

*"Babushka combine stunning voices, superb vocal arrangements,
spot-on comic timing and a sense of the absurd."*

Alison St Ledger, Brisbane Cabaret Festival



I CAN KEEP A SECRET – BABUSHKA

By Little Black Dress Creatives

PRESENTER'S INFORMATION

I CAN KEEP A SECRET

1

*Little
Black
Dress
Creatives*

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ABOUT THE SHOW

Hiding your lust for Darryl Somers? Pretending that pesky STD doesn't itch? Eat the chocolate frosting before it makes the cake? You're not alone.

Babushka invites you into their intimate confessional box for a musical celebration of the quirky, the unexpected and a world of delicious mash-ups, where Tchaikovsky meets Kate Bush and Kylie crash tackles Carmen. *I Can Keep A Secret* is a 60-minute cabaret combining the dirty and flirty talents of Brisbane's Alicia Cush, Bethan Ellsmore, Arlie McCormick and Judy Hainsworth. Gallivanting through a far-wandering songbook, these femme fatales will draw you into their fabulously flawed world and take you to the deepest, darkest corners of Portishead, Sondheim, Gotye and Sufjan Stevens. Salacious musical revelations in four-part harmony, duets and solos provide the red-velvet carpet to their secrets. You'll laugh with delight and cry with melancholy as they weave stories into a champagne-soaked evening of peccadillo and peculiarity.



Live at The Parlour – Woodford Folk Festival 2012

ABOUT BABUSHKA

Hidden beneath scarlet lips and taffeta, the quirky pop sopranos of Babushka conspire to create a theatrical music experience that takes traditional cabaret by the ears and smacks a kiss on both fat cheeks. This Brisbane-based collective dares you to play along as they fearlessly fuse opera, jazz and pop with vocal acrobatics, rich musical arrangements, precise a cappella singing, a whole lot of sass and compelling story-telling in 'a real post-modern mash up' (Alison St Ledger – Women in Voice).

Babushka was born in 2011 when four of Brisbane's most vivacious and dangerously different divas bonded over a shared case of Soprano Identity Crisis Syndrome at the Queensland Conservatorium. Premiering their wares as a cabaret four-piece at Queensland's own Woodford Folk Festival, Babushka has performed at the Brisbane Festival, the Brisbane Cabaret Festival, the Tenerife Festival Adelaide Fringe Festival, the Anywhere Theatre Festival, and alongside fabulous performers such as Emma Dean, Jake Diefenbach and Aurelio Voltaire.

Pushing the boundaries of traditional cabaret through their unique crossover arrangements, mash-ups and musical sketches, the girls have won the hearts of classical music buffs and indie music nerds

alike. Their repertoire explores the spectrum of theatrical music from full-blown operatic arias, cabaret tearjerkers and pop gems set to luscious 4-part harmony.

When not performing as part of their beloved Babushka, Alicia, Bethan, Arlie and Judy are in-demand professional performers in their own right. As individuals, the girls have performed with Opera Queensland, OzOpera, Alpha Crucis Ensemble (The Southern Cross Soloists II), The Sounding Out Collective, Oscar Theatre Company, The Qld Conservatorium Opera Department, ChiChi Delux, The National Youth Choir of Australia, Shake and Stir and more.

ABOUT THE PERFORMERS

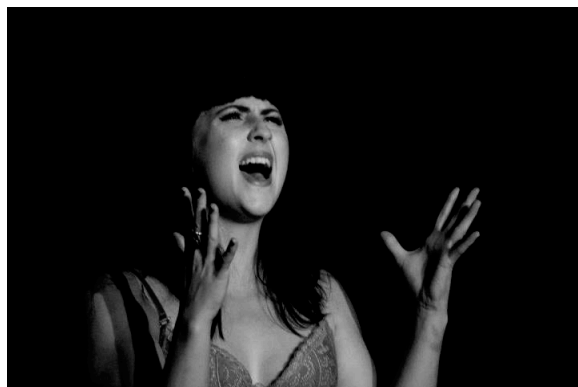


Brisbane-born performer **Alicia Cush** commenced musical training at an early age, studying violin, flute, piano and voice. She completed a Bachelor of Music Performance (Honours) degree at The University of Queensland in classical voice and conducting and has recently graduated from The Queensland Conservatorium of Music with a Master of Music Studies Opera Performance degree.

Alicia's other performance experience includes the role of Euridice in the Queensland Conservatorium's main stage production of *Orfeo ed Euridice* and the role of Helena in *A Midsummer Night's Dream*. During her studies, Alicia won several prestigious competitions including the Nickson Prize for Voice and

Accompaniment, The Dr Francesco Castellano Italian Operatic Award and The Linda Allen Postgraduate Prize. Alicia has also performed as soprano soloist in Brisbane-based chamber group Alpha Crucis Ensemble (The Southern Cross Soloists 2) at the Bangalow Music Festival; premiered four new Australian works with the Sounding Out collective and has sung with The Queensland Youth Symphony Chamber Orchestra, The National Youth Choir of Australia and St Stephen's Cathedral Schola.

Bethan Ellsmore is an extraordinarily diverse performer who is as equally at home singing a virtuosic coloratura aria as she is belting out Broadway hits, performing her original contemporary repertoire. Her musical training began at the tender age of three, when she commenced studying what would become a love second only to singing, the violin. Recently graduating from the Queensland Conservatorium with a Bachelor of Music, Bethan's varied experience on stage includes recital and performance of opera, art song, lied, chamber music,



music theatre, jazz and pop. Previous roles include La Ciesca in Puccini's *Gianni Schicchi*, La Fee (cover) in Massenet's *Cendrillon*, Cosette in *Les Miserables*, Lady Jacqueline Carston in *Me and My Girl*, the title role in *Alice in Wonderland* and Naomi in *48 Shades of Brown*. Bethan has also been a featured soloist for Oscar Theatre Company, Underground Opera, Sounding Out Composers' Collective, Ignation's *Showstoppers* and *Songbirds*. She has performed ensemble roles in scenes from *Don Pasquale*, *Iolanthe*, *Nixon in China*, *Madame Butterfly* and *The Mikado* and has been a recipient of the Margaret Nixon Prize for Voice.



Judy Hainsworth is one of Brisbane's most dynamic, versatile performers and is in constant demand as an actor and a singer. In 2014, she featured in *Revolting Rhymes and Dirty Beasts* for shake & stir/La Boite and in 2013, appeared in *Connect Four* (Metro Arts), *The Oasis*

(2High Festival), and *Recall* (Megan Shorey). She spent 2011 touring nationally with shake & stir's *Statespeare* and in 2013 appeared in the Brisbane return season. In 2010, Judy featured in *Handle with Care* (Joymas Creative), and co-wrote and performed in the cabaret *Under the Covers with the Duvets*. In 2008, she appeared in *The Narcissist* (STC/La Boite), which toured nationally and earned her a Matilda Award nomination for Best Supporting Actress. Judy also writes her own cabaret material, which she debuted at the Annual Cabaret Showcase in 2012 and is developing into a full-length production.

Judy's other credits include: *Holy Guacamole* (The Good Room), *The Reunion* (Metro Arts Independents), *James and the Giant Peach*, *Little Women*, *Into the Woods*, *The Best of Broadway* (Harvest Rain); *Assassins*, *Parade* (Warehaus); *He Died with a Felafel in his Hand* (Someone), *Shakespeare's Women* (Toowoomba Shakespeare Festival), *Hansel and Gretel* and *Turandot* (Opera Queensland). Judy has featured as a vocal soloist for the Queensland Pops Orchestra, Q150 Celebrations, Lord Mayor's Seniors' Christmas Parties, and Hats Off Bris Vegas. Judy has a Bachelor of Theatre Arts (acting) with Distinction from the University of Southern Queensland.

Arlie McCormick is a graduate of the Queensland Conservatorium of Music in Jazz Voice and is a successful singer, actor, teacher and performer. Arlie is currently in rehearsals to play 'Diana' in *Next to Normal* and *Spotlight Theatre* in March of this year. She has appeared in *Calamity Jane* (Spotlight Theatre), *I Love You You're Perfect Now Change* (Mixed Company at both the Cement Box and La Boite), *Anything Goes* (Gold Coast Little Theatre), numerous guest performances with Showstoppers (Ignatians Musical Society, both Musical Theatre United (Harvest Rain and Kedron Wavell, Liza Minnelli in *The Boy From Oz* (Savoyards), *Jesus Christ Superstar* (Harvest Rain at QPAC), featured soloist for the Oscar Theatre Cabaret Season Launch and *Oscar Carols* (Oscar Theatre Company), and also appeared in the critically acclaimed *Handle with Care* (Joymas Creative), *Lord Mayor's Christmas Carols* (Quartet and featured soloist).



In 2013, Arlie was involved in two new works with Joymas Creative, *The 25 Project* and a collection of Megan Shorey's original work called *Recall* at the Brisbane Powerhouse. She also played Meredith in the Queensland premiere of *Bat Boy The Musical* with Underground Productions.



David Law has worked as Music Director, Conductor and Pianist with various organisations throughout Brisbane and has trained in Music Direction at the multiple-Tony Award-winning Goodspeed Musical Theatre Institute in Connecticut, USA. David studied Euphonium at the Queensland University of Technology and has achieved his A.Mus.A. on both euphonium and piano. He held the principal euphonium position with the Queensland Youth Orchestra Wind Symphony from 1998 to 2003 and performed in the opening of the Sydney 2000 Olympic Games on Sousaphone. David's long association with the ensemble has continued and 2014 marks David's sixth year as the conductor of the Queensland Wind Orchestra. In addition to conducting the Brisbane Philharmonic Orchestra, Brisbane's Westside Orchestra and various school honour bands and workshops,

David is currently Performance Music Coordinator and Conductor at Redeemer Lutheran College. He has worked with Simone De Haas and Ignatians Musical Theatre as Conductor for *CATS*, as well as repetiteur on *Les Misérables*, *West Side Story* and *Songbirds*. With Harvest Rain Theatre Company, David conducted their 25th Anniversary Concert and more recently, has worked with Oscar Theatre Company as Musical Director for the Queensland premieres of [title of show], *Spring Awakening* and *Next to Normal*.

PERFORMANCE SPECIFICS

DURATION

Full version: 60 mins or 90 mins with an interval

SUITABLE VENUES

Theatre, Blackbox theatre, halls, rehearsal spaces, cabaret spaces

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

5 performances

MINIMUM BREAK BETWEEN PERFORMANCES

90 minutes (and less for the shorter versions of the work)

TOURING PERSONNEL

The touring party consists of 6 people

Name	Role
Alicia Cush	Performer/Tour Manager
Bethan Ellsmore	Performer
Judy Hainsworth	Performer
Arlie McCormick	Performer
David Law	Pianist/Musical Director
Andrew Snook	Production Technician

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	Brisbane Powerhouse	1
2013	The Box, West End	4
2012	Dragonfly Bar Adelaide Fringe Festival	5

AUDIENCE ENGAGEMENT

OVERVIEW

Community engagement opportunities associated with this touring work will involve two different workshops, directed at members of our target audience/demographic. These workshops will focus on improving the vocal skills and vocal music appreciation of locals, in a format and with experienced professionals that is not normally accessible. It is hoped that these activities will build a stronger relationship between artist and audience and encourage the audience to become more invested with the artists and work.

Objectives – Improve the individual vocal skills of young, amateur and community singers to strengthen the local music community, including involvement in choirs, musical societies and school groups.

WORKSHOP #1 - DESCRIPTION / DETAILS

Advanced Vocal Masterclass – The Art of Auditioning

This 2-hour workshop/masterclass will help demystify what can be a daunting process – the audition; professional and amateur theatre productions, vocal examinations, performances and entry into tertiary institutions. Run by musical director/performer Alicia Cush and performer Bethan Ellsmore, this workshop will give young singers the techniques to deal with the most challenging musical audition, providing a basic introduction to audition techniques and preparation. This will be followed by an interactive masterclass, where each student will give a mock audition and receive constructive

musical and performance feedback; from style and interpretation, repertoire choice, movement and introductions to singing technique and musical accuracy.

Participants should expect to learn adequate knowledge and skills to better prepare for any style of audition and gain important performance experience and confidence in front of a mock panel and live audience.

Participants are required to provide sheet music or high quality backing track for the pianist to play at the masterclass (this may be required in advance).

Requirements: Piano or keyboard if available (this can be provided by the company)

Note: Local pianist/accompanist may be hired in each area

COST

\$390.00 total for the presenter OR

\$40.00 per participant (minimum 10 singers)

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Secondary school age students, young adults, amateur singers

Experienced singers (not suitable for absolute beginners)

The target audience will be reached through specific promotion to local schools, music schools and music societies.

WORKSHOP #2 - DESCRIPTION / DETAILS

Hitting the High Notes - Introduction to basic singing technique for the amateur singer

This 2-hour workshop explores the most mysterious instrument of all; the voice. Learn the fundamental elements of vocal technique through group exercises in an informative and practical, but relaxed group environment. Participants will learn elements of postural alignment, breathing technique, basic physiology, vowel shapes, resonance, range and more, as taught in leading tertiary institutions.

Run by musical director/performer Alicia Cush and performer Bethan Ellsmore, this workshop will give young singers basic general knowledge, vocal health tips, introductory technical exercises and the confidence to further explore the possibilities of their voices.

The workshop is ideal for choral groups, school and community ensembles, and would be greatly suited to be conducted during a regular rehearsal time. The information presented is also greatly suitable and appropriate for music/choral teachers and conductors as professional development.

Participants are not required to provide anything and will be supplied with any music learned. Each session will conclude with question time for specific requests and technical questions.

Requirements: Piano or keyboard if available (this can be provided by the company)

Note: Local pianist/accompanist may be hired in each area

COST

\$390 total for the presenter OR

\$40 per participant for small groups (minimum 10 participants)

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Primary school age students, Secondary school age students, young adults, amateur singers, choral groups (Singers in primary school age bracket to only participate in a young voices workshop – not suitable to mix with older participants)

Suitable for beginner to intermediate singers

The target audience will be reached through specific promotion to local schools, music schools and music societies.

MARKETING

MARKETING SUMMARY

Target audience: 18-35yrs; 35-60 yrs; 60+yrs

Specific demographics:

- Cabaret lovers
- Community choristers
- Singing Hobbyists
- Classical Music/Opera lovers

Marketing Notes/Unique Selling Points:

- Diversity of appeal in audience – the demographic is varied
- Great curiosity in the work, due to crossover nature
- Crossover nature of the work makes the opera genre more accessible – removal of the ‘fourth’ wall

Successful Past Marketing

- Working with local councils for pop-up performances
- Live on-air performances
- Workshops with community groups and school age students

MARKETING MATERIALS

1. Poster, flyer and postcard artwork is ready for print and distribution
2. Broadcast quality footage of the work will be available by July 2014
3. Promotional video trailer will be available by July 2014



I CAN KEEP A SECRET

**A WORLD OF DELICIOUS MASH-UPS,
WHERE TCHAIKOVSKY MEETS KATE BUSH
AND KYLIE CRASH TACKLES CARMEN.**

Enter an intimate confessional box for a musical celebration of the quirky and the unexpected. Hiding your lust for Daryl Somers? Pretending that pesky STD doesn't itch? Eat the chocolate frosting before it makes the cake? You're not alone.

I Can Keep A Secret combines the dirty and flirty

talents of Brisbane's Alicia Cush, Bethan Ellsmore, Arlie McCormick and Judy Hainsworth. Gallivanting through a far-wandering songbook, these femme fatales will draw you into their fabulously flawed world and take you to the deepest, darkest corners of Portishead, Sondheim, Gotye and Sufjan Stevens.

Salacious musical revelations in four-part harmony, duets and solos provide the red-velvet carpet to their secrets. You'll laugh with delight and cry with melancholy as they weave stories into a champagne-soaked afternoon of peccadillo and peculiarity.

"...powerful, soaring voices combined with humour and charm."

★★★★

ADELAIDE THEATRE GUIDE

PHOTO BY STEPHEN BULL

BOOK NOW

PRESENTED BY

QUEENSLAND CABARET FESTIVAL

DATE Sun 15 June

TIME 3pm

VENUE Visy Theatre

DURATION 60 mins

TICKETS \$29 (f),

\$20 (groups 8+)

+\$6 transaction fee

brisbanepowerhouse.org / 29

TESTIMONIALS

"Babushka combine stunning voices, superb vocal arrangements, spot-on comic timing and a sense of the absurd to great effect. These girls are what contemporary cabaret is all about - a real post-modern mash up!" - Alison St Ledger - Director of the Brisbane Cabaret Festival

"Don't let their honey coated voices and perfect four-part harmonies fool you - Babushka are ready to be baddddd! A not-to-be-missed show featuring four devious divas doing what they do best...dishing up the dirt on mamma's best silver crockery!" - Emma Dean, Performer

" These experienced singers are a dangerous delight " Shirley Way, Anywhere Theatre Festival 2012

"The gals of Babushka Cabaret may be classically trained but they are no self obsessed woofy opera singers, they are sexy, sassy and ready to tackle the absurd." Sarah Knight, XS Entertainment.

"Babushka effectively interwove stories using humour vs tragedy and pleasure vs pain during their

performance. A sassy and witty slice of cabaret, Babushka was a highly entertaining piece of theatre presenting five extremely talented singers. They are woman, hear them roar." - Emilie Guillemain, XS Entertainment

"A tight, well rehearsed contemporary take on a traditional form. It's like opera that you want to watch" Bianca Mackail, Performer

REVIEWS

REVIEW #1

Independent Brisbane Season: May 2013 - Reviewed by Guy Frawley for XS ENTERTAINMENT

Inside the gutted interior of an old workers cottage, The Box is a delightful space that's been set up as an artist run initiative to provide a dynamic space for a range of performances, events, workshops and other assorted projects. It provided an incredibly intimate performance space that made you feel as if the act was playing out in your living room.

And what a performance it was! The girls of **Babushka (Alicia Cush, Bethan Ellsmore, Laura Coutts, Michelle Bull)** have created an incredibly funny, sexy, spellbinding performance that draws you in and keeps you hooked until the end. Gallivanting through a far-wandering songbook, you were never quite sure what could possibly come next. Opening with a powerful rendition of Kylie's Confide in me they took full advantage of the song's natural operatic feel and coaxed it into the diva territory that they're all so obviously comfortable in. It was entertaining in itself, simply trying to work out what those familiar snatches of music were going to become, or realising all of a sudden what it was exactly you were listening to. Like the moment in the evening that the girls performed Lotion, as in the lotion that one puts in the basket so as to not get the hose. Yes, Buffalo Bill goes to the opera at a night with **Babushka**. I must say, I also felt they proved quite marvelously my personal theory that Gotye's music would lend itself well to musical theatre. **David Law** accompanied on piano and kept up a playful rapport with the girls.

I really liked the fact that the structure of the show allowed each of the four their own time to shine, and in some cases quite literally, grab the spotlight. Within each of their individual characterisations you could see how much fun they were having performing and it really translated itself into a great atmosphere. **Cush's** representation of her pregnancy leant itself well to humour and it was rather refreshing to see the idea and mythos behind 'the pregnant woman' being played out in a relatively unique way. From a completely selfish point of view, it's rather unfortunate that the impending arrival of her baby is likely to put the brakes on **Cush's** performance schedule and I'm really looking forward to seeing what she comes up with when we see her climb back into the theatrical saddle so to speak. Unfortunately, it would appear however that **Coutt's** absence will extend a great deal further than **Cush's** as this has been her final performance with the group before moving to the U.K. for post-grad study at London's Central School of Speech and Drama. I do hope they manage to find a replacement with as much zest and character as **Coutt's** displays on stage. **Bull's** naturally expressive abilities work well with this style of performance and whilst she initially appeared to play more of a supporting role, when she took the stage it was clear that she could control it with the same intensity and strength as the other three.

For me though, **Bethan Ellsmore** offered the standout performance of the evening. Her individual performances crackled with intensity and I was often transfixed. In her 1940s-silver-screen-siren gown and flaming fuchsia hair she ticked all the femme fatale boxes and has the knack of flicking the switch on her sex appeal down to an art form.

It was a delight to be able to sit back for just over an hour and to be blown away by such well-polished, talented performers who also presented great, entertaining work. Between pending births and international education it would appear that the future of **Babushka** would perhaps have a question mark hanging over its head. But I do so hope that there's a speedy solution as I'd love to see them perform again, and you'd be doing yourself a favour by keeping your ear out for their name. If you find yourself with an opportunity to see **Babushka** perform you'd be a fool to miss out, you're guaranteed a great night.

REVIEW #2

Adelaide Fringe Festival: March 2012 – Reviewed by Jamie Wright for ADELAIDE THEATRE GUIDE

While the Dragonfly Bar on Victoria Square isn't exactly the best venue for a cabaret show – it's far longer than it is wide, without much in the way of performance space – the five members of Babushka, (four classically trained sopranos, one who also plays violin, and their accompanist on keyboards) don't let that stop them.

Each takes a turn on lead vocals while the remaining three provide backup, and they deliver songs from a diverse range of artists including Kylie Minogue, Portishead, Kate Bush and Gotye, and mix in some soaring operatic numbers that will make you fear for the safety of the bar's glassware. Things take a darker turn when they present a hilarious rendition of 'Lotion' by The Greenskeepers and – shocking this reviewer so much he nearly fell out of his seat – 'John Wayne Gacy Jr.' by Sufjan Stevens.

Like so many contemporary cabaret shows there is only a tenuous underlying narrative concept; it seems more like a selection of songs with some jokes and anecdotes in between. But these aren't without their appeal, with the highlights including the bit about the strict demands of classical training, and where one of the four explains how she revealed to her Catholic mother-in-law that she's an atheist who's been 'faking' religious affiliation since childhood in order to go to a good school.

This patter isn't always effective, and some songs work better than others. But those that do are great, mostly thanks to those powerful, soaring voices (unamplified, I might add); this, combined with the humour and charm of this talented foursome makes for a very enjoyable show. Rating: 4 stars (out of 5)

REVIEW #3 (Audience Review)

Adelaide Fringe Festival: May 2012 – Reviewed by Marcus Hicks for Talk Fringe

Wow, where do I begin in describing this truly amazing performance? Well lets begin with 4 gorgeous ladies-wearing the most wonderful outfits & hairstyles-with the most beautiful voices you've ever heard, singing out their very humorous "confessions" to the audience, in a wonderfully intimate setting. The 4 ladies of Babushka-Michelle, Laura, Bethan & Alicia-have gorgeous voices which blend together perfectly, yet are also amazingly & breathtakingly unique when performing alone. Each song they perform sounds completely new, even when you've actually heard them a million times before (I don't think I'd ever be able to listen to Portishead's "Glorybox" the same way again), & each performance is also injected with the most delightful humour & characterization (each of the ladies has a very particular "character"-one which is different from their off-stage persona).

What I particularly enjoyed, though, was how the performers made you feel like they were specifically singing-or speaking-to you alone. Although I loved all the performances, the one which most stood out for me was Bethan, who has a vocal range & control that I've never heard before. Having had the opportunity to chat with them after the show, I can also attest to the fact that they're some of the friendliest & most outgoing people you could ever meet-I only wish we could lure them here to Adelaide *permanently. Anyway, I could go on & on about how wonderful the show was, but I really can't do justice to it. All I can recommend is that you *have* to see this group perform if you ever get the chance-you will *not* regret it! The only reason I'm giving it less than 5 stars is because I *wish* the show could have gone longer.

Rating: 4.5 stars

WEBLINKS

Website: www.littleblackdresscreatives.com

Soundcloud: <https://soundcloud.com/babushkamusic>

Facebook: <https://www.facebook.com/babushkamusic>

YouTube: <http://www.youtube.com/user/BabushkaMusic>
Twitter: <https://twitter.com/BabushkaMusic>
Video trailer: <https://www.youtube.com/watch?v=v-7cT7v-ZII>

LIVE IMAGES SHEET



CONTENT WARNINGS / AUDIENCES TO AVOID

Course language, adult themes

PRODUCTION DETAILS

GENERAL NOTES

- The following points list the optimum requirements for the work, however Little Black Dress Creatives is open to working with presenters in managing these requirements; details and variations can be negotiated during the contract phase.
- The touring company will consist of:
 - 5 x Performer
 - 1 x Production Technician

TECHNICAL SUMMARY

All production elements are flexible and can be a combination of in venue equipment and company equipment.

EXAMPLE SCHEDULE

Note: The following is an example only – please contact Alicia Cush at Little Black Dress Creatives to discuss exact schedule for proposed show times.

Example - Same day open, evening show

17:00-17:30 Bump in Sound (if necessary) & set
17:30-18:15 Sound Check
18:15-19:15 Break
19:15 Doors open
19:30-20:30 Performance
20:30-21:00 Bump out

STAGE

- 6m wide by 4m deep

Set:

- 2 x clothes line with white garments

Little Black Dress Creatives to supply clothes line and garments

Venue to supply: nil

LIGHTING

- Basic wash lighting suitable for band.

Little Black Dress Creatives to supply: nil

Venue to supply adequate house lighting and rig for basic wash

SOUND

- 1x P.A. system
- 8 input channels
- 5x vocal mic (Shure 58, or similar)
- 3x foldback monitors
- 2x D.I. (violin, accordion)
- 1x piano/full size electric piano if available

WARDROBE

Wardrobe is minimal – one costume per performer

Little Black Dress Creatives to supply costumes, fabric steamer

Venue to supply dressing rooms with mirrors and adequate lighting, power supply for steamer and a clothes rack for hanging costumes.

FREIGHT NOTES

Touring elements will arrive with the touring party and is easily transportable in a van. Access to loading dock is only necessary when the company P.A. is being used. Otherwise, all freight can be carried into the venue by the touring production technician and artists.

CONTACTS

All artistic, programming, publicity and technical enquiries to:

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Creative Director

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