

# sedos grapevine

november 2010



## The spy age is on us

Next week Sedos puts on acclaimed playwright Tom Stoppard's dazzling spy thriller *Hapgood* — and there's never been a more timely opportunity to do so

Only four years ago, Alexander Litvinenko, a Russian defector to the UK, was poisoned in a London restaurant with Polonium 210 and died. On 29 June this year, the FBI arrested 10 "sleeper spies" in the US. In August an MI6 spy was found dead in a holdall in his flat in Pimlico — was it suicide? Murder? The FSB? Mossad? On 17 October, MI5 announced that it was investigating whether sleeper cells exist in the UK. Suddenly spies are all around and the Cold War is still with us!

In the tradition of John Le Carre's George Smiley and Ian Fleming's James Bond, Tom Stoppard gives us his ace spy, Hapgood, and introduces us to another dimension: an exploration of dual natures in physics and in people.

"A double agent is like a trick of the light," Kerner the scientist tells Blair the spycatcher. "You get what you interrogate for."

When something goes wrong in a routine operation, Hapgood suspects a mole has infiltrated her agency. "Real" secrets have turned up in Moscow — not briefcase stuff.

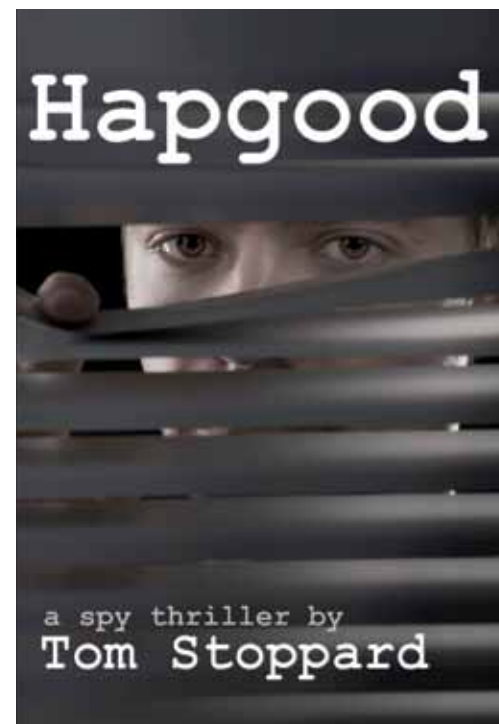
Blair, Hapgood's boss, suspects that Russian scientist Kerner is a double agent... CIA Agent Wates suspects Hapgood herself.

Mrs Hapgood ("Mrs is a courtesy title — it saves explanation — usually") has to sort out the mess, which pushes her emotions to the limit.

Hapgood has received excellent reviews when previously produced: "Tom Stoppard's most cunning play — a dazzling double game of physics and espionage — remarkable" (The Guardian); "Ingenious" (Spectator); "Dazzling" (Independent).

Sedos's production stars Chloë Faine as Hapgood, Chris de Pury as Russian scientist Kerner, Craig Karpel as Blair, Dan Goad as Ridley, Charlotte Price as Maggs, Fran Kilshaw as Merryweather, Kevin Shen as Wates, Gareth Williams as the Russian and introduces Tom Adams as Joe. This is an unmissable opportunity to see Tom Stoppard's most intriguing and cunning play.

**Turn the page to read more about our autumn musical *Kiss of the Spider Woman*, on the week after *Hapgood*.**



Hard at work in rehearsals: Kevin Shen (Wates)



Gareth Williams, who plays the Russian



Sedos regulars Craig Karpel (Blair) and Chloë Faine (Hapgood)

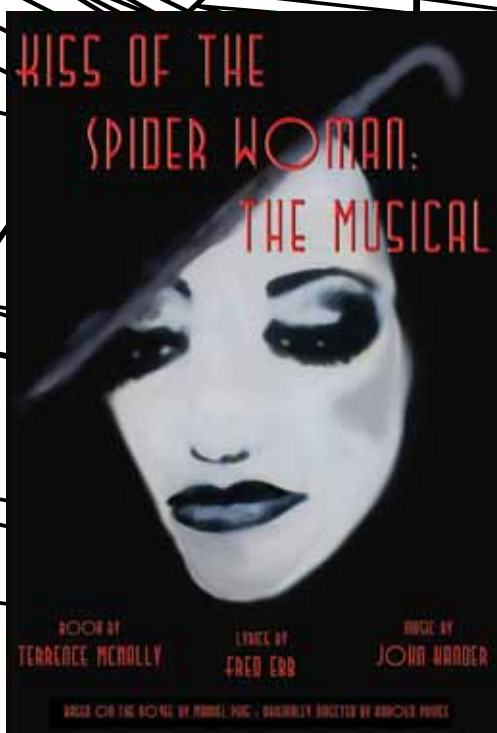


Fran Kilshaw (Merryweather) and Kevin Shen (Wates) alongside Charlotte Adams, whose brother Tom plays Joe

**Hapgood is on 16–20 November at the Bridewell Theatre. Tickets available at [sedos.co.uk](http://sedos.co.uk).**

# Spider Woman

— did you know?



With only two weeks to go until Kiss of the Spider Woman: The Musical, the cast are fine-tuning vocals and polishing tangos. Here are a few factual titbits to whet your appetite

## The show

- Kiss of The Spider Woman: The Musical began life as Manuel Puig's novel *El Beso de la Mujer Arana*, published in 1976.
- The 1985 film version starred William Hurt as Molina and Raul Julia as Valentin. The film was nominated for four Oscars, including best picture, and Hurt won best actor.
- When turning Kiss into a musical, Kander, Ebb and Hal Prince thought: "Not only do you have the exotic locale of a South American prison, but you're spending half the evening inside of somebody else's fantasy, and if that isn't a clear message to do something musical, [we] don't know what would be."

- After a try out in Toronto, the original production premiered in London (Shaftsbury Theatre) in October 1992, winning the London Evening Standard Drama Award for best musical.
- Newsday called the original Broadway production "the only new show with a wild heart and a fresh eye, the only one that budes the form in a seriously extravagant theatrical direction, the only one with a book that's stylish, the only one with an accessible gotta-dance score that isn't exclusively content to sound like music we've heard before".

## The background

- On March 24 1976, in a well-planned coup, the Argentine armed forces overthrew the

existing government and a three-man military junta took charge and began a ruthless campaign against the liberal counterculture as part of what was dubbed "The Dirty War."

- This counterculture was inspired in large part by Argentine native and legendary leftist guerrilla leader Che Guevara. Young men (such as the character Valentin) began to dress and grow beards like Guevara. People suspected of favouring these groups were kidnapped on the streets and never seen again.
- An estimated 11,000 Argentines disappeared between 1976 and 1982, called los desaparecidos or "the disappeared". Only their mothers and grandmothers had the courage to stand up to the government — every Thursday, they assembled in front of the Presidential Palace, demanding information.
- Conditions in the prisons were unthinkable. Prisoners were not allowed to lie on their beds during the day, and the strain of this sometimes caused paralysis or atrophy of the legs. The prisons would play sad songs by Julio Iglesias to deepen prisoners' depression.

## And on a less serious note...

- A single strand of a spider web has more potential energy than an atomic bomb! But because spiders do not naturally exist in areas of high fusion, there is little danger to the average person. <Cast and production team breathe a sigh of relief>
- We'll spend an average of two weeks kissing in our lifetimes.
- Jessica Drew debuted as super-hero Spider-woman in a Marvel comic book in 1977. She has nothing to do with Manuel Puig's Spider Woman.
- Vanessa Williams took over as Aurora/Spider Woman from Chita Rivera in 1994. Most people will recognise her as Wilhelmina Slater in the hit TV series *Ugly Betty*.



Susan Booth (Mother) with David Walker-Smith



Paula Mount (Aurora/Spiderwoman) spinning her web!



Andrew Overin (Valentin) and David Walker-Smith (Molina) share a laugh

**There are just six performances of Kiss of the Spider Woman: the Musical, so book now: 23-27 November at the Bridewell Theatre. Tickets available at [sedos.co.uk](http://sedos.co.uk).**



## Don't miss the Sedos traditional Christmas party



The Sedos Christmas party is a great way to start the festive season — have a few drinks, catch up with mates from shows through the year, and plan what you'll be auditioning for in 2011

**Date:** Saturday, 4 December

**Time:** from 6pm until late

**Venue:** downstairs at the Old Thameside Inn, Clink Street, London SE1 9DG

(<http://www.london-se1.co.uk/restaurants/info/127/old-thameside-inn>)

Join us this festive season for a traditional Christmas party with lots of games, music and plenty of Christmas cheer. We've booked a fab private room in this riverside venue for this year's festive fun. There's no charge and no dress code but we encourage you all to

bring along all your Christmas spirit!

There's a private bar available for us and the pub serves food if you want to order on the night. We'll be providing party games with prizes, lots of Christmas tunes and maybe even a bit of karaoke fun (not compulsory)!

There's no booking required but an idea of numbers would be useful so drop [rebecca.m.smith@gmail.com](mailto:rebecca.m.smith@gmail.com) a line if you plan to make it along at any point.

It would be great to see as many of you as possible to raise a toast to the year, a welcome to the new Sedos season and above all wish you a very Merry Christmas!

Love the committee



*Fun at last year's Christmas party — no wigs required this time*

## Sedos EGM: 2011 season announcement

Be the first to hear what shows Sedos will be putting on next year by attending the EGM this week

**Date:** Wednesday, 10 November

**Time:** 6.30pm for drinks, 7.30pm presentations

**Venue:** upstairs at The Albion, New Bridge Street, London

The 2010 EGM is where the committee will be announcing the exciting artistic programme

of shows for 2011. The committee, plus all the directors and production teams for 2011, will be on hand to talk to you about their shows, including information on the show itself, parts available, auditions and show dates and to answer all your questions.

Come along, hear all about it and enjoy a drink or two with fellow Sedos members. Be in on the buzz of 2011 from the start!



Congratulations to the "team with no name" who won Sedos's recent pub quiz and took home a bottle of Codorniu pink 1997 vintage cava! The team consisted of (left to right) Louisa Shindle, Charlotte Price, Alexandria Oliver, Anthony Hagan, Paul Wooller and Daniel Goad. Thanks to quiz mistresses Becky Smith and Chloë Faine.

## Dates for the diary

**10 November**

EGM

**16-20 November**

Hapgood performances

**23-27 November**

Kiss of the Spider Woman: the Musical performances

**4 December**

Christmas party

## Contacts

**In charge of the Grapevine (supposedly)**

Pippa Roome

**She makes it look beautiful**

Nicole Rush

**Contact the Grapevine at**

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

**Sedos website**

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

**Find us at**

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**Sedos committee**

Chris de Pury (chairman), Chloë Faine (secretary), Craig Topp (treasurer), Deborah Lean, Matt Prince, Matt Gould, Rebecca Smith, Will Harrison-Wallace and Chris Warner

**Contact the committee at:**

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

## Sedos stars with KDC and Tower

If seeing Sedos's last two shows of the season isn't enough theatre for you, why not catch some members in shows with other societies in the next few months?

Sedos members are busy as 2010 draws to a close — and not just with our upcoming productions of Hapgood and Kiss of the Spider Woman: the Musical. Some of our members are also involved in shows during November and December with other London societies. Watch out for:

**Adam Moulder** — Hamlet in Sedos's Edinburgh show, *The Tragedy of the Prince of Denmark* — playing Hal in Tower's production of *Proof*.

23-28 November  
Courtyard Theatre Studio, Pitfield Street

Tower's *The Trial*, directed by **Andy Marchant**, author and director of *The Tragedy of the Prince of Denmark*.

30 November-4 December  
Bridewell Theatre

**Theo Leonard** — Horatio in *The Tragedy of the Prince of Denmark* — taking the role of Benjamin in Tower's production of *The Graduate*.

7-12 December  
Courtyard Theatre (Main House) Pitfield Street  
All the above: [towertheatre.org.uk](http://towertheatre.org.uk)

## Kiss gala night dedicated to Helen Dudley

Sedos has recently said goodbye to member Helen Dudley, who was part of the society for nearly three decades

The charity gala night of *Kiss of the Spider Woman: the Musical* is being dedicated to long-time Sedos stalwart Helen "Bells" Dudley, who recently lost her battle against cancer. She devoted a huge amount of time and boundless energy to the society and other similar organisations — especially Tower — and leaves a huge number of friends.

As well as performing in numerous shows, listed below, Helen also served on the Sedos

committee for a number of years. In 1995, after the death of Sedos's matriarch June King, Helen played a huge part in running Sedos for a couple of years before becoming more involved with Tower.

Helen's Sedos shows were: *Grease* (1988), *Pirates of Penzance* (1989), *Seven Brides for Seven Brothers* (1990), *Daisy Pulls It Off* (1991), *South Pacific* (1992, choreographer), *The Pajama Game* (1993), *Season's Greetings* (1993, stage manager), *Guys and Dolls* (1994), *Lady be Good* (1995), *West Side Story* (1996), *On The Town* (1997), *Cabaret* (1998) and *Sweet Charity* (2004).

Helen's funeral was on Tuesday, 14 October at St Martin's church in Herne Bay. Afterwards the congregation, including many Sedos and Tower members, retired to The Ship Inn on the seafront, for much reminiscing over a few drinks.



Helen Dudley (second from left, front row) performing in *Lady be Good* in 1995

Fifty per cent of proceeds from the gala performance of *Kiss of the Spider Woman: the Musical* (see page two) on Friday, 26 November will be given to Cancer Research.

KDC's *The Penelopiad*, directed by **Charlie Golding**, who played Guildenstern in *The Tragedy of the Prince of Denmark*.

16-20 November  
The Landor Theatre  
[kdctheatre.com](http://kdctheatre.com)



Sedos member Adam Moulder will be appearing in *Proof* with Tower

## Get a discount at the Royal Court

Sedos members can now take advantage of a special offer on tickets at this leading theatre

The Royal Court Theatre is Britain's leading national company dedicated to new work by innovative writers from the UK and around the world. The theatre's pivotal role in promoting new voices is undisputed — the *New York Times* described it as

"the most important theatre in Europe". This year's triumphs already include *The Empire*, *Clybourne Park*, *Sucker Punch* and two plays read at the latest Sedos play reading: *Posh* and *The Priory*.

We are delighted to let you know about a special ticket offer available to all Sedos members and friends. Simply quote Rep: 5042 when calling the box office to receive £5 off all previews and matinees for all shows at the Royal Court.





## It's just Too Darn Hot

Angus Jacobs' masterpiece sizzled and sashayed through the Bridewell from 28 September to 2 October. Feel the heat again with this great selection of photographs.





Designing lighting is a skilled job — but there's plenty everyone can do to help bring shows to life

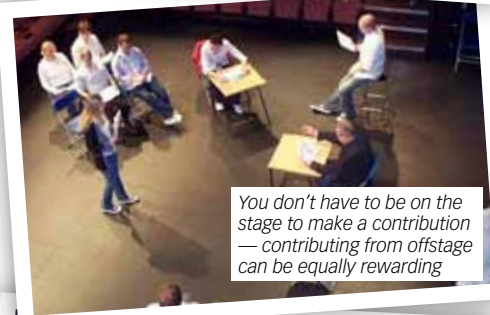
## 'But why do you do it

Anyone who's ever been involved in a show behind the scenes will have been asked this at least once. There's a lot of hard graft involved in being on a production team, but plenty of fun too. Regular Sedos backstage bod Pippa Roome finds out what people get out of it

Everyone knows that putting on a show involves a lot of "powers behind the throne", those people who find the props, design the set, sew the costumes, hand out flyers, direct the follow spots — and invariably wash up at the end of the night when the cast are in the bar.

But why do these people do it? What do they get out of being on a production team?

For me, the vital word is "team". I love being part of a group all pulling in the same direction, I enjoy the excitement of being backstage while the show is rolling, it's fun to feel useful and make a contribution, I like meeting lots of different people and answering varying challenges. Getting an email from someone in Sedos and making something happen even while I sit at my desk relieves the tedium of



You don't have to be on the stage to make a contribution — contributing from offstage can be equally rewarding



A taped props table makes it easier to check everything is in place



Help is always needed at show get-ins and get-outs



day-to-day working life.

Julia Hogg has operated lights for several Sedos shows, most recently Taking Steps. She says: "I love being involved backstage and

seeing how everything happening behind the scenes contributes to what's happening on stage. It gives me more of an insight into, and an appreciation of, professional theatre when I see it."

Note that Julia says "love"

— she loves it! And she's not alone — when researching this I merely asked people to tell me what they got out of being on production teams, but everyone who responded used the word love.

### Meeting the challenge

Sedos treasurer and regular sound designer Craig Topp says: "I love the tension about 10 minutes before the show goes up on opening night. I love the feeling of a job well done when everything goes right, even for just one performance (and it's very rare that everything goes right for more than one performance). I love testing myself and trying new things in order to make the show better, and I love the feeling when you know you've brought the audience along with you."

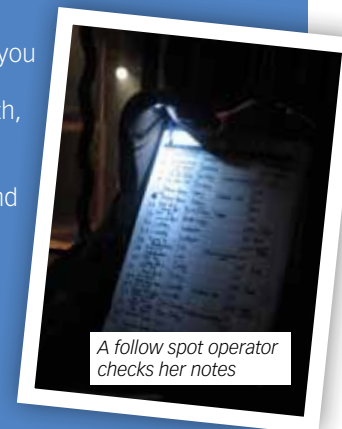
Alex Sandercock, a regular producer for Sedos and our box office manager, adds: "I love the challenge of pulling together a great show in a short time, and meeting a really great bunch of people. The socials are always good too!"

### Make the most of being on a production team

- If you know what show you want to be involved with, email the director or producer and offer your services.
- If you don't know what show you want to be involved with —

or you don't know the production team — email Rebecca Smith (rebecca.m.smith@gmail.com) and she'll point you in the right direction.

- Be upfront about what time you have available. If you say you're going to do something, do it; if you find you can't do something, say so as soon as possible rather than just going quiet.
- Stay in touch. Answer emails, even if it's only to say that no, you haven't yet been able to find that very rare prop, but you're still working on it...
- Get involved in person rather than just by email. Try to attend production meetings, ask if you can go to a rehearsal to meet the cast.
- Go for a drink after meetings, rehearsals or performances, even if you don't know many people. Everyone will welcome you.



A follow spot operator checks her notes



Ah yes, the socials. Someone once said to me, "Never trust a techie who doesn't drink" and while there must be some, there aren't many. The social side is definitely important, as Craig confirms: "It's fair to say that regardless of all of the above, I wouldn't keep coming back and doing show after show if it weren't for the parties..."

## Make it suit you

If you decide to be the producer of a show (see page eight), it's fair to say that you'll be giving up much of your life for the foreseeable future. But the great thing about production is that it doesn't have to be that full-on. Whatever your talents and time availability, there'll be something you can help with.

Being behind the scenes works for many people who can't commit to a rehearsal schedule, for one reason or another. You can contribute at a time that suits you, whether that's getting quotes for printing flyers online during your lunch hour or spending a Sunday scouring charity shops for costumes.

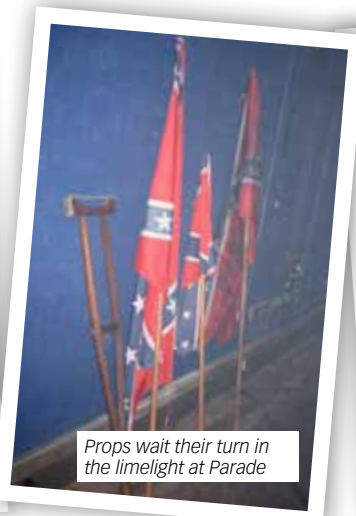
There's also always demand for people to be involved literally just during show week. This can be the most rewarding time to be part of a show — when it's all coming together — and people are always needed to help with the get-in and get-out, as well as to operate lights and sound, help with quick changes or organise props backstage. If you can make every show, plus the dress rehearsal and preferably the tech, the stage manager/producer will probably be so happy they will kiss you. If you've got an unavoidable date with Great Aunt Mary's birthday on the Thursday evening, that may not be insurmountable.

Julia says this works well for her: "Although it is a big time commitment during the production, it's a lot less of a commitment in the lead-up than being one of the actors, so I'm able to fit it in even though life is busy."

And if you've only got a few nights spare? Come and do front of house — all you have to do is sell programmes, give people plastic glasses and sit in a fire marshall's seat and you'll get a free ticket to see the show another night. How easy can that be?



Follow spot operator viewpoint on last year's production of Parade



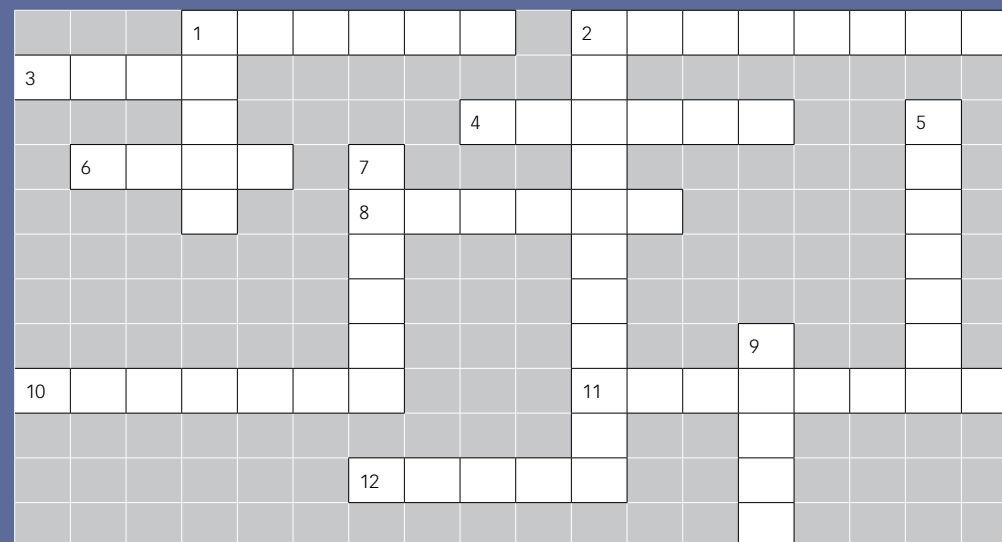
Props wait their turn in the limelight at Parade



Lights all ready to be rigged

## Blair's spy crossword

In honour of our forthcoming autumn play, Hapgood character Blair has set a spy crossword to test the Sedos brains. Answers in the next issue!



### ACROSS

- Identity, Supremacy, Ultimatum (6)
- Moriarty's enemy (and 8 across) (8,6)
- An Avenger (4)
- John Le Carre's George (6)
- See 9 down
- See 2 across
- Surveyor of the Queen's Pictures (and 1 down) (7,5)
- Courtesan executed by firing squad (8)
- The Saint (and 5 down) (5,7)

### DOWN

- See 10 across
- Veranke goes undercover to hydra (11)
- See 12 across
- One of the Cambridge 5 (6)
- 007 (and 6 across)



## In the wings with... Sedos member Fran Rafferty

Over the last month there has been a spate of deeply saddening suicides in the US as teenagers find themselves unable to cope with endless physical and verbal attacks, particularly regarding their sexuality. This has got me thinking about how fortunate I've been that theatre has provided a refuge from bullying for me through my life.

I first arrived at the doors of amateur theatre 15 years ago; a goofy-looking nerd, bullied

at school for nothing but that my face didn't fit. Where it did seem to fit was in theatre. There I never felt unwanted or out of place. Rehearsals became the goal for the end of a school day filled with emptiness and hurtful jibes. It was among the like-minded misfits of amateur theatre that I learned to be different and proud, to have a voice and have something to say, to take a stand and create something beautiful.

How lucky I was to have that and continue to find this community of acceptance as I grow older. Some people aren't so lucky and instead battle daily with bullying with no respite. Broadway's theatre community have been most vocal about standing up to this epidemic of loss among American youth and seeing the videos posted via the internet proclaiming the mantra "it gets better", I felt a huge pang of gratitude to the theatre community that saved me. And so I beg you, as the beautiful theatre people that you are, make your voice heard — stand up and show those struggling that IT does indeed GET BETTER.

♦ Fran Rafferty works at theatre company Fiery Angel and made her Sedos debut in Hair.

## What does a producer do?

In each issue of The Grapevine, we are giving you a summary of what a different creative or backstage role in a Sedos show involves. So, here's what's expected of a producer

- ♦ Co-ordinate all the show's practical aspects
- ♦ Prepare and manage the budget
- ♦ Pull together the production team

♦ Work with production team to ensure set, props, costumes, marketing, lighting and sound and all other areas are covered

♦ Co-ordinate auditions and rehearsals

♦ Liaise with Sedos front of house and box office managers and webmaster, and with personnel at the Bridewell (or other venues)

♦ Act as sounding board for director — and keep their creative impulses under control!

♦ This will vary from show to show, depending on the team and production

♦ Fancy giving it a go? Email Rebecca Smith [rebecca.m.smith@gmail.com](mailto:rebecca.m.smith@gmail.com)

## A glass of wine with... Sedos member James Franey

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

I joined in 2004 to play "Ladder-climbing man with flower in hat" in Sweet Charity. Got me hooked! (for being in shows, not ladders and hats).

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

I will be in the next musical Kiss of the Spider Woman. It's co-directed by Roger Harwood who cast me in Sweet Charity. Come and see it, it will be great!

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

Apart from the fantastic shows, the people (from all walks of life) make Sedos a great company of which to be a member. Also, the van driving is pretty cool.

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

I (co-)run an events management company, set up in 2005. If you have any events call us on...

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

Probably the "underpant malfunction" whilst wearing a white nylon sailor outfit (answers on a postcard please).

**If you could choose any superpower, what would it be?**

The power to add more days into a week if very busy or take a couple of days away

If I need the weekend to come sooner! Or whatever power Sport Billy had would be great (especially for show get-outs).

**Describe your perfect night out.**

It would have some element of sport, some element of food, some element of booze, some more element of booze, a lot of laughter and either a taxi home or a (free) hotel room. Or going to see Kiss of the Spider Woman at a Bridewell theatre near you soon (23-27 November)...

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

I have stock cubes, but nothing that will give me any financial advantage.

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

£1 for a winning lottery ticket.

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

Well, I used to be VERY good at leapfrog, however I would have thought telling anecdotes would be my specialist subject.

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

A team of cast and crew all working together.

**And ends with....?**

A quick get-out.

