

3a.m. WAITRESS

PROMOTER PACK

AVAILABLE FOR BOOKING
THROUGHOUT 2019 & 2020

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ABOUT THE COMPANY

RoguePlay is a highly physical theatre company, creating narrative theatre using aerial and ground based circus, contemporary dance, physical theatre and acrobatics. Producing work both indoor and out, RoguePlay develop touring productions, commissioned pieces, and small to medium scale resident shows.

RoguePlay's unique blend of narrative, poetry and circus makes for an impressive 8 year history of national touring shows and commissions, working with organisations such as Nofit State, Gravity & Levity, Birmingham Hippodrome and Channel 4.

Over the past 5 years, the Company have been working with international performers and external choreographers to explore the language of performance poetry and aerial circus. 3am Waitress is the second dance theatre piece to emerge from this process. We are interested in establishing new relationships with national and international programmers and producers to support a touring circuit, and who are interested in including this indoor, high energy aerial dance theatre piece on their programmes.

The creative process and strategic development has taken place at the West Midlands Creation Centre, UK.



'The distinctive creative tension that shapes Rogueplay's artistic focus, courageously tackles difficult and highly personal themes in 3am Waitress.'

(Orit Azaz)



ABOUT THE SHOW

***“She could tell you razor-edged horror stories of the secrets and regrets,
That she has swept away carelessly with crumpled serviettes.”***

It is 3a.m. in a cafe on the last road to nowhere. In this cafe there is a waitress. She has no name, past or future and only the radio to drown out the silence.

A 65 minute high energy dance theatre piece with an eclectic soundtrack, performance poetry and aerial silk. Receiving 5 star reviews and sell out audiences at Edinburgh Fringe 2018, *3 a.m. Waitress* is a haunting road movie soundtrack to loneliness, grief and the brief moments that bring us back to life. The Waitress is at breaking point, and things must change or she will implode, self destruct. The piece explores the damage done by solitude, the tenderness of unexpected connections and the ultimate peace that comes when we finally accept the world as it is. The set for *3a.m. Waitress* is a simple diner that becomes littered with old tyres and sugar. A stranger enters. Is he real or is he a ghost? A memory? It doesn't matter. The moon rises and falls, the world is ending outside and all our waitress can do is sweep, retune the radio and wait for the clock to finally tick past 3am.

***“Where hope is doled out in single serving sugar sachets,
And never lasts long enough for you to stop wanting more.”***

We are never sure if what we are seeing is real or a scene from a movie, whether it's the beginning of a story or the end. Our Waitress seems to be stuck in the same place at the same time and if she stops, the world may stop too.

Think Elliot Smith, think long Texan highways, think wind in your hair and rain, lots of rain.



REVIEWS

*'The finale, featuring a striking aerial silk performance and a single word uttered by the 3am Waitress, leaves me in a charged state of vitality and reverie. I will be thinking about the meaning of that word for some time. ***** '*

JOANNE HARRISON; SG FRINGE

'The distinctive creative tension that shapes Rogueplay's artistic focus, courageously tackles difficult and highly personal themes in 3am Waitress.'

ORIT AZAZ; INDEPENDENT PRODUCER

"Aerial silks performance combines physical theatre, dance and spoken word, in a Lynchian road movie of a show inspired by a mental health journey through grief and loneliness."

KATE KAVANAGH PREVIEW

'The strength and pose of each individual performer is phenomenal '

BRISTOL 247

AUDIENCE COMMENTS:

'A highly captivating piece of aerial dance theatre.'

'Very powerful storytelling about the ups and downs of being human. Who needs words?! An emotional and ultimately uplifting performance about the nature of being.'

'A truly touching performance, finding hope in the most desolate of times and places.'



THE CREATIVE TEAM

Co-Directors: Kim Charnock & Lorna Meehan

Writer: Lorna Meehan

Performers: Tim Clarke & Laura Vanhulle

Photographers: Richard Battye & Chantal Guevara

HISTORY

Lorna wrote the poem, 3am Waitress, inspired by Buddy Wakefield and Elliott Smith, a few years ago, and although the pair toyed with the physical expression of the work, it became one of those poems that took on a whole other meaning over time.

In May 2016 Lorna's sister died from a long term heart condition. *'She was my protector, my best friend and sometimes, an infuriating tease. It's the first time I've experienced grief, so naturally it shattered my life on all levels.'*

After the funeral Lorna had a psychotic episode and a subsequent breakdown and was diagnosed with reactive depression and anxiety. She was fortunate to find a good doctor and private counsellor to help her process her grief and all the other issues it had thrown up. Over time she began to see how the grief and the depression were two separate things. The grief was a fact that couldn't be changed and eventually it would loosen its grip and become more manageable. *'The depression was utter despair, nameless fear and every negative thought pattern I've ever had on a constant loop merged with nonsense and doubt. My body and my mind were at war and reality became alien. I felt as though I had fallen into a deep abyss of loneliness and detachment from everyone and I would never be ok again.'*

But Lorna got better with time and started getting creative again, trying to give language and shape to the unexplainable. At first she didn't want to share any of it, but then realised these issues are not talked about enough. Death is something we push away so when it comes it knocks us twice as hard. Mental health is fragile and misunderstood, particularly in a society where lack of constant happiness denotes failure.

The 3 am Waitress is lost, haunted, confused, stuck in her own fantasies and nightmares. Yet she can also find joy, connection, creative expression and finally, self acceptance. At some point in our lives, we will have to confront our own darkness, but we don't have to face it alone.

KIM CHARNOCK

The Artistic Director of RoguePlay Theatre, Kim is an experienced Circus and Physical Theatre Director and Performer, with a strong background in aerial and physical theatre performance and touring.

In 2009 she established RoguePlay with Associate Director, Lorna Meehan, and together they have developed the company from a small two hander into a thriving touring company, adding a number of respected artists and artistic collaborations to their repertoire.

Kim has a passion for the creation of innovative new work, particularly experimenting with the combination of aerial movement and text. Since graduating from De Montfort University in 2005, Kim has worked with companies such as Nofit State, Sudden Productions, Jacksons Lane Theatre, Circomedia, Birmingham Hippodrome, Channel 4 and Panasonic. Kim travels across the UK teaching masterclasses and workshops in aerial technique and aerial theatre, as well as working as choreographer, director and business mentor.

Kim has established The West Midlands Creation Centre in Birmingham, supporting Circus & Physical Theatre coming in and out of the region. The Centre provides training and creation space for artists, classes for the community and rehearsal space for company work. She also created TILT Festival, Birmingham's dedicated aerial & physical theatre festival, as well as mentors emerging artists and start-up creative companies. She is passionate and committed to the development of new circus theatre work and new artists.

LORNA MEEHAN

Lorna is the Co-Creative Director of RoguePlay and an acclaimed Performance Poet. Lorna writes much of the poetic narratives that form such a distinctive part of RoguePlay's creative output. She particularly enjoys modernising existing classic texts, with which the Company play and have formed numerous successful pieces, such as their sell-out adaptation of 'Blood Wedding'. Lorna is passionate about inspiring and communicating with people via poetry.

Since graduating from De Montfort University with a Degree in Performing Arts and an MA in Contemporary Theatre in 2004, Lorna has worked with organisations such as The Shakespeare's Birthplace Trust, Women and Theatre, Kiln (formerly Kindle) , Stan's Cafe, Somesuch Theatre and Outspoken.

As a poet Lorna has performed at national events and festivals such as Glastonbury and Ledbury Poetry Festival, as well as working for Apples and Snakes Performance Poetry Organisation as a featured act and host, most recently touring with them throughout the UK as part of the Public Address 2 Tour.

Lorna has worked alongside Kim to build and develop RoguePlay, and deliver their combined creative vision, combining poetic narrative with the circus arts in their trademark highly physical theatre style. Lorna is currently developing a one act play and a full length piece for radio adaptation.

‘Visually stunning. The strength of the narrative running through the performance was incredibly moving.’
(Audience Member)

KEY SELLING POINTS

- Aerial Theatre fusion- poetry can be re-written in other languages for non-english audiences
- Strong visual narrative
- Addresses difficult issues in a non-confrontational way
- Strikingly visual use of set, colour and sound
- Followed by post show discussion
- Small cast and crew

TARGET MARKETS

- Adults & young adults
- Circus, dance and physical theatre enthusiasts
- Colleges and universities
- Poetry audiences
- Community groups

ADDED VALUE

- RoguePlay can offer follow-up workshops in poetry or aerial theatre in order to engage with schools and community organisations.
- Post-show discussions
- Great visual images and video content for marketing purposes



TECH RIDER

TOURING COMPANY

2 Performers

1 Rigger & Stage Manager

1 Lighting & Sound Operator

STAGING

3am Waitress requires a performance area no smaller than 8 metres wide by 6 metres deep with off stage wing space. The minimum height required is 5m's unobstructed by lighting bars or other equipment. Aerial equipment includes an aerial silk. Any structures for aerial work must support a minimum load rating of 1 metric tonne and access will be required from the venue.

The piece involves a scene with 'rain', This is facilitated by using a hosepipe and pressure pump system. The system is rigged so there is no excess spread of water and RoguePlay supply appropriate tarpaulin to ensure the water capture is concentrated.

The 3am Waitress rigger will assemble all the performance rigging. A detailed rigging plan and method statement will be provided 4 weeks before load in.

RoguePlay Theatre tour all required rigging equipment and our rigger will be a competent experienced show rigger. Our rigger will discuss all rigging issues and requirements with the in house technical manager before load in.

Wing space is required as well as a warm up space for performers with suitable flooring and adequate space for two performers.



LIGHTING

3am Waitress has a lighting plan, which can be adapted dependent on venue size and technical equipment available as necessary. A full lighting plan will be delivered after a technical specification and lighting rig has been received from the venue.

SOUND

The sound track for the show is one continuous track and can be provided on laptop, USB or other format required by the venue. The show requires a standard theatrical sound rig to include; - A sound desk, loudspeakers and all relevant cabling.

DRESSING ROOMS

At least one dressing room space should be provided for 2 performers. Ideally an additional dressing room will be provided for the production staff.

SAFETY

RoguePlay Theatre will provide a show safety manual in advance. It includes;

1. Rigging information and relevant certifications
2. Insurance details
3. Risk assessment
4. Method statement
5. Emergency procedures and contacts.

All venues booking the show should be aware that performers will work unharnessed at height. The utmost care and consideration has been given

to the safety of these artists and the risk of injury reduced as far as is reasonably practicable to a minimal level.

SHOW SCHEDULE

The show is available for one night stands, additional days or a week.

Day 1: Get in, rig and tech rehearsal

Day 2: Performances and get-out.

Get in requires 2 hours, and get out requires 1 hour, with access to rigging. For one night stands it is possible to rig and perform on the same day, however there should be a 2 hour get-in, 1.5 hour tech rehearsal followed by a 2 hour break before show commencement.

It is preferable that the get in takes place the day before performances wherever possible.

These technical notes are subject to change.

3AM WAITRESS AVAILABILITY

The show is available for touring from January 2019 through 2020.

The show can be booked on the following basis:

- 1 day (with rig the day before): includes 1 x 65 min performances (plus matinee if required) plus 1 x post show discussion
- 1 day (with rig on same day): 1 x 65 min performance plus 1 x post show discussion
- Additional days will follow the same format

‘A highly energetic piece of
captivating aerial dance theatre.’
(Audience member)



SHOW COSTS

INTERNATIONAL TOUR BOOKINGS THROUGHOUT 2019 & 2020

COST OF 1ST DAY: £2166 (€2466)

ADDITIONAL DAYS: £880 per day (€1002)

Costs are EXCLUSIVE of travel and accommodation.

PHOTOS & PRESS

RoguePlay can provide additional photos and video material for marketing purposes. All photos and video materials were taken by Richard Battye, Chantal Guevara and Jae Creator.

Full length footage is available on request and a show promo is available to view at: <http://www.rogueplay.co.uk/3am-waitress>

Press enquiries should be directed to Paul Standing



CONTACTS

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