SHAKESPEAREAN CABARET PRESENTS…

‘PETTY TYRANT’

A person in a dress with a hand raised

Description automatically generated

CONTACT

Name: carla kissane (WRITER, PERFORMER, PRODUCER)

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ARTIST WEBSITE: <https://www.carlakissane.com>

PETTY TYRANT SIZZLE REEL [HERE](https://youtu.be/czK4r3mNUjs?si=PpcnGNmkCdxio6xM)

ABOUT THE SHOW

Order in the Court!

Join 'Carlotta-B-from-1593’

*The Ultimate Feminist Shakespearean Contemporary Leading Lady* in…

**PETTY TYRANT**

An unorthodox trial of the authorship question

and extravagant hallucination of Shakespearean proportions.

Welcome to an autocratic universe where silence is violence

and controlling the narrative is victory.

Is Shakespeare a TYRANT? Or is he just… PETTY…

You will decide the verdict, and live jazz band ‘*The Executioners’* will keep time

Proving beyond reasonable doubt

That the gatekeepers are guilty and the evidence isn’t stacking up.

It’s ‘Judge Judy’ meets ‘The Apprentice’ with Shakespeare and live jazz

Starring ‘Carlotta-B-from-1593’ as *Anonymous Chirrullus Battillus;*

*The Original Badass Bitch.*

Produced by [Shakespearean Cabaret](https://www.shakespeareancabaret.com/), Written and Performed by [Carla Kissane](https://www.carlakissane.com/) (AEA, SAG-AFTRA), Musical Arrangements by [Marius Van Den Brink](https://mariusvandenbrink.com/) Original dramaturgy by [Theodor Gabriel](https://theodorgabriel.com/). PETTY TYRANT *is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.*

FIND SHAKESPEAREAN CABARET

WEBPAGE: <https://www.shakespeareancabaret.com/pettytyrant>

WEBSITE: <https://shakespeareancabaret.com/>

INSTAGRAM: <https://www.instagram.com/shakespeareancabaret/>

Link Tree: <https://linktr.ee/shakespeareancabaret>

PETTY TYRANT INSTAGRAM PROMO REELS [HERE](https://www.instagram.com/shakespeareancabaret/reels/)

PETTY TYRANT SIZZLE REEL [HERE](https://youtu.be/czK4r3mNUjs?si=AmCJETh4h9b5nKiB)

DONATE: <https://fundraising.fracturedatlas.org/shakespearean-cabaret-co>

SAMPLE advertising POSTERS BELOW!

A person leaning against a wall

Description automatically generatedA person in a garment

Description automatically generated

A person in a tutu and a wig running on a sidewalk

Description automatically generatedA person in a garment

Description automatically generated

A person in a wig and wig

Description automatically generatedA person in a dress

Description automatically generated

SHAKESPEAREAN CABARET MISSION STATEMENT

*Carlotta believes in the power of words to be wielded as a weapon to speak truth to power. She is devoted to the development of new works which highlight the satirical nature of Shakespearean text. By interrogating the language and the structures and systems of thought that pervade our belief systems and cultural landscapes today, 'The Ultimate Feminist Shakespearean Contemporary Leading Lady' shows us how to hold up the mirror to nature in the most frank, poetic and lyrical of ways.*

A person with dark hair wearing a black dress

Description automatically generatedwriter / performer - CARLA KISSANE <https://www.carlakissane.com>

Carla Kissane is an Australian-born, Brooklyn-based actor, singer, and audiobook narrator. A creator and solo performer of Shakespearean cabaret, Carla received a New York State Council on the Arts award for PETTY TYRANT in 2024. Recent work in NYC includes ‘The Tiniest Thing’ and ‘Stranded’ for the Australian Theatre Festival, solo shows ‘Unbecoming’ and ‘Whores & Weeping Women’ and the title role in ‘Medea’, directed by Miriam Grill. Notable Australian productions include Sondheim's ‘Saturday Night’ (Australian Premiere), six shows with the Australian Shakespeare Company, and ‘Motherhood The Musical’ (National Tour). AEA, SAG-AFTRA.

A person with short brown hair

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DRAMATURG – PROFESSOR CAROL SYMES studies the mediation of knowledge in, and about, the medieval world: the history of premodern media as well as the processes by which products and perceptions of the medieval past are transmitted to future generations. She has published widely on the medieval reception and preservation of ancient dramatic texts; the role of medievalism in modern cultural trends, intellectual projects, and nationalist historiographies; and, most importantly, on the material, embodied, performative, and negotiated processes of writing across an array of medieval genres. She is also a public-facing theatre scholar and practitioner who has produced and performed in numerous actor-friendly verse translations of medieval plays. Carol received the Ph.D in History from Harvard and became a member of Actors’ Equity in the same year. She also holds a B.A. in Humanities from Yale and an M.Litt in History from Oxford, and received her professional training as an actor at the Bristol Old Vic Theatre School. [View CV](https://history.illinois.edu/sites/default/files/cv/Symes%20CV%202023_5.pdf)

TECHnical specs and touring information

Running time: 45- 50 minutes no intermission. Option for a 1 hour version also.

Bump in/out times: Ideally 15 mins either side with a 2 hour technical rehearsal

Staging: This production is very adaptable to various performance spaces.

The show is a solo performance by Carla Kissane: actor/singer, writer, producer.

Set pieces: A small table for water, DSL. A music stand or coat rack, USR. A 13mm mic stand with perform VE / vocal effect processor, hidden behind a wooden book. (approximately 3-4 feet), CS.

FX: A dinner bell and gong are played offstage throughout as a ‘reset’ throughout the show.

Personal Props: 2 wooden books, each containing papers and confetti -the smaller is preset on the music stand and the larger by the CS microphone stand.

A conductor’s baton, preset USC, and used by the actor throughout.

Audience text pieces are preset on the table DSR. A kazoo is played by the actor. A small tea light (LED) is used at top of show. A glass of water on a small table DSL (drunk from throughout the show).

Costume Pieces: Shakespeare’s Doublet is alternatively worn as a costume piece or stored on the music stand throughout the show.

Accompaniment: The show can be performed solo with vocal effects processor, or with live musicians, (one musician - piano / keyboard), or live 3 piece band (piano / drum kit / double bass)

Audio: Wireless microphone and stand is needed, connected to the sound desk.

Headset / lavalier microphone may also be required, depending on orchestration and size of venue, patched into the sound desk. Small venue would be appropriate. *(50-100 seats optimal)*

*A person in a garment holding up a cape

Description automatically generated*

A pink note with a drawing of a person

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Touring Info

There are two - five members of the touring party.

Performer Carla Kissane, Stage Manager, potential for pianist, or 3 piece band (drume & bass) One venue technician would be ideal to assist with bump in & operate lx /sfx throughout the show. *(This was achieved successfully at His Majesty’s Theatre)*

Lighting: Ideally a minimum of a 10 channel lighting plot.

Center spot, basic red / blue / green / pink wash, general wash, and house lights.

Dressing rooms: One dressing room would be ideal.

Content Information

The show does NOT contain the following elements:

* strobe lighting
* smoke or haze effects
* smoking
* Hazardous materials
* Flame effect

*PETTY TYRANT is recommended for ages 15 years or older and contains some adult content and coarse language*

Past productions – ‘unbecoming’

Unbecoming sizzle reel: <https://youtu.be/XP8fymTG3yc>

Unbecoming ig reels: <https://www.instagram.com/shakespeareancabaret/reels/>

[2022 PRESS RELEASE](https://docs.google.com/document/d/1kI_DLxIaM0bxhgJI8w8R6D058zL0Zkau/edit?usp=sharing&ouid=116244066353166506338&rtpof=true&sd=true) for ‘unbecoming’ at arts on site, November 17th-18th

[2022 Production stills](https://www.shakespeareancabaret.com/production-stills) for ‘unbecoming’ at arts on site, november 17th-18th

[2022 media and footage](https://www.shakespeareancabaret.com/media) for ‘unbecoming’ at arts on site, november 17th-18th

A cartoon of a fairy

Description automatically generated Becoming [Carlotta-B](https://www.instagram.com/shakespeareancabaret/) is confusing AF!

For the *Ultimate Feminist Shakespearean Contemporary Leading Lady*, coming to New York City in 2022 from Elizabethan England in 1593 has been both a blessing and a curse.

On the one hand – women are boss ladies!

They’re allowed to read and write and needlework is so five hundred years ago.

On the other hand – Carli-B can’t find any decent hemlock and the Supreme Court has just made life medieval for people with vaginas.

Join [Carlotta-B](https://linktr.ee/shakespeareancabaret) in a protest for freedom that is full of frivolity.

[Shakespearean Cabaret Co](https://shakespeareancabaret.com/) is a merry band of mischievous artists – cooking up a poetic salve for today’s woes. Written and Performed by [Carla Kissane](https://www.carlakissane.com/shakespearean-cabaret), Directed by [Miriam Grill](https://www.miriamgrill.com/), with musical arrangements by Andrew Patterson & Ben Kiley- our creative team will serve you up a cocktail of musical mashups that is designed to let freedom ring! *Hey nonny nonny, Bitches!*

PAST PRODUCTIONS - ‘WHORES AND WEEPING WOMEN’

2021 production stills: <https://www.shakespeareancabaret.com/production-stills>

2021 behind the scenes videos: <https://youtu.be/Vuk_tQzIY98>

A person sitting in a chair holding a book

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DATES AND VENUES

[2021](https://youtu.be/TSAvRgYZlJQ) - [arts on site, New York City, USA](https://shakespeareancabaret.com/?cat=10)

[2017](https://youtu.be/568UG2KnjDM): [duplex cabaret theateR](https://www.theduplex.com/site/), New York City, USA.

2014 - [his majesty’s theatre](https://www.artsculturetrust.wa.gov.au/venues/his-majestys-theatre/) as part of [‘downstairs at the maj’](https://www.artsculturetrust.wa.gov.au/venues/his-majestys-theatre/your-visit/theatre-and-spaces/downstairs-at-the-maj/) - Perth, Australia

2013 - [the butterfly club](https://thebutterflyclub.com), Melbourne, Australia

creative teams

2021 creative team: [:](https://shakespeareancabaret.com/?cat=3) [miriam grill](https://www.miriamgrill.com), [C.S.E Cooney](https://csecooney.com), [katherine McClintic](https://katherinemcclintic.com), [annie Jin wang](http://www.wang-annie.com)

2013 creative team: [Complete Works Theatre Company,](https://completeworkstheatre.com) [ANDREW BLACKMAN](https://www.imdb.com/name/nm0085726/), ANDREW PATTERSON

PHOTOGRAPHIC & IMAGERY CREDITs

JJ IGNOTZ PRODUCTION STILLS 2021 <https://jjignotzphotography.com/>

NICOLA MENICACCI @SHAKESPEAREANCABARET IG IMAGES <https://nicolamenicacci.com/>

UNBECOMING POSTER ARTWORK & DESIGN BY IMAN FATE <https://www.instagram.com/imvnfate/>

east village nyc Photography september 2022 courtesy of <https://nicolamenicacci.com/>

POSTER IMAGE AND SKETCHES 2024 COURTESY OF MICHELLE BAGINSKI OF <https://picklebliss.art>

**Press & PR**

Broadway World June 2023: <https://www.broadwayworld.com/off-off-broadway/regional/PETTY-TYRANT-3824952>

Broadway World November 2022: <https://www.broadwayworld.com/off-off-broadway/regional/Unbecoming-2990772>

Broadway World, October 2021: <https://www.broadwayworld.com/cabaret/article/Shakespearean-Cabaret-Co-to-Present-WHORES-AND-WEEPING-WOMEN-20211014>

The Age, Life & Style, 23rd Nov 2013: <http://www.smh.com.au/entertainment/theatre/tame-or-otherwise-the-bards-women-shine-20131121-2xwx5.html#ixzz2lRFiJ4i4>

Pop Culture-y, 14th Nov 2013: <http://popculture-y.com/2013/11/interview-carla-kissane-in-whores-and-weeping-women/>

The Age, 12th Nov 2013: <http://www.theage.com.au/entertainment/stage/stage-treading-the-boards-20131111-2xcfs.html>

Past Publicity: Eleanor Howlett at Sassy Red PR [www.sassyred.com.au](http://www.sassyred.com.au)

Review of ‘whores and weeping women’

[Andrew Fuhrmann, 22nd November 2013: The Age:](about:blank) <https://www.smh.com.au/entertainment/theatre/bard-heroines-in-mashup-at-butterfly-club-20131121-2xyjo.html>

A person in a garment speaking into a megaphone

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