

Hair is here!

Sedos's big summer musical starts next Wednesday at the Bridewell. The Grapevine hears more about the hippy love from the cast, who can't wait to share their experience with an audience

You have no doubt seen the countless posters around London, clips on TV as well as reviews and articles in the press about the West-End production; but what is going to make Hair at the Bridewell the must see musical in London this summer?

Well, we certainly can't match the budget, nor can we match the advertising clout – what we can do is make our Hair an experience that captures the heart of the audience and brings the story to life in a more personal and intimate way.

The Drop City Tribe, Sedos' own Hair cast, have been in rehearsals and are fast approaching performance time. They have captured their thoughts about what Hair means to them, rehearsals, being in the tribe and what an audience will experience when coming to see the show at the Bridewell.

What does Hair mean to you?

"It's manic, unpredictable, up, down, high, low and a complete contradiction – which is what life is and something we all have in common." Alyse Mariani – Tribe member



"It was the first musical I ever watched and it made me want to be a hippy. I saw the film and thought I could save the Bergers and Claudes of my generation."

Fran Rafferty – Tribe member

"It's changing my outlook on life and making me feel more free and relaxed."

Emma Ingham – Jeanie

"It's about coming together as a team and producing something energetic and wildly entertaining. It's a reason to dance like you just don't care." Robert Ingham – Tribe member

"It's manic, unpredictable, up, down, high, low and a complete contradiction – which is what life is and something we all have in common."

How have rehearsals been?

"Inspiring, freeing, exploratory, collaborative and instructive."

Trevor Harvey – Tribe member

"They are so easy to get into, we are all seeming to live the parts." Fran

"Organic dancing – much better than therapy." Jenny Webby – Tribe member

What's it like being in The Tribe?

"I have reconnected with a part of my identity that I had lost sight of and have

sung, danced, and laughed my way to feeling like I belong, right here where I am." Alyse

"It's a bond that's usually only found in small casts [unlike this cast of 24]. We are not so much performing Hair as living it." Trevor

"The Tribe is more incredible than anything I thought it could be. We are a great big family with lots of cake, craft time and so much love." Emma

What will the audience experience?

"The love and dedication. All the fun, colour and excitement as well as the strong bond we have made with each other." Marita

"Intensity" Emma

"They will feel they have been to a party that started out as a rose tinted vision of the past but became a story about the people they care about and feel moved by." Fran

"A whole range of emotions and we want them to feel they are a part of our lovely tribe." Emma

"They're going to sit down with their eyes open and stand up with their hearts open. We are going to let the sun shine in"

Kaytie M Lee – Sheila

To see the Drop City Tribe's video vlogs, visit : www.youtube.com/user/TheDropCityTribe

Hair is on 16-26 June at the Bridewell Theatre. Tickets on sale now at www.sedos.co.uk/boxoffice. Don't miss it!

Sedos autumn shows announced

Read on to find out what shows Sedos is putting on this autumn at the Bridewell

Hapgood by Tom Stoppard (16-20 November)

Due to rights issues, we are unable to perform Tom Stoppard's Arcadia, as planned. The director, Matt Gould, has been scouring the Stoppard canon and the new title is Stoppard's spy thriller Hapgood. The play opens in the changing rooms of a Victorian swimming baths, so the Bridewell should be a perfect venue!



Someone in spymaster Hapgood's agency is leaking Kerner's secret research to Moscow. Hapgood is under pressure to expose the culprit. Hapgood suspects one of her agents. CIA Agent Wates suspects Hapgood. Hapgood's boss suspects Kerner (who is also the father of Hapgood's son). Kerner is a double agent. But is he a triple? Will Hapgood's elaborate scheme to expose the traitor be a success or is there more to it than meets the eye?

As you would expect from Stoppard, the parts are all very well written and the wordplay is magnificent. Originally starring Felicity Kendal (Hapgood) and Nigel Hawthorne, the play has been described as "ingenious" (Spectator) and "Dazzling" (Independent).

See "Dates for the diary" (page three) for workshop and audition dates. The full audition notice will follow shortly. The parts of Merryweather and Maggs will be cast as female. For advance information, including scripts, contact Matt: matt@mjgould.co.uk

Kiss of the Spider Woman, the Musical (23-27 Nov)

Book by Terrence McNally (based on the novel by Manuel Puig), music by John Kander, lyrics by Fred Ebb

The team that brought you Sweeney Todd (Roger Harwood, Dawn Harrison-Wallace, David Griffiths and Jane Saunders) are excited to announce the forthcoming production of this Tony Award winning musical by the writers of Cabaret and Chicago. One of the most emotionally charged musicals ever written, Kiss will be staged with an ensemble cast of 14-16.

Luis Molina, a window dresser, is serving an eight year sentence in a Latin American prison for allegedly corrupting a male minor. He lives in a fantasy world to escape the horrors of prison life. His cinematic fantasies all feature his screen idol – Aurora. He can recount every scene in all her films with astonishing detail, but there's one role that terrifies him...

Another prisoner is brought to Molina's cell: Valentin Paz, a Marxist revolutionary, in bad health after being tortured. Valentin believes in his just cause, which makes all suffering bearable. Molina believes in the magic of love, which makes all else endurable. Gradually Valentin is drawn into Molina's movie world and out of this most unlikely of pairings, something extraordinary happens...

See "Dates for the diary" (page three) for workshop and audition dates.

News in brief

Read on to find ... well ... sort of brief news items

- Building on the success of 2008's Red Hot and Black, it's time to put on another cabaret. Too Darn Hot (28 September-2 October) takes inspiration from the black and white movies of the late 1950s/early 1960s and will sparkle and sizzle in monochrome magnificence.

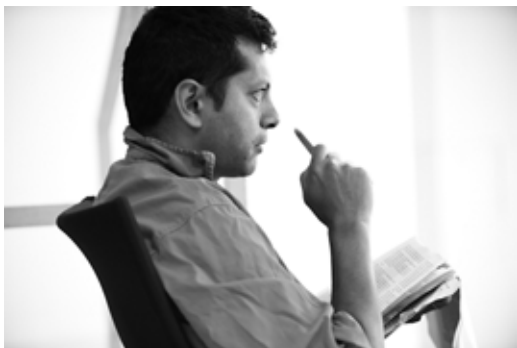
Too Darn Hot was casting as The Grapevine went to press – watch out for the cast list at www.sedos.co.uk.

In anticipation of Too Darn Hot, watch the video clip for a reminder of Red Hot and Black! www.youtube.com/watch?v=yq2JLp08W3Y

- Our website sports a smart new map (thanks to Craig Topp) showing lots of useful locations – the Bridewell Theatre, our rehearsal and storage space Ocean House, favourite pubs and more! Check it out: www.sedos.co.uk/whatson, scroll down and click on Venues Map on the right-hand side.
- Want to see friends and have a few drinks? New to Sedos and want to meet more members? Keep an eye on the Sedos website for forthcoming socials – www.sedos.co.uk

From the chairman

New Sedos chairman Chris de Pury has a message for members



Above: Chris de Pury in a chair, man

Most members know that Sedos is a charity. Fewer people probably know that one of its principal aims when it was established (and long before it had a formal registration with the Charity Commissioners) was to raise money for other charitable causes.

Indeed the sums raised over the years have been considerable and, whilst more modest recently, the intent remains through association with the Half Moon Young People's Theatre and other organisations.

It is important to me as I start my tenure as chair to preserve this aim and to remind us all as members of our ambassadorial role. This important aspect can be summarised in the dying words of Spiderman's uncle: "With great power comes great responsibility!"

Whilst our power as a society is not yet as great as it once was or hopefully may be in the future, it is easy to recognise that as it enters its 106th year Sedos is in as strong a position as it has been in decades. A position built upon an energetic but diverse membership.

However, the duty to act responsibly and properly, treat people both within and without the company with respect and in all our endeavours to represent the society in a mature fashion is as relevant now as ever.

We are an excellent society with an excellent history and I feel sure an excellent future. Being part of it entitles members to all the associated benefits, but given each member represents the charity at an individual level, it is incumbent on each of us to remember this and act in a way that although it may not translate into hard cash, enhances the fundamental aims of the society.

Edinburgh cast

Who's in Sedos's Edinburgh show, The Tragedy of the Prince of Denmark?



Above: Andy "Marchie" Marchant as never seen before

Sedos returns to Edinburgh this year, performing at C Central on Chamber Street (22-28 August), with a London run also in August, subject to confirmation. Andy Marchant (left) is directing this original edit of Shakespeare's Hamlet and Becky Smith is producing.

Cast list:

Hamlet	Adam Moulder
Horatio	Theo Leonard
Claudius	Craig Karpel
Gertrude	Chloë Faine
Ophelia	Carolina Main
Polonius	Caitlin Homes
Laertes	Luke Trebilcock
Rosencrantz	Paula Mount
Guildenstern	Charlie Golding

What does 2011 hold for Sedos?

The committee wants to know what sort of shows you'd like to be involved in next year – and would love to hear from potential creative teams

Sedos is looking for shows and creative and production teams for our 2011 programme!

As a first step, we are keen to know what shows you the membership would like to see us putting into the programme. We are also, as ever, keen to hear from new creative teams, directors, choreographers, musical directors and designers to bring them to life. We also

want to bring on board as many new hands-on backstageers, producers and all-round doers as we can get our – well – hands on!

If you have a good idea for a show for us to do, and/or if you are interested in directing, choreographing, musical directing, producing, stage managing or designing, or otherwise getting on board with a show for next year,

please email a couple of lines outlining your area of interest and/or the show(s) you are keen to do.

Please e-mail to: sedospitch@gmail.com

There will be an informal Meet and Greet for potential directors/creative teams on Monday, 5 July (venue TBA), where you can find out more about what we are looking for and how you can come up with the best pitch for your show – in the meantime drop us a line with any thoughts and we'll be in touch with you.

Dates for the diary

16-26 June:
Hair performances

6/28 July:
Hapgood workshops

10 July:
Kiss of the Spider Woman workshop

13-17 July:
Taking Steps performances

25-29 July:
Putting it Together performances

30 & 31 July/1 August:
Hapgood auditions/recalls

7 & 8 August/15 August:
Kiss of the Spider Woman auditions/recalls

22-28 August:
The Tragedy of the Prince of Denmark performances (Edinburgh)

Contacts: Grapevine team

(supposedly) In Charge
Pippa Roome

Makes it Look Nice and Stuff
Nick Chronnell

General Good Egg and Helper
Rebecca Weymouth

Idea Bouncer-Offer
Stephen Beeny

Contact the Grapevine team at:
grapevine@sedos.co.uk

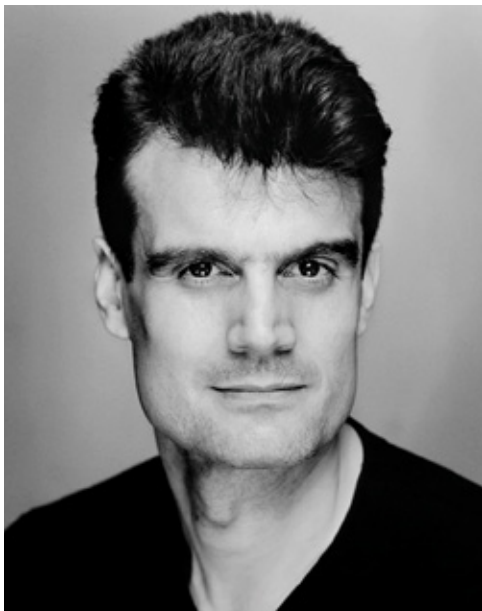
Sedos website:
www.sedos.co.uk

Find us at:
www.facebook.com/sedostheatre

Contact the committee at:
admin@sedos.co.uk

Stepping into the limelight

James Newall, director of Taking Steps - on at the Bridewell in five weeks' time - tells The Grapevine about what attracted him to the play and being a last-minute understudy... for a plant!



Above: James Newall does his little turn on the catwalk, yeah

It starts with a "Dear John" letter that falls into the wrong hands, progresses through a romance with a ghost and a girl locked in a cupboard with a gurgling water tank, and involves putting a three-storey house into the Bridewell. Is it any wonder James Newall is excited about directing Taking Steps?

"I love the way Ayckbourn challenges dramatic convention, especially settings," says James. "I read an interview where Ayckbourn explained about the first play he was commissioned to write for Sir Peter Hall, which required several locations in a small venue. As with Taking Steps, he found a novel way to solve the problem!"

James directed the play 10 years ago and he's enthusiastic about it second time around.

"Taking Steps is one of Ayckbourn's less well known plays – I'm hoping to spring a few surprises," he says. "The script is fast and the action frenetic. I knew at the read-through we had struck gold and both cast and production team have been full of ideas."

James's day job is managing the leather department at Asprey, and he joined Sedos in 2000. His most recent part is Petruchio in The Taming of the Shrew, but his most exciting moment was being called at 4pm to be the Voice of the Plant in Little Shop of Horrors that night as the "real star" had been called away on an emergency – "talk about an adrenaline rush".

This is James's first time directing for Sedos – his third time in all – and he says of the process: "I love the creativity and watching the show and characters evolve. The biggest challenge is picking the right cast and production team – having people who are good at their roles and fun to work with makes a director's job much easier!"

Taking Steps is on 13-17 July at the Bridewell Theatre.

**Book tickets at:
www.sedos.co.uk/boxoffice**

Meet the cast



Part: Roland Actor: James Laing

Real life: draftsman

Previous Sedos experience: none

Most notable previous theatrics: Bill Sykes in Oliver with Telluride Repertory Theatre, Colorado, and Mitch in A Streetcar Named Desire, in Boston
Weird fact: James used to have his own radio show in Telluride, Colorado
James on Taking Steps: "Great script, great part. I hope I do it justice!"



Part: Elizabeth Actress: Sarah-Jane Aitkenhead

Previous Sedos experience: none

Most notable previous theatrics: Tallulah in Bugsy Malone at Her Majesty's Theatre
Weird fact: obsessed with anchovies and Haribo tangfastics
SJ on Taking Steps: "It's hilarious!"



Part: Kitty Actress: Anna Dubuis

Real life: works in sustainability PR

Previous Sedos experience: none

Most notable previous theatrics: Woman in Will Eno's The Flu Season
Anna on Taking Steps: "Really looking forward to my first show with Sedos!"



Part: Mark Actor: Chris Sims

Real life: policy advisor for an educational charity

Previous Sedos experience: Hamlet in Rosencrantz & Guildenstern are Dead, Demetrius in A Midsummer Night's Dream, Billy Downs in The Libertine
Most notable previous theatrics: subjecting the good people of The Hague to incest, pigs' hearts and 1950s crooners directing Tis Pity She's a Whore
Weird fact: Chris has been featured in Tatler. In Korea.

Chris on Taking Steps: "I love English farcical theatre, and this is one of the funniest and most well-written there is. I can't wait!"



Part: Leslie Actor: Nik Lysiuk

Real life: analyst at Bloomberg LP

Previous Sedos experience: numerous rejections at auditions

Most notable previous theatrics: Demetrius in A Midsummer Night's Dream
Weird fact: Nik's father claims to be an ex-MI6 agent

Nik on Taking Steps: "I love the way Ayckbourn manages to retain truthful characters amongst farcical situations."



Part: Tristram Actor: Nick Edwards

Real life: foreign exchange dealing

Previous Sedos experience: none! I'm a newbie!

Most notable previous theatrics: Mickey in Blood Brothers and Benjamin in The Graduate, both with DDOS in Dorking

Weird fact: I am a serial TV game show loser – six game shows and never won a penny!

Nick on Taking Steps: "This is my first time into the realms of farce and what a farce it is! Completely nutty! This can only be a good thing!"

Intimate, but edgy

Sedos is presenting the Stephen Sondheim review *Putting It Together* on The Battersea Barge next month. The Grapevine speaks to the creative team – Avril Sand (AS), choreographer Kim Barker (KB) and musical director Ben Nicholls (BN) – who are all taking on these roles for the first time for Sedos



Above: First time Sedos director Avril Sand

What inspired you to put this show together?

AS: I was in *Thoroughly Modern Millie* last year, and when I met Ben after the show he said: "We have to do this – let's put on a show, I haven't been in one since Cambridge!" So we applied to Sedos with our fingers crossed and were delighted when they offered us a slot.

KB: A slightly obsessive love for Stephen Sondheim.

BN: Mainly the whirl of energy and creativity that is Avril Sand! But I've always loved Sondheim ever since I produced *Into the Woods* six years ago, and am really excited at the possibilities afforded by our venue and wonderful cast.

Sum up the show in 10 words.

AS: Elegant, modern Sondheim showcase of New York socialites on life and love.

KB: A New York Penthouse, four tangled relationships and a waiter...

BN: Exciting, bold, different, adventurous, moving, funny, inspiring – the whole package.

What attracted you to using the barge as the venue for this show?

BN: Like the show, it's intimate but edgy. Sondheim likes quirkiness in what he writes and what people do with his productions, and we thought the barge was a venue of which the maestro would be proud.



Above: Choreographer Kim Barker

What will the audience love about this show?

AS: The lyrics and patterns of music are unlike any other composer/lyricist of our time and the attention to detail is second to none. He has fantastic comic timing and yet, he can also draw you close to tears – because his writing is so truthful, he can hit a chord with everyone in the room.

BN: Sondheim manages to be

mainstream without being boring. What an achievement – nobody manages to do that with clothes, or hairstyles, or conversation, but Sondheim does it with music and theatre. His tunes aren't tunes, but they're not atonal; his stories aren't plotless, but they don't follow a set pattern; his characters aren't loveable, but we love them anyway. He is a master of music, but a master of lyrics too – let's not forget he started out on *West Side Story*!

... four tangled relationships and a waiter ...

How did you get involved with Sedos?

AS: I was cast as Lynne in *Stepping Out*.

KB: I performed in 2008 as a scantily clad dancer in *Red Hot and Black*, then took a contrasting role as Lola Stover in *Parade* last year.

BN: Everything comes down to Avril, again...

Tell us about your previous theatrical experiences.

AS: I read drama and English with education at Cambridge University and graduated in 2006 having performed in 15 shows and directed two! I was also dance rep for the CU Musical Theatre society for a year. Since coming to London I've been in six other shows.

KB: Along with performing, I developed a passion for choreography since the days of making up routines to Kylie Monogue songs in my living room.



Above: Ben Nicholls - an artist's impression. (though what kind of artist is anyone's guess)

BN: I've been involved in theatre since I was a kid. I've directed, conducted, produced, acted and even helped out (or rather hindered) backstage. One of my main "free time" activities is running the charity I founded, RicNic, which provides opportunities for young people to get involved in theatre free of charge.

What do you do in real life?

AS: I'm learning up the ropes of Jazz PR at Air – working with Ronnie Scotts and Jamie Cullum!

KB: I work for the London Probation Service as a CBT Groupwork Facilitator.

BN: Isn't musical theatre real life?! I'm a civil servant by day.



Putting It Together is being performed
25-29 July at
The Battersea Barge, Nine Elms Lane
(behind the Fed Ex Building),
SW8 5BP

Tickets available nearer the time at
www.sedos.co.uk

A unique, but tasty, recipe

Sedos's annual Shakespeare in the City has recently taken place. Producer Emma Knott, who also took the role of Bianca in *The Taming of the Shrew*, looks back on the experience



Emma Knott (above left) with a saw in her head. James Newall (right)

Shakespeare in the City is a fairly unique recipe; take one Shakespeare play, cut down to an hour, put in a modern setting, prepare for eight weeks, then perform in a different City location every night with minimal props, set and time to get used to the space.

On the plus side, you get to take a little bit of theatre to places and people that might not otherwise see it. On the downside, you never know quite where you'll be changing, how stable the set will be or if all the cast will be able to make it in time!

For the production team the first challenge is always finding willing venues to host the shows and this year's production of *The Taming of the Shrew* was no different — a lot of our regular venues were booked up or suffering recession-related blues so we had to cast our net further afield. After much searching we secured four rather diverse venues; the canteen at Deloitte, a basement meeting room at the Office of Fair Trading, the traditional night at the Stock Exchange and another trip to regulars Sainsbury's head office. Each had their difficulties, most had good nibbles, all had fantastic audiences.

Challenge number two, this one for the director (Luke Simonds), is reducing a full Shakespeare play to just over an hour. Like all good Shakespearean comedies *Shrew* is packed with plot strands, disguises and lines you don't want to lose. Lucky then that we had a writer on hand who was willing to take a red pen to the play without losing the essence of the plot.

With the script a mere shadow of its former self it's time to find a setting for your new skinny show — something that'll appeal to your City audiences and make them feel at home. It didn't take us long to light on the idea of setting *Shrew* at a business conference; Padua the city became PADUA the ailing accountancy firm with the sisters' father Baptista as CEO of the company. Music lessons became IT lessons, servants effortlessly became PAs and what better way to tame a shrew than to deny her access to the conference sandwich supply?



Emma Knott (second from right) in a police line-up. Or at curtain call for *The Taming of the Shrew* (Photo by Bronia Kupczyk)

Costumes created, props purchased and lines learnt, the final step is to serve up your play. And so we proudly took *Shrew* on tour with little more than a few suits, several pairs of comedy glasses and lots of biscuits. It might only have been four shows but we'll not be forgetting them in a hurry; Shakespeare in the City might sound like a recipe for disaster but the results are surprisingly appealing.

Becoming The Tribe: 24 hours in the life of...

Hair Tribe members Betsy Boo and Sheila share what it's like to be "in The Tribe"



London can be a big, grey and lonely place... then, 10 weeks ago, the sun began to shine. At least, it did for The Drop City Tribe, who began rehearsing the Sedos Musical Experience: Hair.

A recent Saturday...

9.30am Script? Beads? Oyster card? Check, and off to rehearsal!

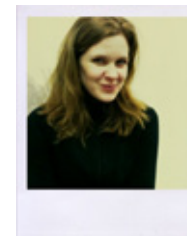
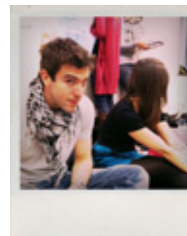
10:59am Alfalfa surprises us when he arrives carrying a watermelon to share.

11.15am We warm up and polish key songs. Oh, those tricky lyrics!

1pm Lunch. Hippies lounge on the floor, surrounded by Pret packaging, watermelon rinds and felt-tip pens as they DIY bits of their costume over Echo's tea and Harmony's cake.

2pm The Dawning of the Age of Aquarius (we begin our first run-through!)

4:30pm The last note fades. Emotions are high and a few tears fall. There are hugs. Every raw moment of the final scene burns our hearts because we know we have become a true Tribe.



6pm A hippie chain snakes five flights up the stairs as the tribe moves Sedos props, costumes and even pianos into the new home.

7pm At the pub — our gracious publican whacks up the volume for an impromptu sing-along. (Luckily?! filmed for Vlog 10).

11pm-ish The Tribe sadly disperses. Tomorrow, a group costuming trip to Brick Lane. Let the Sun Shine In!



We have lived, breathed and dreamed this show and are ready to share it with you from 16 June!

Tickets at: www.sedos.co.uk/boxoffice

In the wings with... Sedos member Charlotte Price



Charlotte Price remembers. Or is she trying to forget? Or she could be trying to work out whether she left the stove on at home...

I have learned, in my 11 years as a Sedos member, that an amateur theatre company

is not the best place to meet the man of your dreams, unless said man is gay. There is no shortage of wonderful, beautiful gay men, but there is a real dearth of straight single men – wonderful or otherwise – and those that exist are swiftly snapped up.

In desperation I've turned to the internet to find my new boyfriend – and while it hasn't exactly worked out for me as yet (and I'm confident that it will, one day, maybe) I have had the odd amusing incident.

My favourite ridiculous date (and by favourite I mean in hindsight – not at the time) was in that most theatrical of bars, the Phoenix Artists' Club (under the Phoenix Theatre, and allegedly onetime dressing room of Sir Laurence Olivier).

The date was a disaster from the start – he was a plasterer, and to say we had nothing in common was to be too polite. We literally had zilch to say to each other, and so at the end of our first and only drink my date clearly decided the time was right to whip his (ahem) icebreaker out of his trouser pocket – yes,

you've guessed it, his trusty set of comedy, and worryingly realistic-looking, false teeth.

I don't know what was more worrying – that he'd come ready prepared with comedy wonky false teeth, that he thought I'd find it funny (had previous dates giggled uncontrollably?), or that after putting the teeth in and grunting "What you lookin' at?" he then did the same to the other drinkers in the bar, who strangely enough had turned around to look at him!

It almost made me feel sorry for him, but not enough to stay and chat. I made my excuses and got out of there as soon as I could, never seeing or hearing from him again – thank god.

Charlotte Price is a chief sub editor for Boots Health & Beauty magazine and regularly appears in Sedos shows, most recently The Laramie Project and Parade.

Could we be "In the wings" with you next time? If you have an idea for a column, email:

grapevine@sedos.co.uk

A glass of wine with... Sedos's new chairman Chris de Pury

When did you join sedos and what was your first show?

In 1996 I played Chino in West Side Story at the Spitalfields Opera House.

Are you in a Sedos show at the moment?

Not officially, though some would say the committee meetings encompass most forms of dramatic art from high drama to borderline farce!

What's the best thing about Sedos?

I never cease to be amazed at the energy and talent of the company (honest).

What do you do in "real life"?

I profess to be a lawyer.

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

I was always a little freaked by Wonder Woman having a lasso of truth so I guess if I had it and it was the only one that would be good.

Bearing in mind Sedos's roots, have you ever owned any stocks?

Yes – I still have lastminute.com shares.

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

Well, I could start with the lastminute.com shares for the cash that I paid for them originally.

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

I am an expert at roasting potatoes, a secret handed down to me by my grandmother – guaranteed gold medal. Happy to have a roast-off if there are challengers out there!

If you were a kangaroo what would you keep in your pouch?

A bottle of St Julien 1989, a corkscrew and a decent glass.

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



Chris de Pury during rehearsals for Company. It wasn't that long ago, and he still looks exactly like this, honestly

"These people are about to act out for you the story of Antigone..."

And ends with....?

"...Only the guards are left and none of this matters to them. They go on playing cards." Worked it out yet? Well you should have seen it!



Sedos regulars Chloë Faine and Jacqui Adams are currently moonlighting at the Tower, directing and assistant directing Patrick Marber's Don Juan in Soho, which is on at the Bridewell, 29 June–3 July (those of you currently rehearsing for Sedos shows may have bumped into them in The Seahorse!).

Set in modern-day Soho, this farcical, tragic, anarchic tale of Don Juan and his hapless sidekick Stanley depicts 24 breathless and sordid hours in the life of the greatest philanderer in history, just as all his debauched chickens start coming home to roost. Featuring a cast of dossers, thugs, hookers, porn stars, stoners, Chavs and an eco-warrior, this savagely funny, disturbingly dark and disgracefully sexy show is not suitable for the underage, the faint of heart or the prudish.

Says Jacqui of her theatre directing debut, "I'm having a whale of a time working with such a talented cast on such a funny, filthy show, and I can't wait for people to see the outcome."

Tickets are available from :
www.towertheatre.org.uk