



LOVE BITES

by Linda Morse

*“This girl has a brilliant eye.
She is dazzling, inventive ...
and ours”*

‘Be prepared for a challenging watch ... ’

Elaine Chapman

Theatre PR and reviewer FATE PR

*‘... the writing and vision were
exceptional’*

‘A Morality Play for modern times’

*‘A beautifully written new play,
performed by a razor sharp cast’*

COPY FOR

LOVE BITES

Jess Riley is ecstatic. She has her first international exhibition, as a highly promising textile artist, where her politically motivated work is being shown alongside the prestigious and established artist Minnie Goldchild. Also, she has been commissioned by #MeToo to create an iconic piece to celebrate the movement's success.

Her future looks dazzlingly bright. That is, until she discovers the illustrious H Gallery where the works are being exhibited, is owned by Sir Humphrey Neville- Wright, a serial abuser of women, whose court case is imminent.

She is confronted by a devastatingly difficult moral decision which could destroy everything.



ABOUT THE SHOW

LOVE BITES



As early as 2018 Linda decided to write a short play based on the Ovid myth of Arachne and Minerva. In it the goddess Minerva challenges a young mortal, Arachne, to a weaving competition and when the girl's work is clearly superior to her own, is furious and changes her into a spider.

Linda chose to set the play in a contemporary art gallery which is displaying the work of two textile artists, the internationally famous, Minnie Goldchild and rising star Jess Riley. After several successful performances of the short play and in the shadow of the Harvey Weinstein case, Linda felt there was more to say. She introduced Sir Humphrey Neville-Wright as the contemporary equivalent of the powerful God Jupiter (Minerva's father) who casually abused and manipulated mortal women and went on to write the full-length play as a comment on the abuse of privilege by some powerful and influential individuals in the arts and media worlds and how the #MeToo campaign has empowered women to fight back.

It was first performed to full houses at Salisbury Arts Centre in September 2022 under the title 'World Wide Web'

It became clear that the title led to some confusion regarding its content and it has been renamed for subsequent performances.

REVIEWS & AUDIENCE COMMENTS

Salisbury Arts Centre performance

September 7th & 8th, 2022



'A hugely enjoyable 70 minute drama with a powerful MeToo theme set in an influential art gallery and concerning moral choices. The writing and acting were excellent. The dialogue was sparky and briskly delivered with some great one-liners. The cast of four were well characterized and entirely believable. A well-written and highly topical play.'

Director Pete Talman kept the action pacy in a highly spare minimal set where the action often relied on the audiences imagination for some of the content, always a welcome strategy and the sign of a confident production. The performances were impressive, especially Holly Cassidy , who played the lead role of the troubled Northern artist, Jess, whose first public exhibition this was. There was a freshness and vivacity to Cassidy's performance and much expression came from her physical movements'



John Foster Director Doppelgänger Productions

'... the writing and vision were exceptional'

'A real Morality Play for modern times'

'Very impressive and professional production.'

'We were blown away by your play ... loved the way it built to such a crescendo then ended with a neat twist'

REVIEW



For many years certain men, especially those in a position of power were allowed to get away with the most horrendous sexual misconduct against women. Victims of these abusers were sometimes known for colluding with them out of fear their careers would be finished and exposed. Meaning that the cycle escalated the crimes further enabling the abuser to continue. World Wide Web by Linda Morse uses events similar to these in her play.

Jess (Holly Cassidy) is a promising newly discovered working-class artist about to be launched next to her icon and now rival Minnie Goldchild (Tori Deffee). Jess believes Annette Seymour (Sarah-Jayne Wareham) owns the gallery and upon learning the truth everything begins to fall apart. While awaiting trial gallery owner Sir Humphrey Neville-Wright (Neil Gwynne) known to his friends as “Humpty” is using his status and gallery contacts to launch a young new female artist with strong working-class roots. Could Jess become his next victim?

As the twisted story behind his sleazy activities is unravelled at quite a pace by Jess the level of disgust and uncomfortable watching rise within the auditorium. Especially as Humpty’s behaviour hasn’t changed even in the light of his upcoming case.

The plot is cleverly crafted and written with so many uncomfortable truths about how and why these men were allowed and enabled to continue on their paths destroying women’s lives in their wake.

Be prepared for a challenging watch ... Elaine Chapman



Theatre PR and reviewer FATE PR www.fatepr.com

Twitter @ElaineC_reviews

<https://theatreandartreviews.wordpress.com/author/writeroutthere1971/>

WRITER - LINDA MORSE



Linda studied at Dartington College of Arts. She has been Head of a Secondary School Music Dept., Director of Community and Youth Theatres. She studied script writing with Sam Potter & Barney Norris (Out of Joint), Angie Street (Salisbury Arts Centre), and Sharon Clark and Matt Grinter (Bath Theatre Royal). She was a founding member of Salisbury Fringe Festival of New Writing. In 2019 she launched Bob Theatre Company with writer Sally Lewis. Her full length plays include: 'A Shared Breath', exploring the effects of adoption, 'The Girl With No Feet' linking the sacrifice of an Iron Age girl with bullying and sexual harassment in the present day, 'Empty Mirrors' about mother daughter relationships and a radio drama Peppermint Dog about people who hear voices, which is currently being considered by BBC Writers Room for the 2023 Voices programme. She has also written numerous short plays, which have been performed in London and the South West and musical dramas for youth theatre.

DIRECTOR - PETE TALMAN



Pete directs regularly for Salisbury Fringe and for the Dorset Theatre Company, Churchill Productions. Productions include 'Two' and 'Honour'" both of which toured as well as playing at the Tivoli Theatre, Wimborne. He has directed Schools Operas for the Bournemouth Symphony Orchestra which have been performed at Lighthouse, Poole. In 2019 Pete directed 'A Shared Breath' by Linda Morse which played at the Salisbury Playhouse and toured local venues. He is also a successful playwright, with a number of his own works performed in London and the South West.

Holly Cassidy (Jessica Riley)



Holly is an actor musician with training from Rose Bruford College and L'École Internationale de Théâtre Jacques Lecoq in Paris.

Holly has worked with Miracle Theatre in 'Frankenstein!' and was both actor and musical director in 'Dr. Livingston, I Presume?' She played the piano in Bash Street Theatre's 'The Strong Man,' touring European theatre festivals.

She was both an actor and musician with Ramshacklicious's comedy show 'Grime' and also appeared in Kickline Theatre's 'Marlins' Apprentice' at the Brewhouse in Taunton.

Holly's theatre company, Fever Birds has been touring their physical comedy show, 'The Campers' around outdoor venues this summer.

Tori Deffee (Minnie Goldchild)



Tori graduated from Rose Bruford. She has played Titania in 'Midsummer Night's Dream', Adriana in 'A Comedy of Errors', Rosalind in 'As You Like It', Lady Macbeth in 'Macbeth,' Nurse in 'Romeo and Juliet' and Madam Zoyka in 'Madam Zoyka' by Mikhail Bulgarov in its UK premiere.

She subsequently trained as a teacher of Drama, and taught at St. Vincents College, Gosport. She is now director of Join the Company, based in Cranborne, Dorset. She has returned to professional acting after having her three children and is a regular performer at Salisbury Fringe Festival when she was recently to be seen in Summer Shorts and Comedy Shorts.

In 2019 she toured 'A Shared Breath', a one woman play about adoption, by Linda Morse.

Sarah-Jayne Wareham (Annette Seymour)



After graduating from Webber Douglas Academy of Dramatic Art, Sarah-Jayne Wareham worked in theatres across the UK including, Cambridge Arts, Newcastle and Glasgow Citizens Theatre.

She also appeared on London's West End in 'A Woman of No Importance' at the Noel Coward Theatre (formerly Alberty) and 'Mother Coverage' at the Mermaid Theatre.

Following a career break, she has recently worked on corporate, short and student films and appeared on Sky's 'Britain's Most Evil Killers'.

She is loving working with the talented writer, director and cast on the 'Love Bites'.

Neil Gwynne (Sir Humphrey Neville-Wright)



Neil's stage work has included touring two one-man shows - Justin Butcher's 'Scaramouche Jones', and 'Impact' by Sally Lewis, which Neil originally commissioned and produced for the Edinburgh Festival as 'Glasgow 14'.

Filmed work has included TV documentaries for Woodcut Media and Free At Last TV, as well as independent films such as the award-winning 'Ortus Annabelle'.

Neil retains his links with community theatre as he is now entering his 10th year as Chair of Trustees at the Plaza Theatre in Romsey.

TECHNICAL SPECIFICATION

LOVE BITES

RUNNING TIME: 70 mins.

COMPANY ON TOUR: 4 performers

PERFORMANCE SPACE:

Ideally the stage should be no less than 5m x 4m



LIGHTING: *The play is set in an Art Gallery and all scenes are played in the same location. Only one lighting state is required: A straw/steel cover which is slightly more steel than straw to create the cool ethos of the public space of the gallery. This state remains constant throughout.*

A dimmed blue wash for the scene changes (optional)

One additional effect is required which is a sequence of flashes (not strobe) to create the impression of a quick succession of camera flashes.

SOUND: *In-house sound system required. The play comprises a number of separate scenes which are linked by a short burst of music (4-5 seconds). When the play premiered Ornette Colman's 'The Shape of Jazz to Come' was used. All cues are mp3 files.*

Mobile phone

Option for additional effect of the clatter of caterers offstage

**An important feature of the original production was the strict synchronisation of the lighting and sound effects in the scene changes, using a snap on and off technique.*

CONTACT DETAILS:

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SAMPLE PRESS RELEASE

LOVE BITES

A challenging new play by Linda Morse influenced by the Harvey Weinstein case, and similar cases within all the arts, where young artists are dependent upon wealthy, powerful sponsors for the success of their future careers. It was also inspired by the birth of the #MeToo movement.

Jess Riley, a highly promising textile artist, is ecstatic about her first international exhibition of politically motivated work being shown alongside the prestigious artist Minnie Goldchild. She has also been commissioned by #MeToo to create an iconic piece to celebrate the movement's success.

Her future looks dazzlingly bright. That is until she discovers the illustrious H Gallery where her works are being exhibited is owned by Sir Humphrey Neville-Wright, a serial abuser of women, whose court case is imminent.

What should she do? Allow herself to be ensnared in Sir Humphrey's all-embracing web or destroy her future because of her deeply embedded principles?

The play is confidently and stylishly directed by Pete Talman with a razor-sharp cast consisting Holly Cassidy, Tori Deffee, Neil Gwynne and Sarah-Jayne Wareham.

BOX OFFICE INFORMATION

WHAT IS THE SHOW ABOUT: Abuse in the workplace, #MeToo Movement, contemporary textiles.

WHO WILL LIKE IT: Audiences interested in: social commentary, strong female roles, hard-hitting contemporary theatre

KEY INFORMATION: Running time: 1hour 10mins

Age guidance: 14 + years

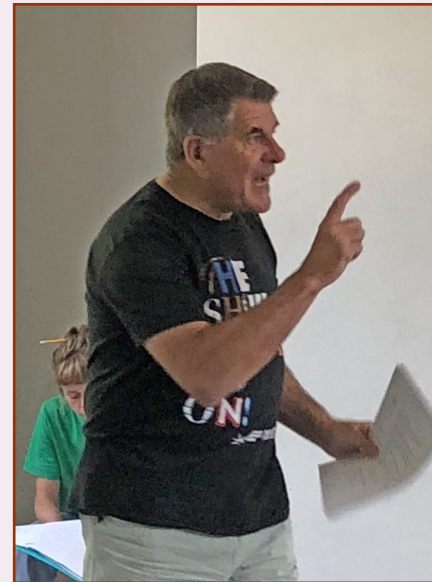
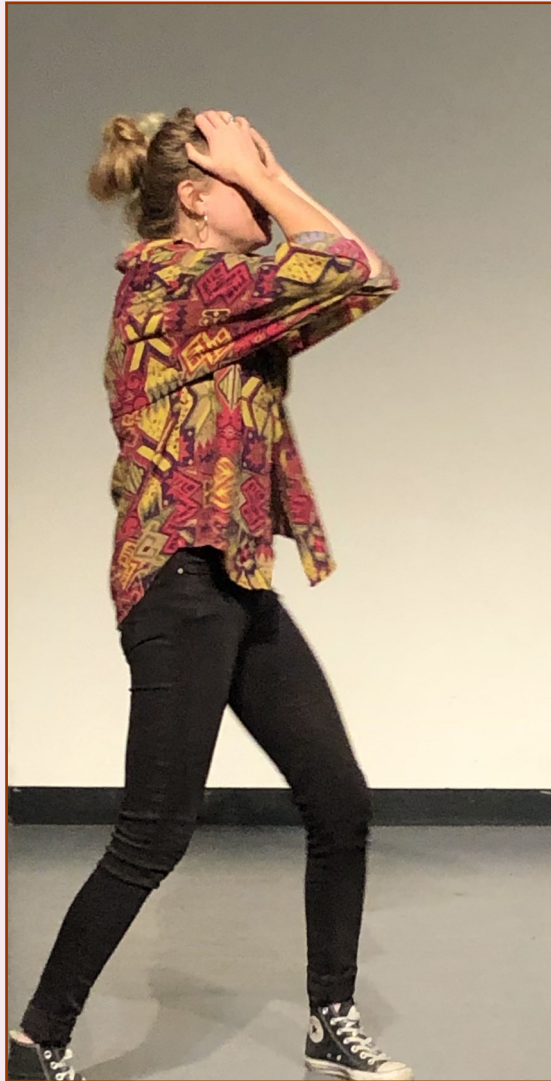
Content: some strong language

Presented by: Best of Both Theatre Company



REHEARSAL PHOTOS: SALISBURY ARTS CENTRE - WHITE ROOM STUDIO

LOVE BITES



REHEARSAL PHOTOS: SALISBURY ARTS CENTRE - WHITE ROOM STUDIO

LOVE BITES



bob
best of both



'great writing ... it simply took off and soared ... loved every minute'

'Terrific!! Clever, complex and moving'

'... had me in tears and left me speechless.'

'A very powerful play'

'It's rare to hear the voice of an adoptee expressed so compassionately'



A previous **bob** production written by Linda Morse:

A Shared Breath



Supported using public funding by
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Also in production: **Impact** by Sally Lewis, in conjunction with Nags Head Productions.

IMPACT- casts light on the 'unseen' illness of male mental health, sufferers of which mostly continue to lead outwardly normal lives. The show deals in particular with the 'masculine' habit of not talking about things, which has led to male mental health being ignored, with significant consequences.

NEIL GWYNNE plays four men who were there on the day when many lives were changed forever. A crash of such proportions that it made national headlines, cannot help but affect the lives of all of those that witnessed it.

But what if your life was a difficult one before this event? Does such a public tragedy help you overcome your troubles? Or make them worse? Or, ultimately, make no change to it whatsoever?

Directed at Edinburgh by BENET CATTY, IMPACT gives four men an opportunity to talk, an opportunity which they had never previously had, and asks the question: what next?

A huge amount of revelation and drama is packed into a short hour. Watch. SCOTSMAN [?](#) [?](#) [?](#) [?](#)

"Impeccably delivered in possibly the most captivating and compelling performance I've seen at the Fringe... ..bold, courageous and innovative... ..one not to be missed this year. BROADWAY BABY [?](#) [?](#) [?](#) [?](#)

"a stunningly intelligent, subtle and relentlessly real piece of writing... ..the finest acting from a single performer I've seen this Fringe..."

