

issue five april - may 2007

WAITING IN THE WINGS



Welcome to another issue for WitW! Issue 5 with henceforth be known as the Tour Edition and in it you will find interviews with 3 actors who we harassed encountered on the tour as well as reviews of all 4 of our tour shows. Not forgetting Michael Camp receiving the very first WitW Award for Service!

Happy reading!

-Liz & Katie xx

REVIEW

'Total Eclipse'

Menier Chocolate Factory, London

March 2007

Christopher Hampton's play follows the doomed relationship between poets Rimbaud and Verlaine.

The two lead actors deliver astounding performances – Jamie Doyle as 16 year old Rimbaud and Daniel Evans as the older Verlaine. Doyle's Rimbaud is beautifully seductive and we can see immediately what Verlaine fell in love with him. Daniel Evans wonderfully captures Verlaine's somewhat underlying psychotic tendencies and fascination for the young boy.

Although essentially a tragedy, the play also has its humorous moments, one particularly memorable one being when Rimbaud confronts Verlaine about his violence towards his wife and Verlaine replies, "But I haven't set fire to her since May!". A line delivered spot-on by Evans.

The production made excellent use of the Menier's versatile space using a traverse stage with the audience seating on chairs that looks as though they've been nicked from a French restaurant (although the seating looked nice it was bloody un-comfy!) so that set and seating merged beautifully together.

The show is on until the 20 May, so you have no excuse not to catch it!!

-Liz

INTERVIEW

Julie Atherton



D.O.B: 11/04/78

Nickname: Worm

How did you first get into acting?

I was encouraged by my a-level drama teacher, Pete Hartley!

What was your first acting experience (professional or not)?

My very first acting experience was in an amateur play that my mum was in at Preston playhouse! All I had to say was "Where am I?" and I was rubbish! I couldn't even deliver those three little lines with conviction and I hated myself for it!

What is your favourite part you have played?

I love them all but I think I have to say Kate/Lucy because its the most challenging so far and it has a little of everything in it!

What is the one part that you would love to play?

I used to say Cathy in 'The Last Five Years' but I'm not sure anymore...I don't know whether my dream part has been written yet!

What influences you as an actor?

People: friends, family!

What has been your worst audition?

They're all pretty bad really...I get so nervous that anything can happen!

What is the coolest thing you ever got to do because you are an actor?

Singing to Prince Charles about his hard willy! That's pretty cool!

Favourite actor you have ever worked with?

Paul Spicer...he's my stage husband!

All time favourite actor?

That's too hard there are so many!

Is there anywhere you would draw the line for a role, or would you pretty much do anything?

I certainly wouldn't do anything involving me near a spider!

As an actor would you rather be in:

Comedy / Drama - both

Shakespeare / Modern - modern

Musical / Straight - both

Resident / Tour - resident

If you had to choose only one musical song to sing forever, which would it be and why?

When you've been in a show longer than 6 months it feels like you do sing them forever!

Have you ever done anything you wish you hadn't on stage?

Plenty! I've lost my voice, fallen over, split my pants (11 times), forgot my lines, missed a scene...etc

What was it like to have a West end Debut in 'Mama Mia'?

Amazing! It was like all my birthdays and Christmases had come at once! My mum was so proud of me and we both cried afterwards! Nothing has matched that day!

How did 'Notes from New York' come about?

Paul Spicer set it up with Neil Eckersley and asked me to be a part of it and I've been sticking my nose in ever since!

Had you ever done any puppetry before Avenue Q?

No!

Why do you think Avenue Q has been so successful?

Because it's hilarious, it's about real life and the puppets can get away with saying what were all really thinking!

Do you enjoy getting to away with things as Lucy and winning everyone's hearts as Kate?

Yes I love the show!

What was recording your first album like?

I loved it. It was quite daunting but recording was the easy bit, the hardest bit is hoping someone will buy it!

Do you know that your picture appears in every current Delfont Mackintosh programme? Right between Dame Judi Dench and Julia Roberts? No I didn't!**Anything else the WitW readers ought to know?**

I will be performing in a musical called 'Raindogs' on the 22nd April (not sure of the venue yet) watch this space! It's written by Andy McBean and I think it's great!

- Julie can be seen in 'Avenue Q' with her hand up a puppet's backside.

REVIEW**'Equus'**

Gielgud Theatre, London

March 2007

One of the most anticipated and talked about revivals in recent times. Worth all the hype? Not really. Don't get me wrong, the production is as solid as Richard Griffith himself. It just isn't amazing.

For those of you who don't know the plot - Alan Strang (Radcliffe) is a boy who blinded a group of horses with a metal spike. A psychiatrist, Martin Dysart (Griffith), tries to understand what lead Strang to his actions.

Yes Daniel Radcliffe can act, but does he perform the role better than any other 17 year old actor could do? The answer is no. It's a competent performance and it proves he can act, but it didn't blow me away. And yes he bares all on stage, so what? So does Joanna Christie who plays his on-stage girlfriend.

Richard Griffiths' performance didn't astound me either. Again, a good performance but nothing more than that. The roles for the rest of the cast are rather small and so not much comment can be made about them I'm afraid.

The staging is beautifully minimalistic and the dancers portraying the horses do so wonderfully. The staging of this play was the real star and saving grace for me.

Overall, it's a good production of a great play. But it seems a shame that an average production like this is selling out when other (in my opinion) more deserving productions are struggling to pull in the crowds.

-Liz

PROFILE**Michael Camp**

Michael was one of our first ~~experiments~~ interviewees in issue 3 of WitW and so we thought we'd bring you his basic essentials.

Delighting the world with his presence on December 8th in the year 1982, in his youth Michael was Bedfordshire County pole vaulting champion. A useful skill we're sure you'll all agree. He then discovered his true talent lay in acting and went to train at LAMDA. After leaving dram school he appeared in several theatre productions; 'Good', 'TinTin' (he understudied, and played, the role of the Yeti!), 'Market Boy' and then onto 'Cabaret' where he understudied (and played) Cliff and Ernst as well as being in the ensemble for which he ran around naked on stage every night. After leaving 'Cabaret' on 31 March, Mr Camp is now unemployed. So if you're reading this and are a casting agent...

Michael has a strong interest in physical theatre companies (as can be seen by list of previous roles) as well as being talented with accents and sports (particularly pole vaulting!).

We would like to award Michael the WitW Award for Service 2007 for his contributions to the magazine over the past months!

REVIEW**'Cabaret'**

Lyric Theatre, London

March 2007

There has never been a more moving final image on a stage than in 'Cabaret'.

I'm trying a new approach where I know as little about a show before I go and see it, in an aim to appreciate the production to the full extent.

All I had in my head about Cabaret was Liza Minnelli, Fosse's choreography and the first two lines of the opening number.

I was completely blown away by Bill Kenwright's production. Not through spectacle or show numbers but by sheer guts at being so bare (in more ways than one).

From the moment James Dreyfus' terrifyingly good Emcee poked his pale face out of the 'O' in 'Willkommen' and sang I was transfixed. The Kit Kat dancers, the moving back boards, wire beds and that final image have all come back to me in dreams spinning around eerily. It does seem such an odd story for a musical, take an Andrew Lloyd Webber musical, love, tears and general flippancy. But then that is what musical haters use against us. A musical is nothing more than an unrealistic way to waste time. Cabaret is haunting, political; it's terrifying to realise that this was really the situation. It makes nudity and naughty choreography pale into insignificant offence when one contemplates the fates of all involved and that this isn't some spectacle to leave you joyous. It leaves you with a spike in your gut and (if you're me) the shakes. I have never been so affected by a piece of theatre.

Anna Maxwell Martin was sadly ill but her understudy Kaisa Hammarlund was superb. Geoffrey Hutchings, Harriet Thorpe and Michael Hayden all worthy performers and Shelia Hancock perfect as the sorrowful Fraulein Schneider.

For someone not offended by such things the choreography was wonderfully naughty and near the knuckle but then this is 'seedy Berlin!'

The performance I will always remember was James Dreyfus, possibly because I never knew he (pardon the pun) had it in him possibly because he uttered the last few lines but also because he was amazingly cold, yet welcoming, in the action as well as overseeing it.

Haunting but brilliant.

-Katie

INTERVIEW

Steven Webb



D.O.B: 08/11/84

Nickname: Stevie

How did you first get into acting?

I joined a Saturday school in Liverpool called 'Elliott Clark's' and began to take drama lessons there. After a couple of terms I auditioned for the musical 'Scrooge' at the Liverpool Empire and got the part of Tiny Tim. YAY!

What was your first acting experience (professional or not)?

When I was 4 I played Joseph in my school nativity play, that's honestly the first time the acting bug bit me. I knew way back then what I wanted to do.

What is your favourite part you have played?

OOOH! I have always found this one of the hardest questions to answer. Um... probably Christopher Holmes in 'On The Shore Of The Wide World'. He was just so strange but adorable at the same time.

What is the one part that you would love to play?

Hmmm, another tricky one. Sally Bowles? Only kidding! No it would probably be any character in a stage adaptation of Stephen King's 'Stand By Me'. Or 'The Goonies'. Ha!

What influences you as an actor?

When I see a performance that either moves me or leaves me in awe. It prompts me into wanting to get better and better, or take risks. But sometimes you just need the chance to do it. So yes, I guess my answer is other actors.

What is your most memorable audition?

It was actually for 'Scrooge' when I was about eight I think. They asked me to prepare a song for the audition, and I had a few songs in mind. I eventually decided on 'There's a Hole in my Bucket' full with Cornish accent and leg jig. Needless to say they were rather amused. But hey, I got the job!

And your worst audition?

Probably for 'A Midsummer Night's Dream'. In which I turned up having studied 'Twelfth Night' for two days. I had not listened to my agent properly to what the job actually was. I just knew there was 'Night' or 'Knight' in the title.

What is the coolest thing you ever got to do because you are an actor?

I suppose filming two series out in Canada ('The Magicians House'). It was fantastic, I spent months and months there and it feels like a second home. It's truly one of the most beautiful countries I've ever been to.

Favourite actor you have ever worked with?

That's so tough. I have a few. Judi Dench was obviously very inspiring to work with. She just delivers with such ease. Timothy Spall was also a highlight. But Nancy Carroll, who I got to work and become friends with during 'A Midsummer Night's Dream', is truly one of the finest actors I have ever seen on stage. She's unparalleled.

All time favourite actor?

Can't honestly answer that. Soz!

Is there anywhere you would draw the line for a role, or would you pretty much do anything?

I think I would pretty much do anything if it was a project I believed to be worthy of whatever it was in question. Does that make sense? But yeah, pretty much anything if it was to my taste.

As an actor would you rather be in:

Comedy / Drama - Comedy I think.

Shakespeare / Modern - Modern

Musical / Straight - Straight

Resident / Tour - Resident

what is your favourite play?

Sounds biased but 'On The Shore Of The Wide World'

And favourite TV show?

Hmm. '24' I think.

And film?

'The Goonies', 'Lost Boys', 'Stand By Me', 'Flight Of The Navigator'. Sorry I couldn't pick one. Love my 80's teen films.

Have you watched 'Julia Jekyll' recently? If not, why not?! And isn't Edward Knickers the coolest name ever?

Hahaha. 'Julia Jekyll'!!! NO I have not watched it recently because whenever I do I cringe at my awful haircut, my huge gut and my girly voice. But yes I will say Edward Knickers IS the coolest name ever!

How did you get the 'Magician's House' role and did you know it'd run for two series?

I got it through a long audition process. The usual I guess. But there were always talks of the second series while we were filming the first. Nothing confirmed. But once it got such amazing viewing figures and won an Emmy it was more like "let's make 4 series of it" but alas, just the one more.

Have you read William Corlett's books before (or after) you played Will?

I read the first book on the plane on my way to Canada to film the first series. But I didn't read the others.

Were you gutted that considering your character was the guilty one in 'Loving You' you never actually got to speak (because that really annoyed us!)

Haha. No not at all. I wouldn't have gone for the part otherwise. It was just a great chance to work with some amazing people. The yellow/white bleached hair was a downfall for me though.

Were you with any other rising stars in 'Oliver!'?

Um. well my problem is that I was so young and can hardly remember anyone. But Tamzin Outhwaite was the Rose Seller, you know " Who will buy, my sweet red roses...."

In 'Kes', were those bruises real? And how many times were you asked whether there was a 'real bird' in the play?

No the bruises were not real. I just had an idea that they would be a subtle back story to my character. Not many people saw them, but I kind of like that. And my god too many people asked if there was a real bird. We did have real birds around the theatre one time for a benefit though which was cool. And so many people, when I told them I was doing the show asked "who's playing Kes?", when they actually meant Billy, the lead character.

How much do you love Posner? And are you not bored of playing him yet?

I love him a lot. He's such fun to play and he changes as I change. And for that reason I'm not bored of playing him. Also, us boys keep ourselves amused on stage with all sorts of silliness.

On a scale of 1- 10 how excited are you about being the first West End Posner?

10!! But I know Sam Barnett (the original Posner) so there's no sort of competition between us. We actually get on very well considering I took over a role he created.

How do the audiences for the West End compare to the National/tour audiences?

The west end audience varies from night to night. Sometimes their reactions are very subdued and other times raucous. Whereas at the National

Theatre seemed to be a steady vibe throughout the whole run. As on tour. But I guess it's good, it keeps us on our toes.

Out of your Dakins who has been your favourite?

Yeah right. Like I'm gonna answer that. I'll just say the very cliché theatrical phrase "they both made it their own"

Where you nervous when you got the role in 'The History Boys' knowing that so many people had seen and loved the play with the first cast?

Yes very, but it was matched with excitement. One of my best friends, Russell, was in the first cast, so that made it easier for me. But it was just such an honor because it was so hugely successful, we were handed over a play already considered to be 'a winner'.

What did you think about the film and its new 'Posner' ending?

To be honest I STILL haven't seen the film. Not deliberately, just because I didn't manage to catch it. But it's out on DVD now so I'll go buy it. And I don't really know how I feel about Poz's new ending. I can see why they might have done it. I guess it's more of a happy ending. Alan made Posner so likeable that I suppose it may be seen as a let down to some people that he ends up so tragic in the play.

As the west end run will not be extended is that it for 'The History Boys' for a while?

We were going to extend but now were finishing on the original closing date on 14 April. But I can assure you it's not the last you have seen of 'The History Boys'. I don't know what I'm allowed to say, so I guess that's it.

Was it liberating wearing a dress every night for 'The Maids'?

I still wear it on Sundays.

Is there anything you've done on stage that you wish you hadn't? Not necessarily a play but an action or a moment of improv?

Hmmm I wish I hadn't corpsed during the last few lines of 'Bewitched Bothered and Bewildered' a few weeks ago on hearing a lady in the second row exclaim "Ooh, he sings just like our Jamie". Resulting in me having to stop singing, laugh, stand in silence while the pianist finished the song, laugh again and then finally walk back to my place in the classroom. Without applause.

Do you think going to drama school deprived you of a 'real' childhood?

Not at all. Lot's of people seem to say this once they become successful after leaving a stage or drama school. I had one of the best times of my life there and wouldn't change it for the world. I came out with good exam results and confidence to get where I want to get to.

Do you regret not going to RADA or LAMDA?

No. And I only say that because I have been lucky with work. Since I left school at 16, I've managed to maintain quite a steady flow of work. And now I'm at the age where people my age are leaving places such as RADA and LAMDA and just beginning their careers. So I sort of feel like I've had a bit of a head start.

How does radio / voice over work compare with acting on stage / screen?

It's all the same vocation really. I try to put as much into a character I'm playing on radio as I do a character on stage. Obviously the process and set up of each media are very varied. I prefer stage. Screen I enjoy because you can re-take your performance if you're not happy with it, although sometimes filming can be mind numbingly tedious. And I love radio because it's often so relaxed. And I love the technical side too. I love being in the studio.

Anything else the WitW readers ought to know?

Um... Each history boy wears a different colour pair of socks. Bit of trivia for ya there. And we fight in the wings. Play fight of course but we sometimes go too far. And we have a fetish for soaking each other with water before we walk on stage. So if anybody's sees it and were dripping wet, you know why.

-Steven can be seen in 'The History Boys' until 14 April

REVIEW

'Avenue Q'

Noel Coward Theatre, London

March 2007

"It sucks to be me!" - no really it does. But I guess it sucks to be you too. 'Avenue Q' genuinely captures the feeling of being twenty-something and going nowhere, albeit using puppets!

It's a show I knew nothing about until they appeared on 'Children in Need' and 'The Royal Variety Performance' - I realise now that Liz had been talking about it for ages! More fool me.

Knowing nothing about the show I assumed certain things, mainly that the puppets were meant to look like the puppeteers, the cast were all American and that this was a weird production of a rebel at Jim Henson!

I was relieved to find the last two were not true but surprised at the first. I mean, Simon Lipkin and Nicky share the same hair do, Julie Atherton and Kate Monster have those beautiful huge eyes and Jon Robyns shares the cuteness with Princeton... I still wonder if this was sheer coincidence or careful casting.

Back to the sensible review. The energy of the show is worthy of its best ensemble award. All performers and performances are tight and entertaining whether 'human' or puppeteer, they flow even when a puppet is being 'operated' by two people whilst dancing, singing or speaking – a special mention for the amazing facial expressions that Clare Foster can pull!

Notable performances from Lipkin, Robyns and Atherton, all in great voice, especially Atherton singing 'Fine Fine Line' there may even have been a tear in the eye of the boys behind who were kicking our seats!

The show is absolutely brilliant and I can see why people return again and again and again! Anyone who thinks their lives sucks, go and see this show, because it won't suck... for an hour or two!

-Katie

INTERVIEW

Clare Foster



Date and place of birth: Southend on sea 24/07/80

Nickname: Rusty!

How did you first get into performing?

I Began dancing at the age of about ten and used to sing in school plays/concerts and began from there really.

What was your first acting/singing experience (professional or not)?

I guess my first 'proper' experience was playing Annie (go figure!) with the Southend Operatic Dramatic Society at the Cliffs Pavilion!

What is your favourite part you have played?

Very tough call. I adored playing Roxie Hart but Kate Monster/Lucy is also a dream role for any girl.

What is the one part that you would love to play?

The Little Mermaid but sadly have aged too many years for that now! I'd like to do Sally Bowles actually.

Who influences you as an actress?

Cate Blanchett. Felicity Huffman. Julie Walters, of course Dame Judi. Rene Zellweger. Also Billie Piper I think is an inspiration... she has managed her career wonderfully with great grace and I have huge respect for her.

What is your most memorable audition?

I think my 'Casualty' audition... The first time I felt "I might actually get this one!"

And your worst audition?

Auditioning for a commercial for some kind of insurance company...disaster and very embarrassing!

What is the coolest thing you ever got to do because you are an actor?

Probably playing a vampire and flying in to bite someone wearing a 'League of Extraordinary Gentlemen' leather long coat, singing opera!

Favourite performer you have ever worked with?

Oh my God... Erm... Maybe Sharon D. Clarke... An inspiration as a performer and as a woman. And of course Simon Lipkin!

All time favourite performer?

There are so many!! I guess Rene Zellweger... Such a versatile actress.

As an actor would you rather be in:

- Comedy / drama** - drama
- Shakespeare / modern** - Shakespeare
- Musical / straight** - straight
- Resident / tour** - resident

What is your favourite play?

I haven't seen that many to be fair but love Shakespeare..... Not the comedies so much though. Loved 'The History Boys' or anything else by Alan Bennett. Love Tennessee Williams, too.

And musical?

Love some of the music from 'Children of Eden' but probably 'The Last Five Years' overall... Oh no! 'The Wild Party' - brilliant.

And favourite TV show?

'Desperate Housewives' I'm afraid. Or '24'.

And film?

So many... 'Good Will Hunting'. 'Sleepers'. 'Bridget Jones' Diary'. 'About A Boy'. 'Love Actually'. Any Disney film!!

Most of your work to date has been in musical theatre, do you have any plans to do any straight acting?

I'd love to and am actually aiming to move away from musical theatre for a while if opportunity allows.

Were you familiar with 'Avenue Q' before you auditioned?

Not really. I heard I had an audition and borrowed the music from a friend but had never seen it.

What's your favourite song in the show?

'Fine, Fine Line'... Beautifully written both lyrics and melody.

Who is your favourite character?

I really like Nicky! I think he's so loveable.

What's your favourite part/song in the show to perform?

I love 'Mix Tape'. It's such a beautiful and innocent song at that "does he/doesn't he" like me phase we have all felt. And I actually love a lot of the Kate/Princeton scenes.

For 'Avenue Q' you recently appeared on both 'Children in Need' and the 'Royal Variety Performance'. Which was the best one?

They were both wonderful to be a part of but it has to be 'Royal Variety' because I got to come out of my mute role and talk a bit.

Come on now, admit it, you were desperately looking forward to the first time that Julie Atherton would be ill so that you could go on as Kate Monster/Lucy the Slut weren't you?!!

Actually it happened so quickly in previews there was no time for such hope!! It was more blind panic I think!

How long did it take you master the scene where Kate Monster and Lucy the Slut are talking to each other?

Actually not that long seeing as I puppeteer the "other" puppet so I'm used to hearing it every night anyway.

You recently had a run of playing the roles every night. How was that?

Amazing. This is such a dream role for any girl. To play such diverse characters in one show can't help but allow it to be a showcase of such delightful characters.

How did 'Something in Common' come about?

Well, Paul and I had said for a long time we wanted to work together and he got the Theatre Museum dates through and approached me with the concept which I jumped at. It was very scary though!

What was it like being involved in something that you'd been a part of since the very beginning?

Well I've done a lot of original productions so I think I'd actually find a cast change much harder.

You seem to be a fantastic comedienne, is comedy something you've always been interested in/would like to do in the future?

That's very sweet! It's something I've always loved but I've always tended to go for more serious things, or certainly "darker" comedy than 'Avenue Q'. Who knows what the future holds!

If you could pick only one between being a dancer, a singer and an actress, which would you pick and why?

Actress all the way. It has a longer life span and it's the thing that I've become most moved by as I've got older. I think the ability to move and touch people is something very powerful and beautiful.

- Clare can currently be seen in 'Avenue Q'

REVIEW

'The History Boys'

Wyndham's Theatre, London

March 2007

You know, we've seen 'The History Boys' a few times between us, but still I have tears in my eyes at the end. That last speech, there's something so moving, so accurate, so "Alan Bennett" about it that still makes me choke.

And there's a new boy in town, more specifically a new Dakin. Andrew Hawley. It seems unfair to write a review based around a new cast member who was only in his second week of performing with a cast that has been together since the end of last year. But actually, I think, he's doing ok.

It's a very tough thing to play a role where you are not necessarily going to be liked, and it's even tougher when Steven Webb's Posner is – quite rightly – getting all the sympathy and empathy from the audience. This being so Hawley's Dakin isn't as smug or as haughty as he might be. Dakin has to know he's sexy, know he could have any girl, boy or member of staff if he wanted and I think with time Hawley will do it. I mean it's possible he's cracked and got over being the new boy!

Fortunately the rest of the cast have not got complacent with the script or the staging. The people seeing it now are getting the same energy and enthusiasm from the ones at the end of the tour in Salford way back in November.

Basically 'The History Boys' is still one of the best plays around. It is quite likely to run and run, and deserves to. Every actor between 19 and 20-something deserves to get a go at being a 'History Boy' and who knows, one day an all female production might come your way!!

-Katie

REPORT

WitW Tour 2007

Due to Katie's OCD about time, she managed to get on the delayed and slowest tram which changed its final destination half way through the journey, swap trams and still arrive at the station many minutes before the train even arrived in the station. Wondering where she should stand she actually glimpsed Liz and instead of shouting or running just casually approached her. After some dismal tea served by the angriest women in the north west who just happened to work at Upper Crust (possibly the reason for the anger).

On the train Katie and Liz were disturbed by some rather random teenage girls who were taking pictures of themselves on the train... why? No idea.

They arrived in London and embarked on the trip to the Travelodge which was apparently in the most dangerous spot in the UK full of murderers, rapists, drug dealers but actually, they found it quite nice compared with some of the places they'd walk through even at midnight!!! As tradition dictates Katie threw all her belongings over her bed, where Liz unpacked more sedately.

Finally into London with Liz needing a medal for directing Katie around the underground. To 'The History Boys' matinee surrounded by school trips and the more 'traditional matinee audience' (white, female, 60+). As usual Katie found herself in tears at the end due to Stephen Moore's delivery of the "pass it on..." speech. After directing some Americans to "the rest room" they took a wander to the stage door in order to accost Steven Webb and give him his much deserved WitW badge. They had a rather unusual chat which concluded with some consensual stalking!

Off they went to pick up a friend, Emma, who was to join them on the second leg of the tour to the theatre next to 'The History Boys' to see 'Avenue Q'. Katie's excitement was uncontrollable and therefore she sat between Liz and Emma for maximum security for strangers. After the show, the stage door again was their destination, Julie Atherton and Clare Foster received their WitW badges and Katie got a hug off Simon Lipkin. The grin on her face on the way home matched the Cheshire Cat.

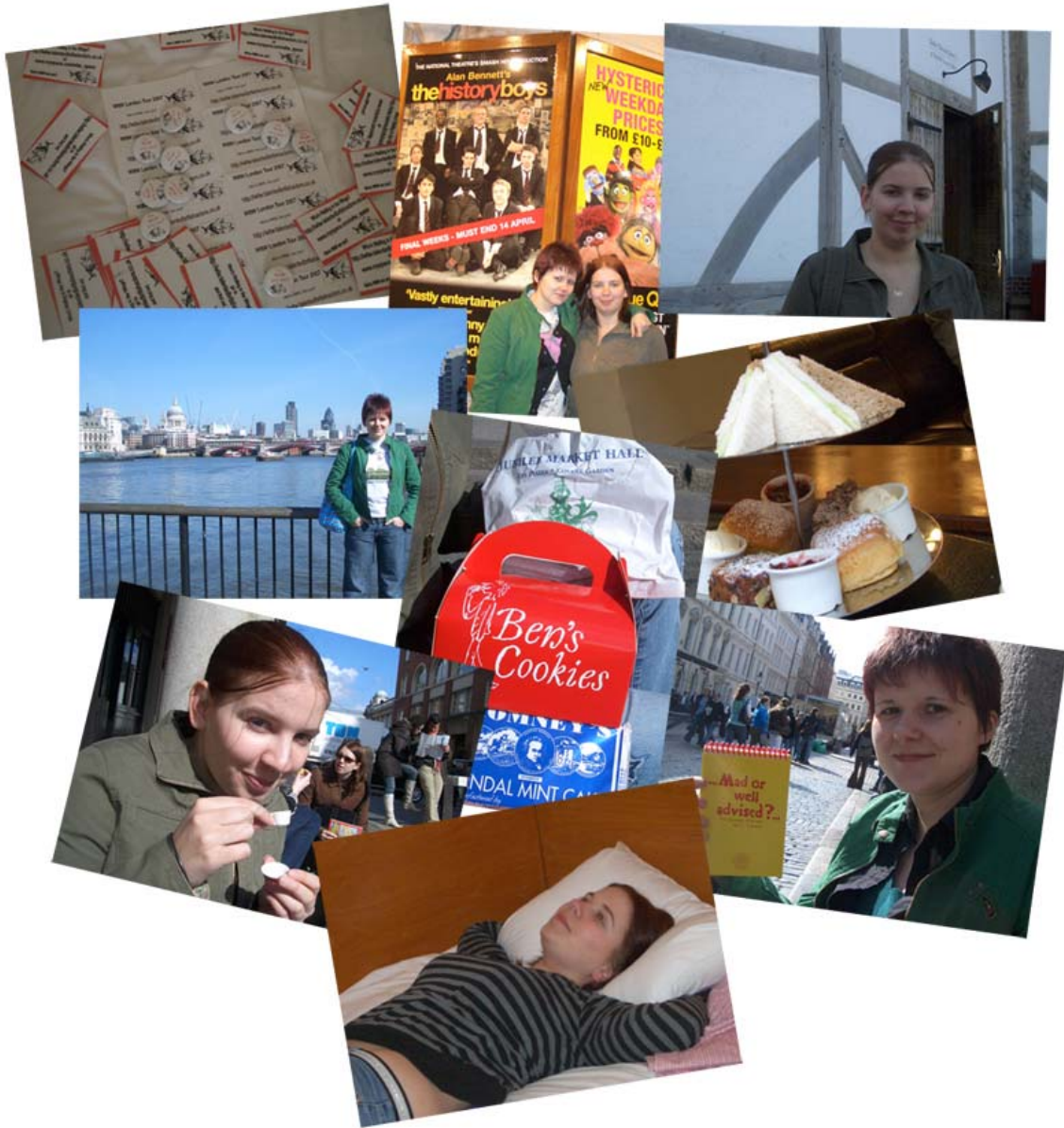
After an ok night's sleep, followed by some therapeutic shouting at Jeremy Kyle and Katie mistakenly thinking Liz was taking the kettle in the shower with her, they set off for the National Theatre to have tea and peruse the best book shop ever! Followed by a stroll up the South Bank and a reminiscing of Samuel Adamson's play 'Southwark Fair' After a swift trip to 'The Globe' they went to Browns and had afternoon tea – very Gwendolyn and Cecily!

The rest of the afternoon was spent dosing around London and the hotel room until they prepared for the third show in their itinerary. 'Cabaret'. After meeting some lovely friends of Liz's and everyone joking about Katie's "gammy leg" they were escorted to the Lyric Theatre. After the show, with Katie in tears (again!) they froze outside the stage door waiting for a Mr Michael Camp. They had previously arranged to meet up with him after the show and have a drink and a chat. You WitW fans will know he had already been interviewed by them and so he received a WitW badge too! They had a nice chat, a drink and then went their separate ways, with Katie making up words to fit into the "Willkommen, bienvenue, welcome" song as she is fluent in no language, including English.

A better sleep was had, which in fact had Katie leap out of bed going "It's twenty to eleven!!" They packed, with difficulty; (the stuff never quite goes back in does it?) and left the hotel.

I forget quite what they did, only that it involved consuming alarmingly high levels of sugar, arriving at the theatre to see 'Equus' surprised by the amount of teenage girls who were honestly only there to see D-Rad in the buff. Sadly the two older ladies next to Liz and Katie snored through act one. A rather expensive snooze but they still seemed to enjoy it immensely and at high volume during the interval! After the show, and rather exhausted Katie and Liz made it back to the National for a reviving brew and a tour debrief, which really just involved "lets do this again!"

Soon, they went their separate ways on their trains and the tour was over.... Till next time!!



So loyal WitWonians, that's it for another issue, we hope you'll join us for the next one – the Anniversary Tour edition!

-Liz & Katie xx