Carlos, playing at C cubed, but the question is, what else is there to see?

The new festival director has unveiled a programme that is both familiar and different, embracing the big names and smaller companies, and exploring many different themes and issues. For a start there are only 2 Macbeths this year - the lowest number since 1981, and it's the first time there hasn't been a production of Godber's Bouncers since 1980.



Lovers of Dutch hardcore may be disappointed

One of the most talked about shows this year is Simon Stephens' Pornography; (above) a play about the week in 2005 when London won the Olympic bid, but was rocked by the 7/7 bombings.



Edinburgh : Full of lunatics

Similarly, Stephen Berkoff's interpretation of On The Waterfront is attracting a lot of interest. On the more 'avant garde' side of things, 30Bird are performing Plastic at the Pleasance courtyard, a mix of video, architecture, music and performance to explore sex changes in Iran. On the lighter side of things, there is a Pot Noodle Musical (no really) and Time Step, a play about talent contests, directed by Josie Lawrence. Stewart Lee, writer of irreverent classic Jerry Springer the Opera, brings Elizabeth and Raleigh - Late but Live to the Udderbelly, with Simon Munnery playing the po faced Queen.

This is the first year that comedians have outnumbered 'straight' plays; and in a controversial move, four venues (Gilded Ballon, the Underbelly, the Pleasance, and the Assembly Rooms) have created a 'festival within a festival' with their own marketing campaigns. Although they have failed to attract

a sponsor, they have attracted some big names, such as Joan Rivers, Ed Byrne, Ruby Wax and Clive James. Brendon Burns also returns after he won the If.Comedy award last year for his show So I suppose this is offensive now? This year he shows no such restraint with a show entitled F*ck you I'm Brendon F*cking Burns (again) Part IV.

However, 2008 will undoubtedly be remembered as the year that the Don took Edinburgh by storm. You can keep your Stephen Berkoff; most people will be watching Panny Skrivanos!



Book. Your. Tickets!

By Bridget Cross, Box Office Barbie

Now, you know how we hate to harp on so bear with us a moment because this is all about you...

No matter how many times we tell you, and you tell them...friends, family and loyal fans of cast members still turn up at the door of the theatre and often have to be turned away because we are sold out. They always seem shocked and horrified, though we do our best to get the message through.

So just one more time...you MUST pre-book and pay for your tickets in advance, or you run the risk of being turned away on the night. Just ask the 20 or

so people we had to turn away from Road and the other 20 or so we had to turn away from Rosencrantz & Guildenstern.

As you can imagine, neither they nor we liked that very much!!

Last but not least, we no longer take reservations without payment as we have been stung so many times by no-shows. The only way to book a ticket is to buy it online, and if folks don't have internet access, they need to ask a friend or family member to do it for them.

tickets@sedos.co.uk

Review Of Brief Encounter

It turns out the iconic 1945 movie Brief Encounter has several different incarnations. It was based on a one act Noel Coward play written in the thirties, and now Kneehigh Theatre have their own multimedia version playing at the Haymarket Cinema.

The show (it can't really be called a 'play') keeps the basic story : Laura, the respectable suburban wife, and Alec, the idealistic, married doctor, meet in a station buffet, fall passionately in love but are doomed never to find fulfillment. However, Kneehigh have added other things into the mix - with some excellent comic musings on the earthiness of the other couple's love trysts, some musical interludes, as well as excellent use of filmed sequences.

What results is an uneven mix of theatrical styles, which somehow works wonderfully. The actors move seamlessly from the stage 'into' the film, and the theatre ushers serenade us with music hall ditties. What results is a hugely inventive and imaginative retelling of the classic story. If there are any criticisms, it may be that the drama of the protagonists situation is overshadowed somewhat by the anticipation of the next 'theatrical trick' but all in all an excellent evenings viewing, and lots of neat ideas to steal for future sedos shows!



On At The Bridewell



Chorus of Disapproval

By Alan Ayckbourn
Directed by Ian Phillips
Presented by Spread Eagle Players

Chorus of Disapproval is about an Amateur Dramatic Society's production of John Gay's The Beggar's Opera. It describes the ups and downs of provincial life; as the rehearsals for The Beggar's Opera advance, real life increasingly imitates art.

Thursday - Saturday, 4 Sep - 6 Sep 2008
Performances at 7.30pm

Saturday 6 Sep 2008
Matinée 3pm

Tickets £10.00
Concessions £5.00

Call 0208 946 7850

Review of Blackwatch



By Charlotte Price

Ever since friends had come back from Edinburgh in 2006 raving about this amazing play they'd seen called Black Watch, I'd been waiting for it to come to London. It took nearly 2 years for the National Theatre of Scotland's production to make it down here due to the lack of a venue - it was originally performed at the Drill Hall in Edinburgh, a suitably military space for a play about the now-amalgamated Scottish regiment. And London's Barbican - a huge space, arranged in traverse - provided the perfect venue for this funny, violent, shocking, beautiful play, written by Gregory Burke.

The story is based around real interviews with a small group of Scottish squaddies sent out in 2004 with their regiment to an American camp in a region of Iraq known as the triangle of death. The action moves seamlessly between interviews with the soldiers in a pool room in Fife and life in their desert camp - on patrol, sitting around with nothing to do apart from avoid incoming missiles, watching Americans pulverise an empty village - interspersed with gorgeous Scottish folk songs and some beautifully choreographed moments.

A favourite scene for me was one in which the narrator talks the audience through the history of the regiment (it dates back to Robert the Bruce) while his fellow actors dress him (somewhat like a shop dummy) in the various uniforms worn since the regiment's inception. It's like a strange dance as he sits on one soldier to have his boots put on, or is turned upside down to get on a pair of trousers.

This is not an anti-war play, although it certainly shows the horrors of the current Iraq war and emphasises the political machinations behind so much of it. It reveals, as far as is possible on a stage, the reality of life as a soldier. And yet, despite all the swearing, violence and depiction of war, it's a stunningly beautiful and moving play to which, for the first time in my life, I gave a spontaneous standing ovation.

Black Watch
National Theatre of Scotland
20 June 2008 - 26 July 2008 / 19:45, 14:00, 19:15
Barbican Theatre



Barefoot in the Park

By Neil Simon
Directed by Nigel Martin & Celia Reynolds
Presented by Tower Theatre Company

Probably Neil Simon's most popular play. Mix a young couple in a tiny, high-rise apartment, a visiting Mum, and a charming ladies' man in the attic, and await laughter and fireworks!!

Tuesday - Saturday, 9 Sep - 13 Sep 2008
Performances at 7.45pm

Tickets £11.00
Concessions £9.00

Book online or call 020 7353 1700



Madame Melville

By Richard Nelson
Directed by Martin Jackson
Presented by Tower Theatre Company

Carl recalls his time as a 15-year-old in Paris in 1966, learning about life and love from his attractive and emotionally vulnerable teacher Claudie Melville.

Tuesday - Saturday, 16 Sep - 20 Sep 2008
Performances at 7.45pm

Tuesday 16 Sep 2008
Matinée 3pm

Tickets £11.00
Concessions £9.00

Book online or call 020 7353 1700



Stepping Out

By Richard Harris
Directed by Deryck High
Presented by sedos

Set in a North London amateur tap class, this endearing tale shows how determination, friendship and camaraderie can shape even the most bashful into proud performers.

Tuesday - Saturday, 30 Sep - 4 Oct 2008
Performances at 7.30pm

Saturday 4 Oct 2008
Matinée 3pm

Tickets £12.50
Concessions £10.00

Book online

Nothing to do with sedos, but we know some of you love to DANCE!

Are you a talented dancer?
Would you like to appear on a new Saturday night ITV1 prime-time TV show?
Are you a fan of the best dance crazes of the last few decades?

ITV1 is looking for top class dancers to take part in an evening celebrating the best and biggest dance crazes of all time!

We are looking for experienced, high level groups of dancers or individuals to take part in and perform the most famous dance routines ever, from 'Night Fever', 'YMCA' and 'Thriller' to 'Saturday Night', 'The Twist' and 'Greased Lightning'.

The show will see original artists, covers and surprise acts perform flamboyant and energetic numbers and will have family members of all ages dancing around their living room.

If you are based in and around London, aged 18 and over, available in August and would like to appear on TV as part of this new and exciting ITV1 dance show then we would like to hear from you...

Please contact **Sam Terroni**

020 7421 7833
sam.terroni@talenttv.com

Tom Brennan's Manly Cheesecake Recipe

Ingredients

450g/1lb soft cream cheese
4 large free-range eggs
1 vanilla pod, seeds scraped out
225g/8oz good quality white chocolate
225g/8oz crème fraîche
butter, for greasing
55g/2oz biscuit crumbs, to dust over the buttered tin (use any type you love - chocolate digestives are good)

Now here is a recipe guaranteed not to fail with the ladies, or the men! Firstly, take loads of digestive biscuits and crumble them to pieces in your manly hands. I am manly, so I can easily do this, however, you are probably less manly than me, so you might want to use a blender. I, however, am manly. Then, put all the biscuit crumbs into a round tin you have borrowed off someone less manly than you. Be sure to leave about a quarter of the crumbs spread over the kitchen worktop.

Meanwhile, use your manly arms to beat the cream cheese in a bowl until it is begging for mercy. Once beaten soft, stop and have a manly beer. After you have finished your manly beer (this usually takes me about 14 seconds) add the eggs, one by one, and beat that too. All this beating will make you feel very manly. Next, melt the chocolate in the microwave, making sure to leave the inside of the microwave filthy. If possible use six different bowls to achieve this simple task. Add this to your cream cheese mix, and stir (manly). Some people like to add a little vanilla at this point, but I prefer my secret ingredient - pain.

Pour the cream cheese and chocolate mixture onto the base, spilling a quarter on the floor, and being sure to get some on the ceiling. Once the base is covered, bang it a couple of times on the table to get rid of any air bubbles, and just to show it who is boss.

Place the whole thing in the oven at a low heat of about 150C (about the heat of a Dhansak) and leave for one hour. During this time, you can do manly things like chopping down trees, Piracy or Sudoku. After one hour, take it out of the oven, and leave to cool.

Serve to the lady of your choice.

KDC Summer Season Plays

Our friends over at KDC have a couple of nice looking productions coming up too. After you've caught Don Carlos at the Cockpit, why not check these out to whet your appetite for Midsummer Nights Dream and Stepping out?

Venue

Baron's Court Theatre
Curtains Up Pub
28a Comeragh Road
London
W14 9HR

Box Office - 0208 932 4747

Nearest tubes - Barons Court & West Kensington

Tuesday - Saturday, 7:30pm (inc 2:30pm Saturday matinee)

Tickets - £10 / £8 conc & matinee

Committee Notice..

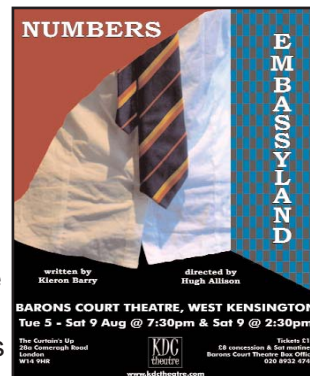
The sedos Committee regretfully announces that Amber McAlpine has been forced to step down from her role on the committee due to work and personal commitments.

It is a sad loss for us, and we sincerely thank Amber for her contributions to date. Amber's social, charity and liaison responsibilities will be distributed between the remaining 9 committee members.

'Numbers/Embassyland' by Kieron Barry, directed by Hugh Allison

Tuesday 5 - Saturday 9
August 2008

A one-act double. Numbers is set in the midst of a power struggle at an English public school where bullying is ripe and status is everything. Embassyland is set the following week, as a teacher is interrogated after the disappearance of one of the school's least popular girls. But can the adults handle their differences any better than the children?

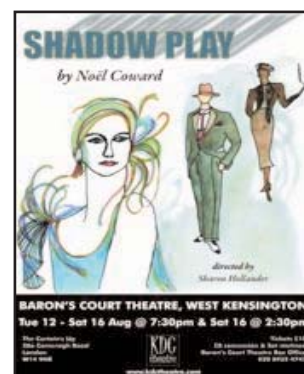


'Shadow Play'

by Noel Coward. Directed
by Sharon Hollander

Tuesday 12 - Saturday 16
August 2008

Victoria Gayforth has just returned from the theatre where she saw a romantic musical. She quells a headache with three sleeping tablets and prepares to go to bed. But her husband, Simon, enters the room and announces divorce plans. Victoria, buzzing from the tablets, attempts to understand the reasons for the announcement. She slips off into a fantastic dream, reviews their meeting, courtship and marriage.



Così

Sedos nearly man, and general friend of the society Adam Spreadbury is currently directing Così at the White Bear Theatre in Kennington. It runs for nearly the whole of August, and has already got some glowing reviews. <http://www.whatsonstage.com/blogs/offwestend/?p=315>. If you're in the area, why not check it out?

Così

An outrageously funny Australian play by Louis Nowra
Starring Mark Little

Cast: Matthew Burton, Tess Butler, Joel Elpherink, Mark Little, Nathan Godkin,
David Price, Mackenzie Scott, Monique Benoiton & Neil Summerville
Director: Adam Spreadbury-Maher; Designer: Sophie Mosberger;
Co-Producer: White Bear Theatre Club

29 July - 24 August 2008: Tuesday-Saturday 7:30pm; Sunday 5:00pm

White Bear Theatre 138 Kennington Park Road, London SE11 4DJ

Kennington Underground Station (Zone 2, Northern Line) 2-minute walk to the-
atre

Tickets (£12/£10) available at www.whitebeartheatre.co.uk and 020 7793 9193

Set in the early 70's, Così is the touching and hilarious story of Lewis, a fresh-faced theatre director, in his first job: directing patients in a Melbourne mental asylum in Mozart's Così fan Tutte. But no one, including ringleader Roy (Mark Little), can sing or speak Italian. Meanwhile, the pressure on Lewis from his university friends to organise Australia's largest Vietnam War protest makes him question where true madness lies: inside or outside the asylum.



Dates for your Diary

5th & 6th August

sedos presents - Don Carlos at the Cockpit Theatre

5th - 9th August

KDC presents
Numbers/Embassyland at the Baron's Court Theatre

12th - 16th August

KDC presents Shadow Play at the Baron's Court Theatre

18th - 22nd August

sedos presents - Don Carlos at C Cubed, Edinburgh

27th August

sedos Social - Playreading

9th September

Autumn Musical Workshop

9 - 13th September

Tower Theatre presents Barefoot in the Park at the Bridewell Theatre

10th & 11th September

sedos presents Midsummer Night's Dream at London Stock Exchange

13th & 14th September

Autumn Musical Auditions

16 - 20th September

Tower Theatre presents Madame Melville at the Bridewell Theatre

30th September - 4th October

sedos presents Stepping Out at the Bridewell Theatre

8th October

sedos Social - Pub Quiz at the Albion

8 - 18th October

Tower Theatre presents Hay Fever at Theatro Technis

12 - 22 November

sedos presents RENT/Assassins at the Bridewell Theatre

Wedding Season!

sedos songstress Susan Williams marries long-time love Stephen Wilcock on Sunday 9th November in her old stomping ground of Leeds.

Stephen's a professional jazz musician so with her killer vocal skills and his sax stylings we have no doubt they'll be making beautiful music together for a long and happy lifetime.

Congratulations guys!

After a hopelessly romantic proposal in Australia last year (well done Jimmy-boy), Jim Taylor and Emma Gosling are set to tie the knot on Friday 24th October in Greenwich.

sedos shot cupid's arrow their way when Jim and Emma first met during rehearsals for Jekyll & Hyde at Wilton's back in 2005. <swoon>



Next sedos Social

After a lovely summer's evening and an enthusiastic turnout of singers and supporters alike at our last sedos social at the Golden Lion Karaoke night, the next couple of socials have been pencilled into the sedos calendar.

On Wednesday 27th August we shall be holding a playreading. Keep your eyes peeled for emails as to time and place, and indeed which play we are going to be reading. If you have any ideas for plays that have a good number of readable roles at which you would like to see sedos having a readthrough bash, please email bridget@sedos.co.uk

On Wednesday 8th October, we shall see the return of Andy Blacksell's Special Pub Quiz Night. This will be held at the Albion, near the Bridewell. So if you're a fan of a) Pubs, B) Quizzes, or c) Andy Blacksell, you really have a treat in store. To register yourself or your team (max team size of 6) please email Becks Weymouth at rebecca.weymouth@gmail.com

Congratulations!

We are delighted to congratulate Kelly Chinery who is set to begin a one year course at London School of Musical Theatre in September and Joel Hutchings who starts his 3 year Musical Theatre course at Mountview at the same time.

Best of luck to you both, and remember lil' old us when you hit the big time!



sedos
presents an amateur production

*'If you snuff out freedom..
how can the world move
closer to Heaven?'*

Don Carlos

By Friedrich Schiller
in a new translation by Mike Poulton
'by arrangement with Nick Hern Books'

**"MIKE POULTON'S NEW TRANSLATION HAS SUPERB LUCIDITY
AND PACE. PURGING SCHILLER OF ANY HINT OF VERBOSITY
OR BOMBAST, THE TEXT IS FULL OF DEFT SHIFTS OF REGISTER
FROM THE BOLDLY POETIC TO THE COLLOQUIAL" CURTAIN UP.**

www.sedos.co.uk



Tuesday 5th and Wednesday 6th August 2008
The Cockpit Theatre, Gateforth Street, London, NW8 8EH
7.45pm (The show is 1 hour 30 mins and will run with no interval)
Tickets £12.50 (£10 concessions)
Box Office: www.sedos.co.uk <http://cockpittheatre.org.uk>