

Low Sensory Guide

Show Name: **The Moral in the Oral**

Date of Show: Tuesday 1st October
to
Sunday 6th October

Low Sensory

Performance: **Thursday 3rd October**

Time: 6pm to 7pm

Duration: 55 Approx Minutes

Location: Theatrette
Motley Bauhaus
118 Elgin Street
Carlton, 3053



Contents Page

Page 1: Title Page

- The front page has the title of the show, the time of the show, duration of the show, and the Theatre location address. It also includes a picture of the show poster.

Page 2: Contents Page (this page)

- The two Content pages tell you what to find on each page of the Low Sensory Guide.

Page 4: What to expect from this low sensory performance

- This page details all that Dionysus Theatre Inc. is offering for this Low Sensory performance and who to seek for assistance on the night 🌻

Page 5: Getting to the Venue

- This page details the location and a map of the venue, Public transport is detailed on this page.

Page 6: Parking and Quick Drop Offs

- This page identifies that there is no dedicated parking for the venue and where you may do a quick car drop off.
- This page also shows the walking distance from the closest public transport stop.

Page 7: Getting around the Venue

- **Page 7 and 8** shows you images of the front of the venue and inside the venue, images of the bar, the toilets and the Theatrette.

Page 9: The Stage

- This page has a basic outline of the performance space and audience seating.

Page 10: The Stage

- This page shows a birds eye view of the stage and seating area with marked exits and areas for pacing. It also details the speaker positions and where the usher will be seated.

Page 11: The Performers and Creatives

- These pages have the Photos and Biographies of the following creatives involved in the show:
 - The Company (**page 11**)
 - The Three Performers (**page 12**)
 - The Creatives (**page 13 and 14**)

Page 15: Content Advice

- This page has content descriptors and further details that are in 'The Moral in the Oral' performance.
 - Sexual Assault
 - Domestic Violence
 - Misogyny
 - Sexual References
 - Swearing
 - Violence towards Women

Page 17: Audience Interaction

- There is a birds eye image of the seats that will be directly interacted with and the area where one character walks in the aisle.
- **Page 18** has details on each time a character directly interacts with the audience.

Page 19: Feedback

- This page lists the contact details of a Dionysus Theatre Inc. representative that you can contact for further information and details on the show. (She is also neurodivergent 🌻, so you're in affirming hands!)

What to Expect

For 'The Moral in the Oral', you can expect the following features to be available:

Consultation with a member of the neurodivergent arts community:

We have been in close contact with various Neurodivergent Arts creatives and Dionysus Theatre is made up of a collective of Neurodivergent AFAB practitioners.

Low sensory translation of the performance Lighting:

Yes, the low sensory translation of the performance lighting will be at 70% of the other shows in the season.

Low sensory translation of the performance Sound:

Yes, the low sensory translation of the performance lighting will be at 60% of the other shows in the season.

Addition of the house lights at a low level:

Yes, the house lights will be at 40% higher than the other performances.

Open door policy:

Yes! If you need to leave, the FOH usher, Melanie, will help you. She will be wearing a sunflower lanyard 🌻 and will be sitting close to the door for easy assistance.

- Melanie wears large tortoise shell glasses with blue and pink accents across the top of the glasses. She has shoulder length brown hair that is partially shaved on her left hand side. Melanie uses a walking stick when needed.

Walkaround policy:

Yes! Please feel free to walk around in the (small) aisle and to safely stim in public!

Open phone policy:

Yes! However, we please ask that you take phone calls outside of the theatre and to not take photographs/videos of the performance without asking first.

Event facilitation by a member of the neurodivergent arts community:

Yes, the Front of House member (Autistic and chronic Illness) and the Director (ADHD) will both be available on this night to facilitate the performance.

Both will be wearing sunflower lanyards 🌻

Confirmed available Quiet Room:

No, unfortunately. The venue does not have provision for this.

Extra FOH staff for the event day:

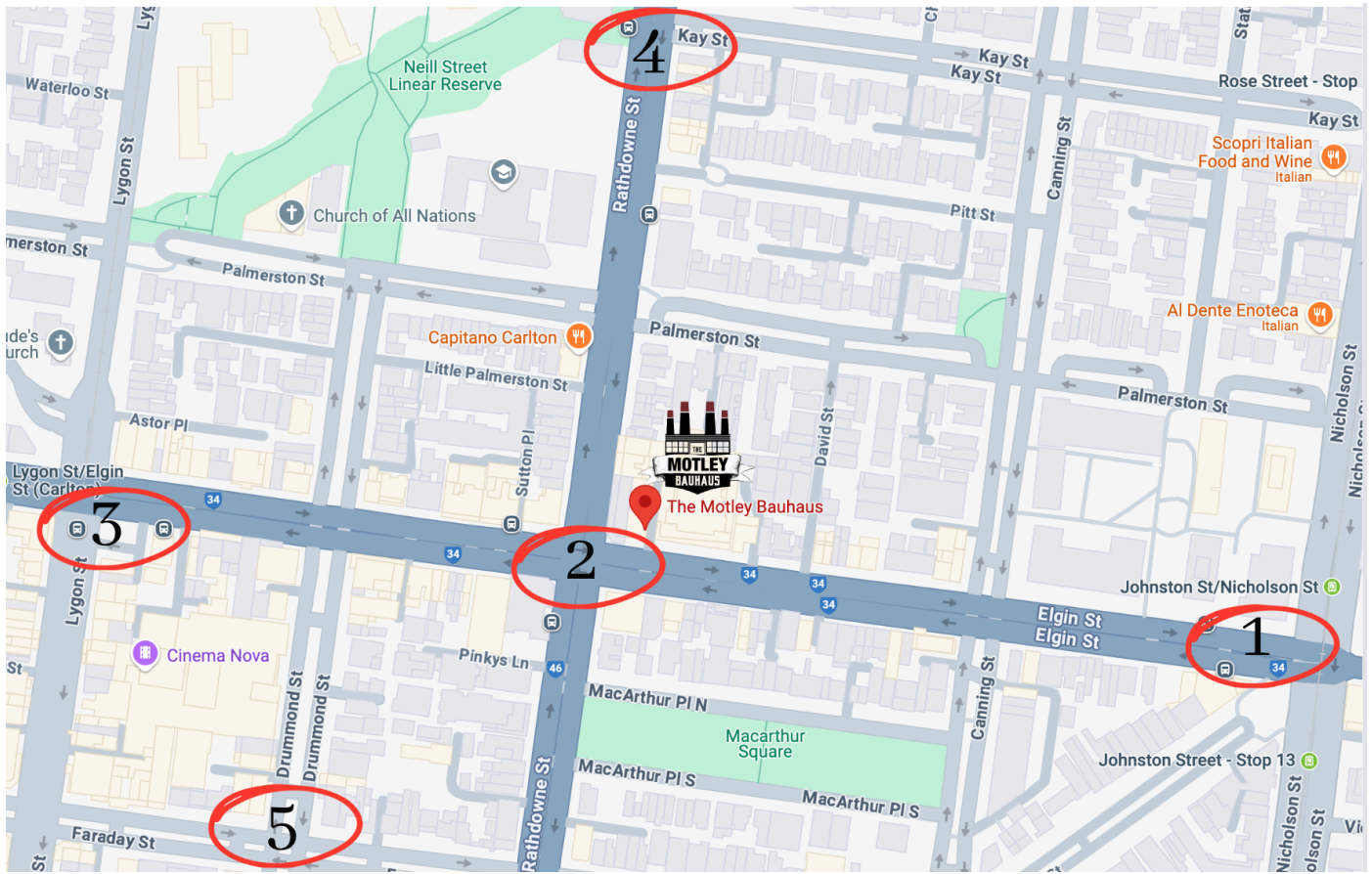
Yes, we will have an extra 2 people on FOH for Thursday 4th October

Capped tickets:

No, unfortunately - due to limited tickets being available for the season.

How to get there

The Motley Bauhaus
118 Elgin Street, Carlton, 3053
www.themotley.com.au/



Please see the red circles in the image:

1. 96 tram route
2. 26, 200 and 207 bus routes
3. 1 and 6 tram route
4. 250 and 252 bus route
5. 955 and 956 bus route

Public Transport routes and approximate walking distance from closest stop:

Bus

26, 200, 207 within 20m

250, 251 within 55m

955, 966 (night buses) within 347m

Tram

1, 6 within 324m

96 within 366m

Train

Melbourne Central (1km)

Parliament (1km)

Parking

There are no dedicated parking bays at The Motley Bauhaus, only street parking. There are timed car parks (1 hour) along Elgin Street directly out the front of the venue.

There are more timed car parks around the corner in Rathdowne Street. Most of these are timed 2 hour spots. There are a number of smaller streets that branch off from Rathdowne that have 4 hour car parks.

Quick drop offs

There is an alleyway alongside the venue called Cassamento Place. You can briefly stop here if there are no parking spots directly out the front.

There is also a loading bay around the corner from the venue in Rathdowne Street, where you may do a quick drop off only.

Please note you cannot leave your vehicle in either of these places, it is for drop offs only.

The Venue

Motley Bauhaus

118 Elgin Street, Carlton, 3053



This is a picture of the front of the building of the Motley Bauhaus.

It is a white two story building.

It has a black sign in the middle of the building that has MB on the sign.

In between the front windows, there is a woodland sign that has the Motley Bauhaus logo in white.

On the top story of the building has the word SALOON vertically down beside the window.

The alleyway on the right of the building is

called 'Cassamento Place'.



This is a picture of the front door of the Motley Bauhaus.

It is a double door made of wood that opens from the centre.

The door has glass panels with various posters stuck to the windows, there is also a sign stuck to the front door saying '**Welcome to the Motley Bauhaus**'.

There are two large ornate gold handles, one in the centre of each door. There is also a sign next to each handle that says 'pull'.

Below the left handle there is another silver lever handle for wheelchair users.



This is a picture of the interior of the Motley Bauhaus.

There is ornate pressed gold tin on the wall to the left and also overhead on the side of a sunken section of the roof. On the left side of the picture there is a wooden door with a metal latch. Extending from there is a thin bar with 6 cream backed swivel chairs lined up along it and 5 visible tea-lights sitting on it. The sunken section of the roof is made of wooden

planks. There are 9 visible lights hanging from the roof. On the right hand side of the picture is the corner of the main bar. There is a bottle of hand wash sitting on it.



This is a picture of the passageway leading to the downstairs Genderless toilets.

On the very left side is a black door with a sign on it saying, '**The Motley Theatre, please do not enter unushered**'. This is where 'The Moral in the Oral' will be performed.

On the right side is a small table partly visible in the frame, then the corner of another wall with wallpaper and wood panelling. There is a fire hose on this wall. The passageway extends into the picture and then bends to the left.



This is a picture of the Motley Bauhaus Toilets.

There is a passageway on the left leading down into several colourful rooms. To the right of this is a white sliding door that opens into a tiled room that is the **access toilet** at The Motley Bauhaus.

The Stage



These are images of the Motley Bauhaus Theatrette stage and seating.

The first image shows a photo from the audience perspective (with audience included in the image).

The second image shows the stage from the aisle with no audience.

The Third image shows the seating and how they rise incrementally off the floor.



On the stage for 'The Moral in the Oral', there will be three female actors in **mediaeval style costumes** in the colours Red, Green and Blue.

There is no set.

There are no hand-held props.

The actors hold everything they need to perform with on their bodies or will be formed by the creative use of **costume** and imagination.

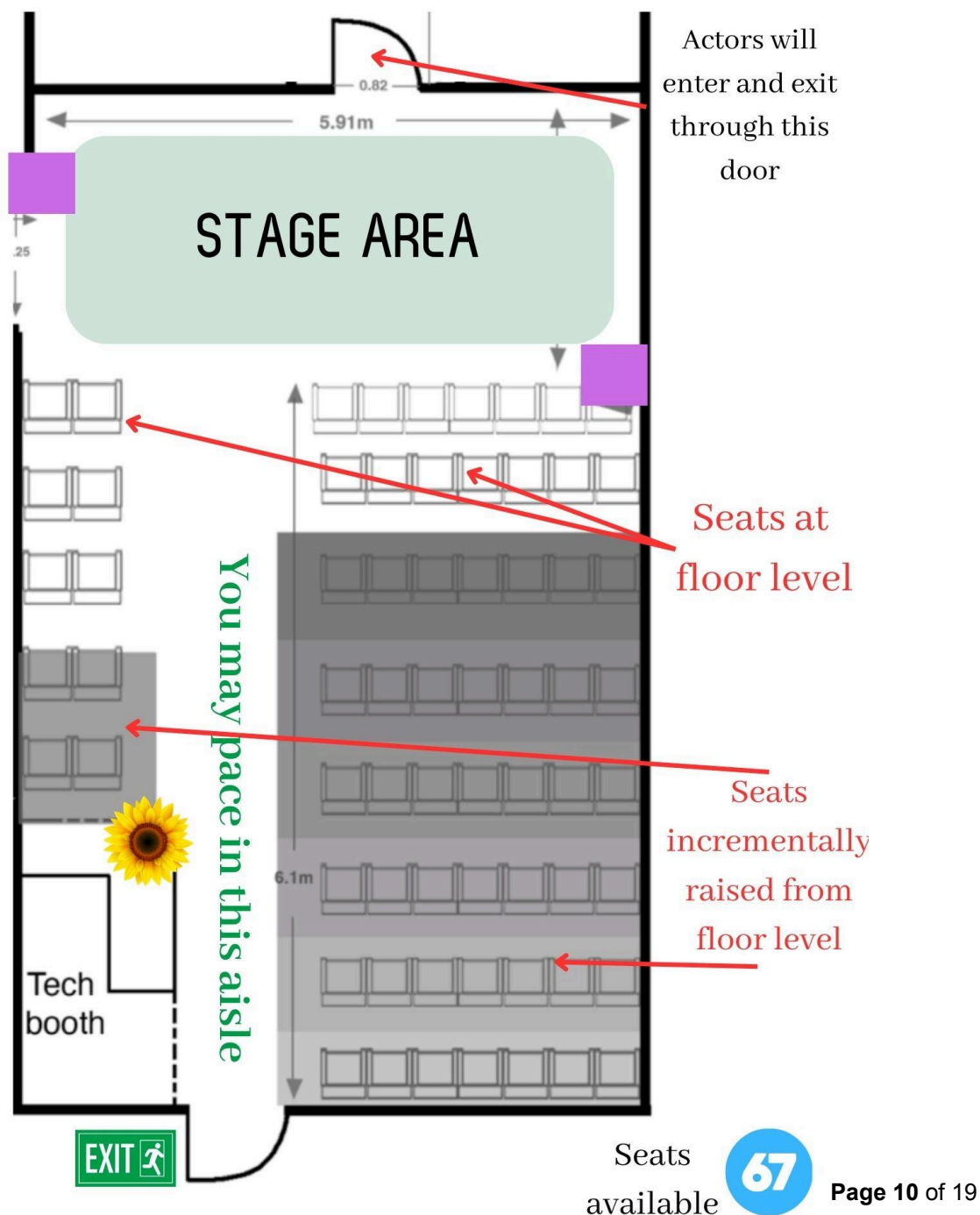


The **lighting** will be very simple in design.

The **sound** is minimal and used to underscore the dialogue, except for the **Maiden's song**, which is approximately 16 minutes into the show and lasts for approximately 3 and ½ minutes.

This is a birdseye view of the Theatrette stage at the Motley Bauhaus.

- Seating is non allocated and you may sit in an audience seat of your choice. Please leave the front row for those who may need nearer sight lines.
- You may pace or move in the aisle where the seats begin to rise off floor level.
- The **usher** will be seated where you can see the image of the sunflower 🌻.
- The **purple boxes** are the speaker positions. Please do not sit near the speakers if you have auditory sensory sensitivities.
- The **light green box** is the stage area. Please do not enter this area.
- The **Exit** is at the very rear of the theatre.



The Company

Presenter: Dionysus Theatre Inc.

Website: www.dionysustheatre.com.au

Company Blurb:

We are a company of neurodivergent, femme, queer, feminists. If you try to come for us, we'll come for you... in a week or so... after we've over-analysed everything that you've said.

Dionysus Theatre is a contemporary company, established in 2012 on the Mornington Peninsula by award-winning director Emma Sproule. The company was founded to provide innovative theatre for creatives and audiences. With aims to bring thought-provoking theatre to the Peninsula, we have now involved artists and performed in venues from all over Melbourne and beyond; having worked with interstate and overseas playwrights and practitioners. At Dionysus Theatre's helm is a team of neurodivergent, femme, queer, feminists who draw a common focus on the recontextualisation of classic works for a modern audience, in an ever evolving society.

Given that Ancient Greece was the birthplace of Western Theatre, the company takes its name from the patron of Drama, the Greek god of wine, pleasure and fertility, famed for his drinking and debauchery. We at Dionysus Theatre thought we'd produce some theatre and serve some wine, but we might just leave it at that for now.

Social Media handles:



[Dionysus Theatre | Melbourne VIC](#)



[Dionysus Theatre Company - YouTube](#)



[Dionysus Theatre Company \(@dionysustheatre_au\)](#)

The Performers

Freya Timmer-Arends (She/Her)



Character - **The Maiden**

Main costume colour - **Red**

Freya is a Melbourne based actor with a Bachelors in Performing Arts from Monash University. Some of her recent roles include Olivia in Night Must Fall (Lyrebird nominated) and Dionysus in #BacchaeToo both with Peridot Theatre, Yerma in Dionysus Theatre Company's production of Yerma and Anna in The Fire Raisers with 1812 Theatre. Freya has also performed at Hong Kong Disneyland as part of their Performing Arts Program, and appeared on a Tom Scott video driving a 110 year old roller coaster.

Theresa Holt (She/Her)



Character - **The Mother**

Main costume colour - **Green**

Theresa returns to the stage after nearly a decade, most recently having performed in one of Dionysus' Arete productions. Over the years she has played Maiden and Mother several times, and sometimes even the Crone, well before her time. Some of her favourite roles include Annie Wilkes in Stephen King's 'Misery', and Sybil in the comedy 'Daisy Pulls it Off'.

Sarah Chapman (She/Her)



Character - **The Crone**

Main costume colour - **Blue**

Sarah is a graduate of the VCA. She is a performing and visual artist within the mediums of lino printing and painting. She has been seen on television, such as Blue Heelers, Water Rats, Prank Patrol. In film: When Darkness Falls, The Five Provocations, The Long Night and Ostara. Theatre credits include: Man Woman Sex Revenge, The Park, Mein Kampf, Macbeth (Dionysus Theatre). Sarah performed in multiple versions of the award-winning play Cloudburst. In Vienna, Sarah trained and performed with Theatre for English Lovers, an improvisation troupe and performed in 'Hair' in Germany. Sarah has been busy with her favourite productions: her children, but is looking forward to treading the boards, hoping that it is just like riding a bike!

The Creatives

Emma Sproule (She/Her) - Creator, Designer & Director



Emma is an accomplished and award-winning creative who has directed, produced and performed in many independent productions, including directing award winning 'Blood Wedding'. Over the past decade Emma has directed, produced and developed countless productions and initiatives including 'Arete', working alongside up-and-coming script writers and artists. Emma is a proud late diagnosed ADHD woman.

Kiara Martin-Pico (She/They) - Stage-Management



Kiara is an aspiring theatre technician who has stage-managed various short play festivals, theatre and dance productions and even a Virtual Festival. Working at Frankston Arts Centre in various capacities, Kiara has studied and assisted in all facets of production and technical management. In addition, Kiara co-designed and operated lighting for the Dionysus Theatre 2017 production of Macbeth, for which she was awarded an adjudicator's award from the Victorian Drama League.

Melanie Thomas (She/Her) - Producer/Design/Front of House 🌻



Melanie is a Producer and Designer, moonlighting as a Wellbeing/Inclusion Educator by day. She has worked in many facets of independent theatre, including writing successful grant applications and worked as a producer for Creative Universe, AMTA, 'Moon Sailors' (SouthSide Festival); and has worked alongside Queenie van de Zandt, Wesley Enoch, and Neil Gooding. She has completed training with Katalin Trencsényi, MTC, Malthouse and Belvoir Street Theatre, and a Masters graduate from the VCA. Melanie is a proud late diagnosed Autistic woman, living with chronic illness.

Naomi Woodward (She/Her) - Poet/Writer



Naomi has worked extensively in the Australian Arts, Education, Libraries and Bookselling industries, spending time as a scriptwriter and performer in children's entertainment and working as a seasoned performer in theatre education. With a strong foundation in literature and critical thinking, her debut picture book 'Moon Sailors' was published October 2022 through Ford Street Publishing and received the 'Locally Grown Content' grant from Frankston Council for the 2024 Southside Festival. She works as an ongoing writer/copywriter for the game 'Illustrated', exclusive to Apple Arcade and Apple Vision Pro.

NEAON/Sheridan Killingback (She/Her) - Composer



Sheridan has worked as a solo musician, guitar teacher, sound Tech, Production and Front for Melbourne's heavy alternative act, Circus Therapy. Sheridan holds a diploma in music, and a degree in Ancient History. She currently lives and produces music in Prague. You can hear her music on Spotify, under the name NEAON. Sheridan won a VDL award for her original composition work in the 2018 Dionysus Theatre production of 'The Trojan Women'.

Content Advice

'The Moral in the Oral' is a feminist exploration of the traditions of Fairy Tales.

It includes poetic references and modern interpretations of the following Fairy Tales, performed in this order:

- The Twelve Dancing Princesses
- The Snow Maiden
- Baba Yaga
- Bluebeard
- Sleeping Beauty
- Rapunzel
- The Frog Prince

The following are content warnings within the show:

Verbal Content Advice	Verbal content Description	Approximate timing of Content
Sexual Assault	<ul style="list-style-type: none">- Referenced in dialogue after <i>The Snow Maiden</i>- Discussing the origins of the story <i>The Snow Maiden</i> Dialogue: <i>"except this time it's the Father's "desire" that brings the girl to life, still with the wife's fear of being displaced turning into envy and hatred, and yet this time when the girl dies the father "thrusts his virile member" into her, and that's when she melts back into the snow."</i>- Discussing the story of Sleeping Beauty: <i>"Prince Rapist", "Prince No-Consent", "Prince Lack of Consent", "In the original he rapes her"</i>	17:00
Domestic Violence	Referenced in <i>Bluebeard</i> : <ul style="list-style-type: none">- During the poem <i>"the red upon our cheeks is not the blush we had upon our wedding bed but from our husband's bloodied hands"</i>	31:00
Misogyny	<ul style="list-style-type: none">- Underscored throughout the show.- More prevalent as a theme in <i>The Twelve Dancing Princesses</i>, <i>Bluebeard</i>, and <i>Rapunzel</i>	Throughout

Sexual References	<p>Throughout the show, such as:</p> <ul style="list-style-type: none"> - Maiden: <i>"No good can come of kissing!"</i> - Crone: <i>"Definitely something a virgin would say..."</i> (Dialogue before/after <i>The Snow Maiden</i>) - <i>"Agile movement of that other thing best not spoken about to girls born behind walls"</i> (The Frog Prince) - <i>"If you think <u>that's</u> gross then boy, are you in for a shock when your Prince <u>does</u> come..."</i> 	17:00 & 42:00
Swearing	<p>Swear words used throughout the show:</p> <ul style="list-style-type: none"> - <i>Fuck</i> - <i>Shit</i> - <i>Damned</i> 	Throughout
Violence Against Women	Referenced in <i>Bluebeard</i> , <i>Rapunzel</i> , and dialogue after <i>The Snow Maiden</i>	<i>Bluebeard</i> : 31:00 <i>Rapunzel</i> : 43:00 Dialogue after <i>The Snow Maiden</i> : 17:00

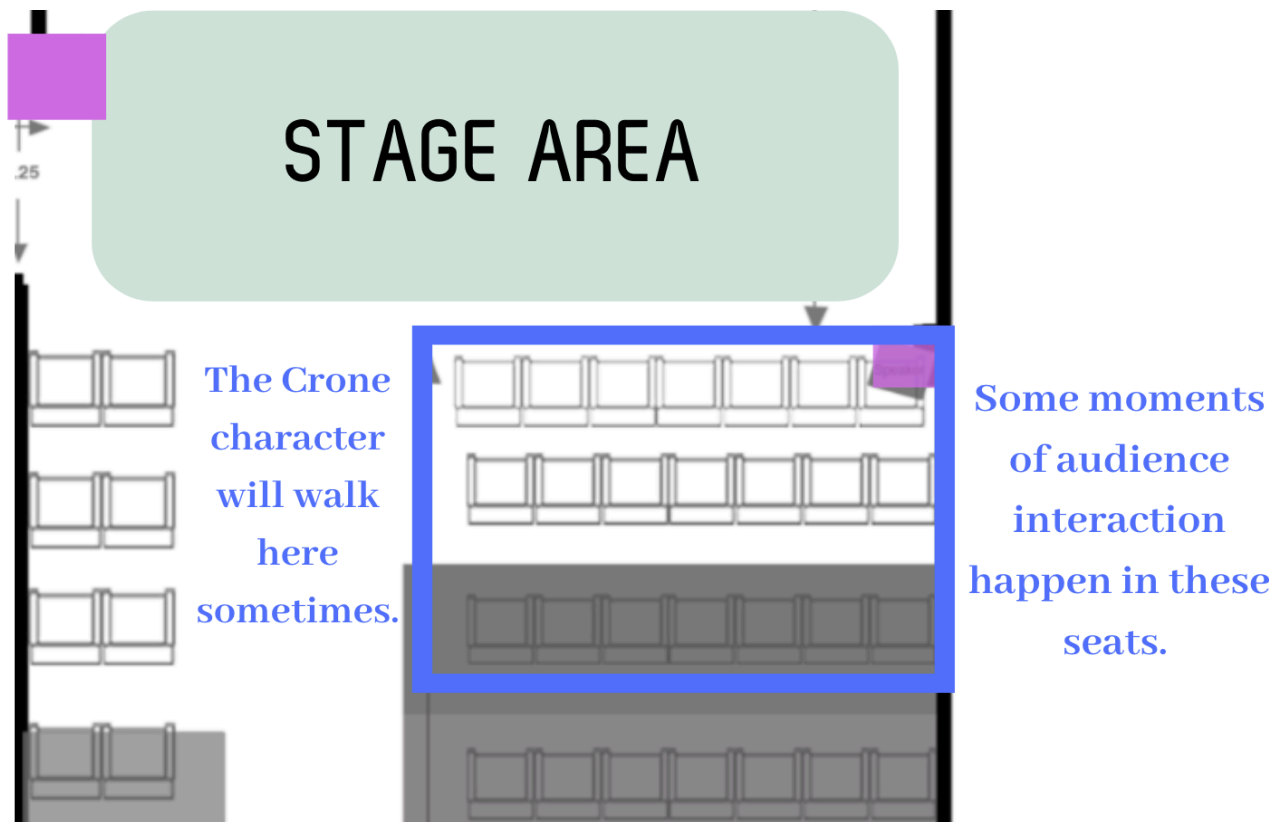
Audience Interaction

There are 6 (six) moments throughout the show where The Crone (played by Sarah Chapman - predominately costumed in **Blue** colour) directly interacts with, or speaks to the audience.

All interactions occur directed towards the larger row of seats that are 7 (seven) seats across, on the right hand side of the aisle. Interaction may be more direct or personal in the front 2 (two) to 3 (three) rows.

These moments intend to portray The Crone's character only. At no point during these interactions is an audience member expected or asked to perform, or enter the stage area.

Please speak to Melanie in Front of House if you do not wish to be interacted with.



Please see the below table for moments and approximate timings of interactions:

Audience Interaction Content	Verbal Content Description	Approximate timing of Content
The Crone finds an audience member to take an apple from her hand.	The Crone may wink at the audience member to suggest 'trust me, it's <u>fine</u> '.	4:30
The Crone makes eye contact and winks at an audience member. Does not leave the stage area.	<i>"If you think <u>that's</u> gross then boy, are you in for a shock when your Prince <u>does</u> come..."</i> The Crone winks at an audience member to be sure they didn't miss the double entendre.	7:30
The Crone speaks to audience members in the front rows.	The Crone attempts to find a husband for The Maiden. She may mouth lines such as <i>"you interested?"</i> and <i>"anyone?"</i>	10:00
The Crone delivers a line to the audience. Does not leave the stage area	Speaking about the history of <i>The Snow Maiden</i> : "It's Slavic"	11:30
The Crone delivers a line to the audience. Does not leave the stage area	Speaking about the history of <i>The Snow Maiden</i> : "We've all been there"	13:00
Crone speaks to an audience member in the front row.	The Crone will speak directly to an audience member in the front few rows. <i>"Am I to be feared or respected?", "Inspire awe or desire? Am I helpful or a hindrance?"</i>	24:00
The Crone enters the walkway in the seating area.	The Crone recites the final verse of the poem. <i>Baba Yaga</i>	25:00
The Crone enters the seating area and attempts to find a husband for herself.	The Crone may mouth lines such as <i>"you interested?"</i> and <i>"anyone?"</i>	34:00
The Crone addresses the Audience. Does not leave the stage area.	The Crone addresses the audience as a whole. <i>"These people paid good money..."</i>	41:30

Feedback

Contact details for best person to give feedback to:

Melanie will be available before and after the show if you wish to speak to her in person.

Look for the sunflower lanyard 

Melanie wears large tortoise shell glasses with blue and pink accents across the top of the glasses. She has shoulder length brown hair that is partially shaved on her left hand side. Melanie uses a walking stick when needed.

Alternatively, please email:

melanie@dionysustheatre.com.au or dionysustheatre.marketing@gmail.com