

# sedos grapevine

july 2011

## Arcadia: fun, provocative and romantic

Next week, Sedos offers audiences the opportunity to see Tom Stoppard's most-loved play, Arcadia. The Grapevine finds out more

With Sedos having put on three productions of Tom Stoppard's plays in four years, there's obviously something special about the award-winning author — who's been called Britain's most infamous playwright — that keeps us coming back for more. In fact, as far as full-length productions go, he's our most performed playwright this century!

Following the hugely successful production of Stoppard's spy thriller *Hapgood* last November, director Matt Gould returns with the author's "masterpiece" *Arcadia* (which has just finished a Tony award-nominated run on Broadway), a ravishing romance about the elusiveness of truth. Or, as author and journalist Nigel Farnale describes it, "a bittersweet country-house comedy that sweeps between Regency England and today, taking in discussions of romanticism, classicism and thermodynamics."

Ahead of its run next week, we caught up with Matt to find out more about this "time travelling masterwork".



Chloë Faine (Lady Croom) and Craig Karpel (Chater)



Alex Bhat (Septimus) and Belinda Sherlock (Thomasina)



Anne-Marie Leigh (Hannah), Alex Bennett (Valentine) and David McAlinden (Bernard)



Director Matt Gould at Stourhead (recognise it from the flyers?), with Plautus/Lightning

Pictures by Bart Dorlandt and Stephen Beeny

### Arcadia had been described as Stoppard's masterpiece — would you agree?

Yes! Stoppard is accused by some of being too clever for his own good. In *Arcadia*, however, he judges the comedy right; he gets the passion right; and he gets the tenderness right — it is his warmest, most accessible — and brilliant — play.

### It's your second Stoppard in as many years. What's the attraction?

I love words! Stoppard's ear for the English language is masterful — he writes with a quality of language which is unique to him. And his themes are clever and engaging.

### So 1809 or the present?

I love both! The oddest thing about rehearsing this play is that the majority of it is effectively two separate plays with two separate casts. It's only three weeks ago that the 1809 players saw the present day scenes for the first time and vice versa — there was a real rivalry building up!

### Tell us about the production — anything we should look out for?

One of the wonderful things about this play, which is what drew me to it in the first place, is the fact that all the scenes take place in the same room — whichever time period we are in. The room has a large table, which gets cluttered with props from both periods — coffee cups, a newspaper, a candlestick, various historical books and a tortoise!

### Tell me more!

The tortoise features throughout the play — a faithful companion both to Septimus in the past and Valentine in the present — although his name (assuming of course that it is the same tortoise) has changed from Plautus to Lightning.

### Memorable line from the show?

"If I am promised a fountain I expect it to come with water," says Lady Croome. The bemused gardeners suggest advertising for a hermit in the newspaper, causing her to retort: "But surely a hermit who takes a newspaper is not a hermit in whom one can have complete confidence."



### Favourite moment?

There are some wonderful moments — but I don't want to spoil them in advance! However, the past enables a couple of regular Sedos actors to give us their finest period performances — Craig Karpel's cuckolded Ezra Chater getting turned on by his wife's lover and Chloë Faine's Lady Croom's ability to transfer her affections from (the unseen) Lord Byron to the young and handsome Septimus Hodge are sights to behold!

### Why should people come to the show?

*Arcadia* is the greatest play, by possibly the finest living playwright. It has been hailed as the finest play of the 20th century. That is debatable, but even to be considered for that accolade demonstrates that it's a top-notch piece of drama. *Arcadia* is fun, thought-provoking, romantic — with all the essence of great drama — and it's thoroughly entertaining, with a fantastic cast and a tortoise!

# Emma's Earnest

Sedos's "In The City" tour is going in a new direction this year

Director Emma Knott has chosen The Importance of Being Earnest for Sedos's "In The City" production this year, the first time Sedos's tour of different offices has veered away from Shakespeare.

Emma explains: "While we've always had good audiences, I think Shakespeare's language is still a barrier for many so I wanted to choose an equally well known author, but one who'd be less intimidating."

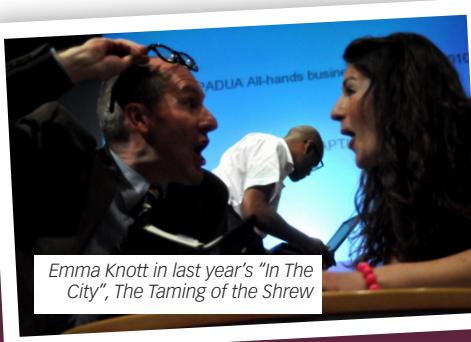
"Of all of Wilde's plays I think this is the most fun and fits best into a modern setting. The dialogue is fantastically witty and every character leaps off the page as you read it." This will be Emma's fourth "In The City" show. "I like the challenge of turning up to a new

venue every night, setting up in an hour and then making your audience believe that the space they work in every day has been transformed into a theatre," she says. "I love that this is a charity venture too with half the proceeds of every show going to the company's charity of choice.

"The main challenge is prop transportation — be prepared to carry your props with you to work every day of the show week. I've set my version of Earnest in the city and provincial offices of a family company and we'll borrow many props and set from the venues."

Auditions are 3-4 September and Emma wants actors who can "grab the audience from the start". Flexibility is essential — these actors need to be happy with a different "set" every night, be it an auditorium or canteen.

"Finally I'm looking for people who have an ear for music — there won't be any elaborate



Emma Knott in last year's "In The City", The Taming of the Shrew

dance routines or solos but I will be using lots of music to help set the scene in the absence of a full set," says Emma.

Emma works in marketing for Sainsbury's, so anyone involved in the production should expect to sample a few goodies.

But she warns: "You will be limited to one supermarket-based complaint per rehearsal — I can't fix the wonky trolley at your local store, but I might be able to get that jam you liked back on the shelves!"

There is just one public performance, on 17 November at The London Stock Exchange, so put it in the diary now and don't miss out.



## From the committee: 2012 pitches

The pitch process for the 2012 Sedos season officially launches on Tuesday 12 July with a meet and greet session at The Hoop and Grapes (80 Farringdon Street, EC4A 4BL, 7pm for 7.30pm start).

The event is a great opportunity to meet some of the committee and discuss ideas and for potential new members, directors and actors to meet members of the society in a relaxed social environment!

By now (fingers crossed!) full details of the pitch process will have been circulated — check your inboxes or ask a member of the committee if you haven't received anything. The closing date for all pitches is Friday, 12 August and we hope to announce the 2012 season in mid-October.

We're looking for one- and two-week musicals or cabarets, plays and tour ideas. We're positive that we will get a fantastic and varied selection of pitches and look forward to seeing what you come up with. Here's to an exhilarating 2012!

## Members get hitched

Gayle Rogers and Pete Bryans, who met on a Sedos post-rehearsal curry night, were married on 19 May. Their beautiful ceremony featured plenty of musical theatre numbers (of course!) including a rousing rendition of Me and My Girl from all the guests and a male trio (with fellow Sedos-ers Andrew Overin and Angus Jacobs) bringing the house down with Some Enchanted Evening.

In February, a number of Sedos members made the trip across the world to see Dan Chasemore and Bridget Cross — Sedos stalwarts who now live in New Zealand — get married in a wonderful day by the sea. Their daughter Daisy was in attendance too.



Bridget, Daisy and Dan Chasemore



Gayle and Pete Bryans

## Dates for the diary

### 10-17 July

A Little Night Music auditions/recalls

### 12 July/12 August

Pitch meet and greet/pitch deadline

### 19-23 July

Arcadia performances

### 21 July/28-31 July

The Last Five Years workshop/auditions

### 9-13 August

Assassins performances

### 28 August

Summer social

## Contacts

### In charge of the Grapevine

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

### She makes it look beautiful

Nicole Rush

### Find us at

Sedos website: [sedos.co.uk](http://sedos.co.uk)  
 And also: [facebook.com/sedostheatre](http://facebook.com/sedostheatre);  
[twitter.com/sedos](http://twitter.com/sedos); [flickr.com/sedos](http://flickr.com/sedos);  
[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)

## Sedos enters Sky Arts contest

Sedos has entered the Sky Arts Stagestruck competition, which aims to find Britain's best amateur theatre company.

The initial judging takes place via video and Sedos has entered part of the balcony scene from March's production of Romeo and Juliet, directed by Rebecca Smith.

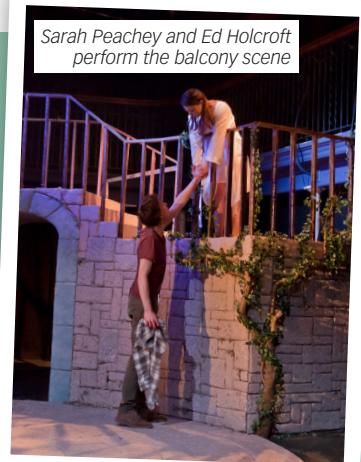
The judges will longlist 20 entries to be put online and the group receiving most votes will be one of eight shortlisted for the next round.

The other seven are chosen by the judges.

These eight groups will face three knockout rounds, preparing scenes with help from a mentor, and being filmed in the process.

Find more info at [skyarts.co.uk/theatre-drama/article/stagestruck/](http://skyarts.co.uk/theatre-drama/article/stagestruck/).

In addition, some of last year's posters have been entered in a NODA (National Operatic and Dramatic Association) competition.



## Members moving

Sedos member Liz Flint moved to New Zealand in April for a year after being offered a job as head of voice on the BA Performing and Screen Arts course at Unitec in Auckland when she visited for the Chasemore wedding (page two).

"I'm living 10min from my best friend [Bridget] and loving it," she said. "I'll be back to take up my role as Sedos vocal coach again next May!"

Another member, Chris Sims, has relocated to Delhi for a couple of years to represent City & Guilds in India. Chris reports he has a nice big flat with a spare room if you fancy a trip!



Picture by nickchronnell.com

## News in brief

- Rebecca Smith ran a successful director's workshop last Saturday for current and aspiring directors.
- Save the date! Sedos will be having a ball on 17 December to celebrate the start of our new partnership with the Bridewell Theatre. Attendance is a three-line whip, so don't even think of booking an early skiing holiday to get out of it.
- Soho Theatre are running a competition to win a great trip to the Edinburgh Fringe from 13-14 August, to raise money to develop the basement of Soho Theatre into a new cabaret/comedy venue. It costs £3 to enter via text — text SOHO and your name to 70007 by 31 July. Full details and terms and conditions at <http://www.sohotheatre.com/index.php?pid=503>.
- The final two shows of Sedos's 2011 season are auditioning this month. Yesterday was the first day of auditions for A Little Night Music, but the team can squeeze in a few more people this week if you still want to sign up — audition notice here: [sedos.co.uk/2011/littlenightmusic.htm](http://sedos.co.uk/2011/littlenightmusic.htm). If you want to try out for The Last Five Years, the audition notice is at [sedos.org.uk/2011/TheLastFiveYears.htm](http://sedos.org.uk/2011/TheLastFiveYears.htm).
- Our new weekly dance class for members, Sedance, has been running for a month now. The classes are every Monday at Ocean House from 7-9pm and consist of 45 minutes warm-up and 45 minutes learning a routine. Cost is £5 on the door.
- Associated Studios are running two summer courses which may be of interest to Sedos members, musical theatre (18-23 July) and acting (25-30 July). Visit [advancedperformersstudio.com](http://advancedperformersstudio.com).
- New Sedos committee member Jacqui Adams has set up a London Theatre on Wheels team for the TfL Cycle Challenge. All you have to do is log all your miles from 18 June to 15 July and you can backdate your miles — so if you're a cyclist, why not get involved? Visit [cyclechallenge.tfl.gov.uk](http://cyclechallenge.tfl.gov.uk).

# news special: AGM

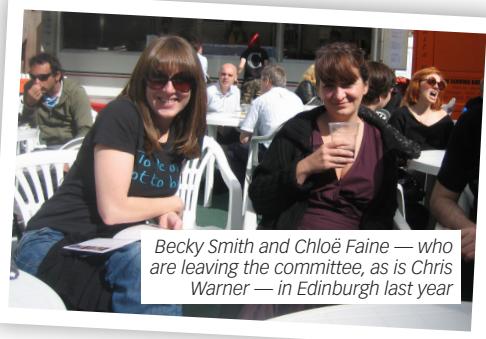
## Sedos: a past, a present and a future

The Sedos AGM on 20 April upstairs at The Albion enjoyed a good turnout of

members gathering to vote in the new committee and hear the latest news



*The new committee — minus Chris! Left to right: Dawn, Matt G, Matt P, Jacqui, Stephen, Craig, Will, Debs, Matt H*



*Becky Smith and Chloë Faine — who are leaving the committee, as is Chris Warner — in Edinburgh last year*

## New committee

Twelve members stood for 10 committee positions this year and congratulations go to the new committee, listed below. Three of them (Jacqui Adams, Stephen Beeny and Matt Hudson) are new to the committee, while Dawn Harrison-Wallace is a returning member. Matt Gould steps up to the office of secretary.

Thanks go to the three committee members who stood down, Chris Warner, who remains on the marketing subcommittee, Chloë Faine and Becky Smith.

Will Harrison-Wallace paid a special tribute to these latter two, who are long-term Sedos stalwarts, saying: "I know they've stepped down from the committee, but I don't believe we've seen the last of them."

### The new committee are:

- 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

Does anybody else think there might be too many Matt's? Confusion...

## 'This is our time'

Chairman Chris de Pury apologized for his absence, handing responsibility for delivering his speech to outgoing committee member Becky Smith.

The speech emphasised that the society is in a stronger position than it has been for a couple of generations, highlighting these positives:

- Sedos has a home, with the recent five-year deal with the Bridewell — see February Grapevine for details, but in summary Sedos has made a substantial donation, to be spent on improving the theatre. In return, we get free use of the theatre for 10 weeks a year for five years and are the Bridewell's resident company.
- Sedos has a rehearsal venue, Ocean House.
- Sedos has a healthy bank balance (see treasurer's report, page five).
- Sedos has had a particularly strong committee this year (see New committee, left).
- Sedos has a group of people behind the committee taking on a range of tasks.
- Sedos has talent and lots of it, enabling us to put on 10 shows this year.
- Sedos has an audience — Romeo and Juliet and West Side Story, the most recent play and musical, both achieved record sales.
- Sedos has a legacy — we lost two friends this year in Helen Dudley and Jeremy Lewis, and it was announced that Jeremy left the society a substantial sum to go towards backing future productions.



*This is what Chris de Pury looks like (when he's there)*

The speech finished by summing up that Sedos has a history, being in its 106th year, a present which is beyond the wildest dreams of a decade ago, and a future.

"The power and positivity of the membership [at the centenary relaunch] has been a driving force behind the success of the society," said Becky on Chris's behalf. "To quote the song from Merrily We Roll Along, 'This is our time'."

"To make the best of it the committee is looking to repeat some of that [centenary year] consultation and set a five-year plan to run in parallel with our arrangement with the Bridewell."

There will be an open forum in due course for all members to discuss every aspect of the society's future. Look out for details on [sedos.co.uk](http://sedos.co.uk) and in the email newsletter.



*The Bridewell, Sedos's performance home*

# news special AGM

## Sedos's finances

Treasurer Craig Topp once again baffled many members with his grasp of numbers which involve six figures. In general, we're happy to trust him on all that spreadsheet stuff, but here's a quick summary of what he had to say:

### Overall accounts

- Sedos made a very healthy profit of £35,510 for the year (compared to a loss of £1,535 last year). This was primarily the result of Ocean House providing £29,208 of profit during 2010.
- Net assets of the society totalled £200,964 (up from £165,454). This includes the £84,375 donation to the Bridewell as part of our five-year deal (see page four), which has already been paid, but remains an asset on the balance sheet, to be reduced over the life of the deal.
- Cash on the balance sheet at year-end was £228,623 (higher than net assets as we've got liabilities as well). We have continued with our policy of expensing all expenditure and keeping no fixed assets on the balance sheet, so every item bought for a show is charged to the show P&L (profit and loss) and we assign no balance sheet value to our stock of costumes, props etc.

### Show accounts

- Our shows made an overall profit of £4,669 in 2010, compared to a £2,769 loss in 2009.
- Sedos put on 11 shows in 2010 (including

one in Edinburgh). The most profitable were: (play) The Libertine (£2,542) and (musical/cabaret) Too Darn Hot (£3,233).

- Overall, Sedos sold 4,893 tickets at 62 performances in 2010, compared to 3,661 at 43 in 2009. Kiss of the Spider Woman was the only show in 2010 to break through the magical average 100 tickets per performance, with 113. The Libertine, Hair and Too Darn Hot all came mighty close though, with 98 for each.
- Although our tickets sold per performance fell (from 85 to 79) and our mean ticket price also dropped (£12.62 to £12.32) this can largely be put down to doing a workshop performance and an Edinburgh show, both of which generate smaller audiences and income, but which have many other benefits to the society. Without these, tickets per performance and mean ticket price were in line with 2009.

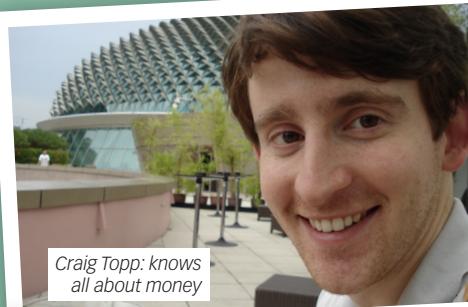
### Miscellaneous

- Once again, membership fees covered the administrative cost of running the society in 2011, for example bank charges, socials such as the Christmas party, the box office, website and insurance.
- The society gained £500 through Craig's employers, Lloyds Banking Group. If an employee volunteers at a charity, Lloyds will pay that charity £5 per hour up to 100 hours. Craig would be delighted if any other Sedos members can find out if their employers have a similar scheme — and even more delighted if they do!
- Sedos gave our charity of the year, Half

Show pictures by nickchronnell.com



*The Libertine was 2010's most profitable play*



*Craig Topp: knows all about money*



*Too Darn Hot made £3,233*

Moon, £2,706 in 2010. This is £79 less than in 2009, but we also gave £1,176 to Cancer Research as the Kiss of the Spider Woman gala night was in aid of this charity in memory of Helen Dudley. We also raised £1,435 for various charities through the Shakespeare in the City performances.

## News in brief from the AGM

- The pitch process for the 2012 season was mentioned at the AGM — see page three for the details, confirmed since the AGM.
- The Bridewell will be dark — that's a theatrical term meaning there's no show going on — in August for some improvements to the theatre. This is the start of the work which is part of our five-year deal with the organisation (see chairman's speech report, page four).
- The fact we have more weeks at the Bridewell from next year onwards does not necessarily mean we will do more shows — we might use the time to give us longer get-in periods, for example. Another suggestion is to do some smaller shows, such as two-handers. However, each week will still have to be accounted for financially — the venue hire is not now free in a show's budget!
- If we find we don't want all our weeks at the Bridewell, we could sell them back to the theatre.
- Our rehearsal home, Ocean House, is currently let to us on a rolling contract and this may come to an end in the autumn this year. But the powers-that-be in Sedos are confident if this happens we will be able to find somewhere else suitable for a similar arrangement.
- The Last Days of Judas Iscariot, our September play, will have one show at the Royal Courts of Justice.

# assassins



**Philip Doyle is John Wilkes Booth**

 John Wilkes Booth was an actor with a flair for the dramatic and famously assassinated Abraham Lincoln at the Ford Theatre in 1865. What's the most dramatic thing you have ever done at the theatre?

It would have to be getting butt naked every night in the Full Monty earlier this year. That was pretty dramatic! Don't worry though, I won't be making a habit of it. (Oh, shame!)



**Chris Walters is Charles Guiteau**

 Charles Guiteau assassinated James A Garfield in 1881. He was an eccentric character who was upset that the government had not made him the US ambassador to Paris, despite having no qualifications for the post. If you could be a US ambassador where would you like to be posted and why?

I'd like to be posted to the UK please. Have you seen the plans for the new embassy in Vauxhall? Amazing! Centrally located, views of the Thames River and next to a big Sainsbury's! Perfect place to work!

## Meet the Assassins

Sedos's next musical is Stephen Sondheim and John Weidman's *Assassins*, a powerful show about the men and women who tried to kill American presidents. Let's meet them...



**Ben Fuiava is Leon Czolgosz**

 Leon Czolgosz was an anarchist who shot and killed William McKinley in 1901.

What's the most anarchical

thing you have ever done?  
Aged four, my sister and I stole a packet of cigarettes at my parents' choir rehearsal and proceeded to smoke them in my auntie's garden. Morally, I'm in support of helping those who are starving, so I was a vegetarian for 12 years. Politically, at varsity we occupied the administration building in protest against the increase of tuition fees.



**Paul Erbs is Giuseppe Zangara**

 Giuseppe Zangara targeted Franklin Delano Roosevelt for assassination in 1933, but ended by killing five

others instead, including the Mayor of Chicago, Anton Cermak. Part of his defence was the severe abdominal pains from which he suffered. What's the worst pain you have ever felt?

Since getting the part of Zangara, il più grande dolore che io abbia mai provato è il mio stomaco! Sempre il mio stomaco! (Already in character with those first night nerves!?)



**Peta Barker is Samuel Byck**

 In 1974, Samuel Byck plotted to kill Richard Nixon by hijacking a plane and fly it into the White House! Before that

he had picketed the White House wearing a Santa's costume. What's the silliest costume you have ever worn?

It was for my first show at the Tower Theatre. I didn't get the part of the lion, like I wanted, so I ended up in the chorus dressed as a munchkin! On my head, I had to wear a pair of dangly antennae on springs.



**Suzanna Kempner is Lynette "Squeaky" Fromme**

 Lynette Fromme claimed that she would do anything for cult leader Charles Manson and so attempted to kill Gerald Ford in 1975. What's the craziest thing you've done for love?

The craziest thing I've done for "love" was when I was 17. My first boyfriend was really in to his emo and goth girls but I had bleached blonde hair. I decided the best thing to do would be to dye it midnight blue. Not only was I left with stained blue ears, hands and hairline, it rained heavily the following day as I waited for the bus and I ended up looking like a piece of performance art! He wasn't that impressed and ended up dumping me for a girl with a moustache.

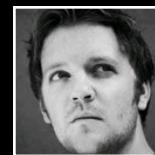


**Victoria Waddington is Sara Jane Moore**

 Sara Jane Moore, just 17 days after Lynette Fromme, tried to kill Gerald Ford in 1975. In the show, she pulls a variety

of unexpected objects from her handbag. What things do you always carry in your handbag?

I don't have anything special in my handbag. Just the usual: purse, diary and a little pink digital camera. I'm not a typical girlie girl. At one point, I didn't even have a handbag! In an ideal world, I'd have a coat with plenty of pockets.



**Joe Penny is John Hinckley**

 John Hinckley attempted to shoot Ronald Reagan in 1981 to impress actress Jodie Foster. Who do you want to

impress and why?  
Anyone in a position of seniority, because I am voraciously ambitious and shamelessly sycophantic!



**Andrew Newton is Lee Harvey Oswald**

 Lee Harvey Oswald famously shot and killed John F Kennedy in 1963 from a book depository window. But some

have suggested that he may have had an accomplice also shooting from the grassy knoll. What's the naughtiest thing you have ever done on a grassy knoll?

It depends. Are we talking, "Sorry Nana, I spilled my juice box on your picnic blanket," naughty? Or, "Sorry Peggy, I'm sure I don't know how my hand ended up under there," naughty?

**Assassins is on 9-13 August at the Winterfold Theatre. Tickets at [sedos.co.uk](http://sedos.co.uk).**

# the last days of judas iscariot



## Why did you want to direct this show?

It proved difficult getting the rights to Jesus Christ Superstar on Ice, so I went for the next best thing and pitched The Last Days of Judas Iscariot — whether it's on ice or not is yet to be seen. I really admire Stephen Adly Guirgis' writing and have seen how powerful his work can be.

I was truly captivated by a production of Jesus Hopped the A Train, performed by Synergy — a company that works with current and ex prisoners — and knew then that I would love to create something of my own with his work.

Rupert Goold said that this was a piece about "reclaiming faith". Religion in the current climate seems to be something of a taboo in entertainment and I'm very excited at the prospect of dispelling this preconception in a modern, dynamic and thought-provoking production.

## Describe the show in 10 words

It will break your heart while you're crying with laughter.

## 'Directing is better than cake'

Zoë Thomas-Webb can't wait to get started on directing The Last Days of Judas Iscariot, Sedos's autumn play. The Grapevine finds out more about Zoe and the show

### What will the audience love about the show?

Satan and Mother Teresa in the same play, what's not to love? Apart from that killer combination, I think the audience will love seeing the Bridewell used in a different and unique way and I really hope that many will fall head over heels in love with Adly Guirgis' superb writing.

### What do you see as the main challenges of the show?

The rather static nature of the courtroom drama genre proves challenging to any director, plus I think making each individual character in a very large company shine through is also a difficult challenge. I am however looking forward to all the exciting (if a little scary) challenges this show throws in my way.

### Tell us about your previous theatre experiences?

Being born a backstage baby (most of my family also work in theatre) I'd say I've had more than my fair share of theatrical experiences.

Highlights range from the three-year-old me asking a rather prominent Italian designer if he ever bounced on his bed, to feeding polos to a lovely donkey called Pollyanna when I worked on Carmen at the Royal Opera House, to assistant directing on Romeo and Juliet for Sedos earlier this year. All my theatrical experiences have been pretty great.

### What do you enjoy about being involved in theatre and directing?

There's nothing I don't enjoy about theatre — even when I'm having the worst day at work I'm still amazed that I get paid to be part of an industry I love so much. Directing for me is my biggest passion and it is like nothing else in the world, I'd even go so far as to say its better than cake.

### What's your day job?

I'm currently the wardrobe assistant on The Government Inspector at the Young Vic. The Last Days of Judas Iscariot was auditioning as The Grapevine went to press — visit [sedos.co.uk](http://sedos.co.uk) for the cast list soon.

Directing is Zoë's biggest passion, but cake is close behind. Who can blame her? It's good!



**The Last Days of Judas Iscariot is on 27 September-1 October at the Bridewell. Tickets will be available in due course at [sedos.co.uk](http://sedos.co.uk).**

## Sedos at large

- Kelly Chinery has made her West End debut in Lend Me A Tenor at the Gielgud Theatre. As well as playing in the ensemble, Kelly is the assistant dance captain and understudies Maggie.
- Charlie Golding is producing a one-act double-bill called Save Our Bones — two shows that deal with death in a thoughtful, but provocative way, That's the Spirit and Excess Deductible — with a company he co-founded, So It Goes... Theatre Company. It's on 20 and 21 August and 6-11 September, Etcetera Theatre, Camden.
- Matt Hudson recently played Otto in Spring Awakening by Mayhem Musical Theatre Company at the Arthur Cotterell Theatre, Kingston.
- In June, numerous Sedos members were involved in Centre Stage's The Wedding Singer. Debs Lean was Linda Also, Lewis Simington was Robbie, Kate McHenry was Holly and Ric Thomas played various surprise roles. Paul Cozens was the musical director and Matt Gould and David Griffiths played in the band. David Walker-Smith was the creative director.
- Will Harrison-Wallace has just been in a Theatre 6 production of David Mamet's The Water Engine at the Old Vic Tunnels.
- Sedos stalwart's Lauren Mole's boyfriend James Michalos is in an Edinburgh show which claims to do for job interviews what "I Love You, You're Perfect, Now Change" did for relationships, so if you're going to the Festival, why not see it (3-29 August at Pleasance Beside)?

# the last five years

## 'I think you're really gonna like this show — I'm pretty sure it doesn't suck'



The Sedos production of *The Last Five Years* will be a great show to be involved in and see. In an unabashed attempt to get Sedos members interested in the auditions and seeing the show, we have provided the following list of facts (and lots of lies) about the production:

- We will double cast the musical, casting two Jamies and two Cathys, and each person will do half the performances. This will not only allow the actors to explore their roles more and have the opportunity to play opposite two other actors, but it'll make for a very sexy and surreal ending when the two Cathys will start making out, and the two Jamies will fight with each other.
- The show's musical director will be Ben Nicholls of *West Side Story* and *Putting It Together* fame. Ben manages to have a show crush on a new lovely lady in the cast about once per week. With only two Cathys cast, he

Director Michael Smith introduces the two-hander musical *The Last Five Years* — written by Jason Robert Brown, who also wrote the music for *Parade*, performed by Sedos at the end of 2009 — which has its auditions at the end of this month

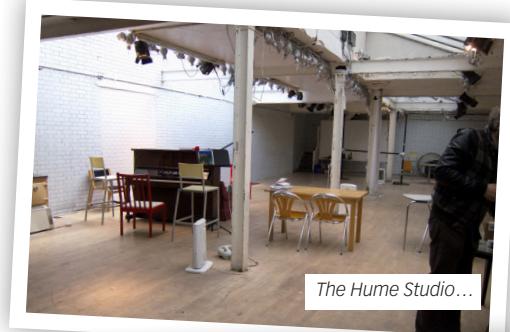
will have to alternate between them, and will keep notes in his diary to ensure equality. If needed, he will branch out to the Jamies.

- During the huge penguin scene in the middle of the second act, we will be using only live animals. (Keep your eyes open for the orang-utan!).
- Jason Robert Brown is currently adapting *The Last Five Years* as a movie. He has said that he will, of course, bow to our casting choices for his movie as well.
- Jo Donnelly will be coming up with particularly interesting production designs. For example, during "Schmuel Song", we will likely have Jamie dressed as a singing, dancing clock... you know, for realism.
- To make the backwards timeline of Cathy even more explicit, we will introduce a son that they will have at the start of their marriage, who must age from five years old backwards into a foetus, along with Cathy's journey. So if anyone knows of a good child actor who is up for this part, be sure to let us know.
- The venue will be The Rag Factory, a great loft-style gallery space off Brick Lane. During intermission, for amusement, we

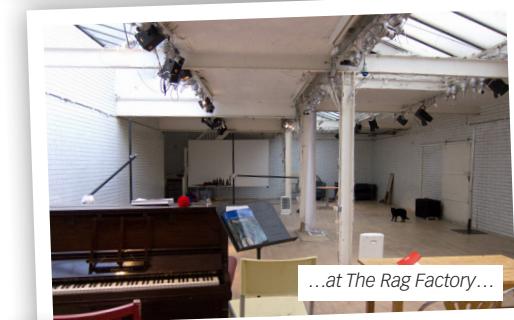
will re-enact the space's original purpose, and the audience will make their own rags — fun!

- We will have the full orchestration, which will be key to making the music absolutely gorgeous: piano, guitar, bass, two cellos and violin. Not to mention the oboe, five trombones, two tubas, banjo, glockenspiel and claves.

If you're interested in this exciting production, the workshop is Thursday, 21 July, the auditions are Thursday 28-Saturday, 30 July, and recalls are Sunday, 31 July. Full audition notice at [sedos.org.uk/2011/TheLastFiveYears.htm](http://sedos.org.uk/2011/TheLastFiveYears.htm). To book an audition, please email producer Craig Topp at [last5years@sedos.co.uk](mailto:last5years@sedos.co.uk).



*The Hume Studio...*



*...at The Rag Factory...*



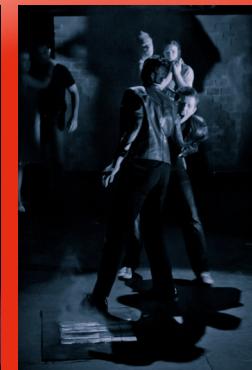
*...venue for The Last Five Years*

**The Last Five Years is on 20-23 October at The Rag Factory. Tickets will be available in due course at [sedos.co.uk](http://sedos.co.uk).**

*Pictures by Michael Smith*

## Success Story

West Side Story (6-16 April at the Bridewell Theatre) was a dazzling showcase of singing and dancing in the context of the passions and rivalries of 1950s gangland New York. Kim Barker was the director and choreographer, sending the talented cast racing up and down ladders on moving trucks, while Ben Nicholls was the musical director. The production sold out for all but one of its 11 performances.



## What does a marketing lead do?

In each Grapevine, we explain a different Sedos creative or backstage role. Here's what's expected of a marketing lead:

- Co-ordinate all the marketing activity for a show, working with producer and director
- Design print publicity or work with a designer
- Push cast and production team to sell tickets
- Work with external companies and websites to promote the show

## In the wings with... Sedos member Adrian Johnson

How to act at the theatre: a short (tongue-in-cheek) guide to being the perfect audience member

1. The theatre is a sacred place; don't defile it by dressing in your usual attire. Make a special effort to dress well, as the theatre is a place to be seen, as well as see.
2. Arrive on time. There is no such thing as fashionably late. You should be at the theatre at least 10 minutes before the performance. If you disturb other audience members who are already sitting comfortably, apologise with an embarrassed nod and look of suitable humility.
3. If you must take a mobile phone with you to the theatre, make sure that it is completely switched off throughout your visit. There should be absolutely no ringing, vibrating, or lights flashing of any kind. Under no circumstances, check for text messages,

- Liaise with photographers and video makers on images and other publicity material
- Liaise with marketing subcommittee to publicise the show through our website and other internet channels (Stephen Beeny), our newsletter (Chris Warner), press and listings (Rebecca Weymouth), the Grapevine and through other societies (Pippa Roome)
- May also be in charge of the programme

The marketing subcommittee needs more marketing leads! Can you help? Email [pippa\\_roome@ipcmmedia.com](mailto:pippa_roome@ipcmmedia.com) to find out more.



- look at the time or update Facebook.
4. If you are feeling unwell, likely to cough, sneeze, or nervously shift around in your seat, don't go to the theatre. Other audience members will not appreciate your dying scene.
  5. You should never talk, whisper or sing along during the show. You may think it should have been you up on that stage, but you didn't get the part, so keep quiet.
  6. You should never eat at the theatre. Chomping noises of any description are not acceptable. If you suffer from low blood sugar and simply must have a sweet, make sure that it is unwrapped before the curtain goes up and always suck quietly.

*By day Adrian works in marketing, while for Sedos he is currently in charge of marketing for Assassins.*

## A glass of wine with... Sedos member Belinda Sherlock

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

My first show was West Side Story, playing percussion in the band. No one said anything about "joining"!

### Are you in a Sedos show at the moment?

Yes, Arcadia, playing Thomasina. This is especially weird as I studied the play at school — Bernard was always my favourite part but apparently auditioning for that wasn't an option.

### What's the best thing about Sedos?

The people (aw!), the professionalism, and prattling around in weird deserted office spaces.

### What do you do in "real life"?

Manage fundraising for a local charity in Tower Hamlets, working with vulnerable women and young people. And in a few months starting a part-time Masters in dramatherapy, woot!

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

I'd been playing in the band for a month-long stint of The Lion, the Witch and the Wardrobe at Edinburgh Fringe, and on the last night the girl playing Lucy was taken ill, and five minutes before curtain-up I was asked to stand in.

The worst/funniest bit was when Lucy goes into the wardrobe and comes out in Narnia... I was doing it script-in-hand, and only once in the wardrobe did I realise it was too dark to see. I had no idea when I was supposed to come out, the wardrobe was spinning and the fur coats muffled any sound from on stage.

I've blocked the next bit from my memory, but I think that after an awkward 20 seconds I ended up stumbling out the wrong side of the wardrobe, on the wrong page of the

script, and creatively exclaiming, "Oh, a lamppost!"

### Your dream superpower?

Either teleportation, or the ability to break something in half and from those halves create two wholes of the same. Obviously solves world hunger/saves on food shopping, but with things more difficult to break in half, the quality would get progressively better eg bottle of wine. NB doesn't work on humans.

### Describe your perfect night out.

Starlit beach, ukuleles, friends, cider, campfire, baking potatoes in the hot sand.

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

No, just socks.

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

Vodafone tax evasion for an NHS ;)

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

Belly-ripping.

### Any unusual dreams recently?

They're usually unusual, and in the style of feature-length sci-fi films, which is quite tiring.

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

Carnal embrace.

### And ends with....?

Gin.

