

Public Toilets, Private Words

Cradle Snatchers



Image: Stephen Sloggett

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Image: Stephen Sloggett

COMPANY PROFILE

Cradle Snatchers. Let us snatch your applause and cradle your affections. We're fabulously naughty, and obscenely outrageous.

We create, we mesmerize, we kill our babies (only when necessary). Let us snatch your applause and cradle your affections. Known for hit cabaret shows *Public Toilets*, *Private Words* (Melbourne International Comedy Festival, La Mama; Judith Wright Centre of Contemporary Arts; *Wonderland*, Brisbane Powerhouse; USQ Artsworx) and *Dancing with Dinosaurs* (Melbourne International Comedy Festival, La Mama; soon to be touring).

First Brisbane, Toowoomba and Melbourne, then the world. See it first!

Creative Producer & Tour Manager Eloise Maree

Devisors & Performers Caitlin Armstrong, Thomas Albert, Eloise Maree

Director & Dramaturg Daniel Czech

Designer Jennifer Bismire

Lighting Design Timothy Gawne

Stage Manager Imogen Titmarsh

ABOUT THE SHOW

SHOW SYNOPSIS

A cabaret flush with the philosophical musings of the drunken and the damned.

Some people contribute, some people consume it, some even capture it... and now there is the cabaret. Yes, *Public Toilets*, *Private Words* is an absurd comedic cabaret gem, making private moments public by performing the scrawlings from the walls of the stalls.

Cabaret, original music and drama intertwine in this righteously dark comedy. *Public Toilets*, *Private Words* will take you to places you've been, but would rather forget. Set in toilet cubicles from around the world, three intrepid performers transform into many characters, launch into all original songs- with occasional outbursts of wild interpretive dance.

Public Toilets, *Private Words* (PTPW) was developed from *The Toilet Show*, seen at Brisbane Powerhouse 2High Festival 2011, Crack Theatre Festival 2012 and presented through La Mama at the Melbourne International Comedy Festival and Judith Wright Centre of Contemporary Arts 2014.

ACKNOWLEDGEMENTS

Director/ Dramaturg:

Daniel Czech

Performed by:

Caitlin Armstrong, Eloise Maree,
Thomas Albert

Devised by:

Caitlin Armstrong, Eloise Maree,



Thomas Albert, Daniel Czech

Producer:

Eloise Maree

Design:

Jennifer Bismire

Lighting Design:

Timothy Gawne

Stage Manager:

Imogen Titmarsh

PERFORMANCE SPECIFICS

SUITABLE VENUES

PTPW is most suited to a black box venues but halls, theatres and other venues are also suitable. Minimum stage dimension of 6 x 8 m is required.

RUN TIME OF PERFORMANCE

70 minutes with one act

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

MINIMUM BREAK BETWEEN PERFORMANCES

90 minutes

APRA OBLIGATIONS

3 x APRA songs are used

TOURING PERSONNEL

The touring party consists of 4 people.



Name	Role
Eloise Maree	Performer, producer
Imogen Titmarsh	Stage Manager, Operator
Thomas Albert	Performer
Caitlin Armstrong	Performer

PERFORMANCE HISTORY

Year	Venue	Number of performances
2011	Brisbane Powerhouse	1
2012	Crack Theatre Hub	3
2014	La Mama	10
2014	JWCoCA	6

PRODUCTION DETAILS

TECHNICAL SUMMARY

PTPW has been designed as a touring show and thus has minimal staging requirements. It is a cabaret, relying on strong lighting and a simple set to convey the story. The basic requirements are outlined below.

EXAMPLE SCHEDULE

An example bump in, performance, bump out, schedule is below. Further time can be saved if the venue is willing to do a pre-rig of the lighting equipment prior to bump in.

Time	Action
0800-1200	Bump In & Rig
1300-1430	LX Focus, SND EQ
1500-1800	Tech Rehearsal
1930-2040	Performance
2100-0000	Bump Out

CREW REQUIRED FROM VENUE

2x Technical Crew for Bump In & Rig. (4 hours)

1x Technical Crew for LX Focus & EQ, Tech Rehearsal, Performance and Bump Out. (10 hours approx.)

STAGE

PTPW is a cabaret and operates best in a black box theatre. The set includes 3 x toilet seats and 2 x Perspex toilet 'walls' on wheels 1 x 3m. There is a hanging backdrop 3 meters wide that holds toilet paper. PTPW use U-bolts to rig the backdrop.

PTPW to supply:

- The set and props are provided by PTPW

Venue to supply:

- Rigging at the back of the stage and a black box theatre.

LIGHTING

The required lighting rig is not complex, and can be run off 2 dimmer racks of 12 channels each. The production requires a strobe that can be rigged, and three footlights (MR16 or equivalent).

PTPW tours its own Lighting Console, an ETC Element. Please forward all venue technical specifications and lantern stock to our Lighting Designer.

Tim Gawne at tkgawne@gmail.com

SOUND

PTPW requires basic sound and all vocals and instruments are played with out plug – ins or microphones. Some audio tracks are played, requiring a PA – surround sound preferred. Our audio is run off a Mac with QLAB.

PTPW to supply:

- Instruments (guitar, ukulele, piano accordion)

Venue to supply

- PA required; 3.5mm jack to go from PA to our Mac.

WARDROBE

Costumes are simple and need to be washed after each show.

FREIGHT NOTES

The set is toured via truck and will need to be delivered and stored in the theatre ahead of the show by 1-2 days.

AUDIENCE ENGAGEMENT

OVERVIEW

PTPW provides two audience engagement opportunities, with room for discussion to tailor them to your community. We are dedicated to audience engagement and are keen to do after show discussions in addition to workshops. We can also work with your community's needs to tailor a community engagement package to their requirements.

TARGET AUDIENCE

The target audience for PTPW is a cabaret/ vaudeville audience of all ages; specifically 15+ is recommended. It is suited to an audience demographic that enjoys comedy performances. Having had sell-out shows in the Melbourne International Comedy Festival and in Brisbane's Judith Wright Centre of Contemporary Arts, the show is attractive to audiences that take some creative risks. We intend to engage with this audience both previous to and during our stay in your location.

DESCRIPTION / DETAILS

Community Engagement: Toilet Graffiti

Ahead of the show arriving at the theatre, a toilet graffiti instillation can be set up in the theatre bathrooms to engage community members in the concept of toilet graffiti. These would include coloured pens and butchers paper installed in the theatre toilets/ local toilets. This allows for people to communicate through graffiti and also advertise for the performance. Suggested instillation is 2 weeks prior to performance. We can also communicate to your audience base through your Facebook page, opening discussion about the best toilet graffiti they can find in the town. These lines might even make it into the performance!

Workshop: Devising Verbatim Theatre

The three performers offer a workshop of devising verbatim theatre. This workshop is for community members interested in devising theatre and can be a full-day or a 3 hour workshop. The workshop aims at developing participants skills in performance devising, using a verbatim concept or text found during the session. Participants will develop creative writing, performance and collaboration skills.

COST

Cost (workshop): Either \$20 per participant (3 hours) or a \$600 fee for performers.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

15+ for adult workshops – target audience is people interested in creating performance/ with a passion for music and theatre. Tailored workshops for children can also be discussed.

MARKETING

MARKETING COPY

One Line

A cabaret flush with the philosophical musings of the drunken and the damned.

Short

Some people contribute, some people consume it, some even capture it... and now there is the cabaret. Yes, *Public Toilets, Private Words* is an absurd comedic cabaret gem, making private moments public by performing the scrawlings from the walls of the stalls.

MARKETING SUMMARY

Marketing will include a video short, with previous success guerrilla marketing in local toilets through flyering/ instillation.



MEDIA QUOTES

"10/10... an outrageously entertaining comedy"

– **Toorak Times**

"surprisingly classy slice of high-quality cabaret!" – **Sunday Herald**

"the bizarreness of the original text finds just the right delivery" - **No Plain Jane**

"Humorous at times, hilarious at others and extremely insightful"- **Crack Theatre Festival**

"You must see this show" - **Triple J**

COLLEAGUE RECOMMENDATIONS

Lewis Jones – lewis.jones@jwcoca.qld.gov.au

VIDEO LINKS

Short - https://www.youtube.com/watch?v=j4lwqKitU_4&feature=youtu.be

Full video available on request

IMAGES

Production Images available on request through Dropbox link

MARKETING MATERIALS

Press release, video link, interviews available, reviews online:

[Herald Sun Review \(MICF\)](#)

[Interview on 612 ABC radio](#)

[Toorak Times Review \(Melbourne Local News\)](#)

[XS entertainment Review](#)

CONTENT WARNINGS / AUDIENCES TO AVOID

Adult themes, strong language usage, strobe effects, 15+ recommended

TEACHER'S RESOURCES

Schools pack available with a focus on creating devised theatre.

BIOGRAPHIES

Eloise Maree: Producer and Performer

Eloise Maree is a creative producer, theatre-maker and provocateur. She has worked in Brisbane, Melbourne, Cairns, Tasmania and Yogyakarta (Indonesia). She is on the board of Backbone Youth Arts. She produced Brisbane live art festival, exist-ence in 2013. Eloise was selected for the 2011 National Writer's Studio (NSW) for emerging playwrights. She co-produced and wrote for Side Effect with MKA Theatre for Melbourne Fringe 2013.

www.eloisemaree.com

Daniel Czech: Director

Daniel Czech trained at the Victorian College of the Arts where he completed the Postgraduate Diploma in Performance Creation (Directing Stream). Daniel has worked with prominent Melbourne theatre groups such as MKA and the Melbourne Theatre Company as a directorial secondment. He managed for Melbourne University Shakespeare Company in 2012 and in 2013 he became involved 'Oxagen Productions', where he directed *Guys and Dolls*.

Caitlin Armstrong: Performer

Caitlin is a graduate of Griffith University: Applied Theatre. Caitlin has gone on to perform across the country with many a varied role. Her great sense of play has seen her become one of the busiest female clowns on the Brisbane scene, and she has been making audiences fall in love with her in theatres, as well as on the streets of Woodford Folk Festival, Cairns Festival and Adelaide Fringe.

Thomas Albert: Performer

Tom graduated from QUT in 2012 with a Bachelor of Fine Arts (Acting). He performed in three seasons of *The Gremlins* street-theatre troupe, trained and directed by Cirque du Soleil's Hayden Spencer. In 2013 Tom performed in *Dying For It* (New Theatre) and Matriark Art Theatre's new Commedia Dell'arte work *Halfworld*. In January 2014 Tom's new cabaret *Dirty Sexy Politics* premiered at the Sydney Short + Sweet Cabaret Festival, winning Best Original Music as well as the People's Choice.

Jennifer Bismire: Designer

Jennifer Bismire is a director/designer/puppeteer, and lives her life as a forward slash. Jennifer graduated QUT in 2011 with a Bachelor of Creative Industries and has worked as a designer and director for FAST festival, Vena Cava Productions, Backbone Youth Arts, Anywhere Theatre Festival, QUT, World Theatre Festival, Woodford Folk Festival and Metro Arts.

Timothy Gawne: Lighting Designer

Tim is a recent graduate from QUT, having studied a Bachelor of Fine Arts, majoring in Technical Production. Tim's recent credits include: *><R&J* (Production Manager, Lighting Operator), *Jerusalem* (Lighting Design), *Girls on Film* (Lighting Design), *Bard Wars V: The Empire Striketh Back* (Lighting Design, ASM), *Tequila Mockingbird* (Lighting Design Assistant).

Imogen Titmarsh: Stage Manager

Imogen Titmarsh graduated from Queensland University of Technology in 2011. She has since gone on to work on Queensland Music Festival, Brisbane Writer Festival and Adelaide Fringe Festival. She has also worked on Julian Running and The Nightingale and the Rose independent productions apart of Anywhere Theatre Festival.

CONTACTS

Eloise Maree

Tour Manager: Producer

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Image: Stephen Sloggett