

Presented by
The Theatre on King
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THE THEATRE
ON KING



Titty Cakes

A Recipe for Radical Acceptance

Sarah McNeilly

*"Sarah
McNeilly
offers
eloquence,
honesty,
fierceness,
humour and
humanity ... a
must-see for
anyone who
understands the
transformative
power of
theatre."*

—Linda Kash

Mature
Audiences
Please see
Trigger Warnings
at publicenergy.ca

October 19-22
@ 8pm
October 23
@ 2pm

The Theatre on King
(171 King St.)
Tickets @ TTOK.ca

FUNDERS



Canada Council
for the Arts



ONTARIO ARTS COUNCIL
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PETERBOROUGH
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NAKED
CHOCOLATE

Titty Cakes:

A Recipe for Radical Acceptance

Sarah McNeilly – writer, performer

Kate Story – director, dramaturge

Ryan Kerr – technical director, lighting design/op

Shannon McKenzie – stage manager, sound op, FOH, publicist

Andy McNeilly – composer

Andy Carroll – photographer

Martha Cockshutt – food wrangler & master baker

Smokii Sumac – cultural consultant

Eryn Lidster – videographer/video editor

Michael Morritt – videographer

Brad Brackenridge – puppetry coach

Warren Ely/Naked Chocolate – sacramental chocolate

Paul Oldham – set constructor

Bryan McKellar – recipe tester

Special thanks to: Kawartha Sexual Assault Centre, Charlie Petch, Hilary Wear, Lisa Dixon, Pam, black honey, Andrea Barrett, Nate McNeilly, Spencer Allen, Lynne Lidster (for the fridge!), My Left Breast, Do More Stuff

Want to bake and eat your very own Titty Cakes? Stay tuned! Cooking show and blog at tittycakes.ca, COMING SOON!

Go to troutinplaid.com to read Ann Jaeger's brilliant writing about TTOK, regional theatre, and this work!

Titty Cakes: A Recipe for Radical Theatre
A note from director/dramaturge Kate Story

Ingredients:

- 1 brilliant artist with a powerful, beautiful, harrowing, necessary story and unstoppable drive
- 1 deeply supportive performance space
- a tiny, dedicated, talented crew doing the jobs of twenty
- audiences in seats
- money
- time

Communion is variously defined as the sharing of intimate thoughts and feelings, especially on a mental or spiritual level, and as common participation in a mental or emotional experience. That's also a perfect description of "Titty Cakes." From the very beginning of the creation process, Sarah McNeilly talked about communion. "I want the show to be a 21st century communion... a healing," she insisted.

This show has been created in a back-and-forth: Sarah writing, me generating questions and putting forth proposals, and then both of us experimenting, reworking, throwing things out, trying something else. Then we dragged the crew in, and the collaboration deepened. The work is obviously Sarah's, and also it was created in communion, in collaboration. That's part of the magic of theatre.

Theatre also has an aspect of ritual. The particular genius of "Titty Cakes" has always been intrinsic to Sarah's core idea: to take that ritual, and marry it with self-created ceremony, in a theatre production. The performance operates as a kind of exorcism, a witnessing, and yes, healing.

Now is the time for this story. In an era of eroding rights for women and intensification of toxic masculinity in all its manifestations, we need this show.

I am grateful to Sarah for her incredible courage, incisive mind, creativity, radical trust, and drive. I am grateful to the outstanding crew and collaborators. I am grateful to our funders and supporters; you can't make this kind of work without money. And last, but definitely not least, I am grateful to you, our audiences. Thank you for being with us, here, now.

Kate

Music, close to home, written from afar
by Andy McNeilly

This work is not only “a recipe for radical acceptance,” it is also a true and astounding journey through Sarah’s life. Sarah is the playwright. But firstly, she is my sister. I know these stories. I lived them. I had front row tickets.

Living on the other side of the planet in Bali, Indonesia has presented exciting and interesting challenges throughout the compositional process of this work. In preparation for revisiting my own personal memories of these stories, I came up with names for pieces such as *Red Riding Hood* and *The Wolf*.

In retrospect, this technique allowed me to contribute to something so “close to home from very far away.” It helped me face my own trauma for the first time in my life.

The score of *Titty Cakes* is comprised of original material spanning across genres such as orchestral, musique concrete, electronic music, punk-rock, and chance music as well as one original orchestral arrangement of a Lutheran chorale setting by J.S. Bach.

The process of composing and arranging this music has been cathartic. I get to be there on stage with my sister as we — audience and artists alike — face our trauma together. This is my therapy.

I knew it would be hard to revisit my own personal memories of these events, but I never could have imagined how healing it would be for me. That is the true gift of *Titty Cakes*: the work’s ability to awaken and actualize the capacity for healing in each of us.

It warms my heart to be able to take my own journey into the woods as a composer and to share my love for “*Little Red*” with all who will join us in surrendering ourselves to the transformative power of art.

A Note From Sarah McNeilly

“Look for the helpers ...”

Mr. Rogers' Mom

There are good people. Everywhere. In fact, for every horrible person I've encountered, there have been hundreds of good people in my life. Helpers. Teachers. “Good Samaritans.”

I would not have lived to tell this tale without them.

From its conception, *Titty Cakes* has been a work of healing for me. As such, it has been oddly empowering. Dare say, euphoric. It is time to tell this story; to reclaim it from the realms of taboo, of salacious gossip.

I am so grateful for the many helpers in my life. For those who've helped me through these events, for those who've helped me tell these stories, and especially for those who've done both.

Thank you to my loving family for walking with me, every step of the way. To my amazing parents, John and Caren McNeilly, for their unwavering support. And to my brothers, Andy and Nathan McNeilly, for being my fierce protectors despite being my juniors.

Thanks to my partner, Spencer Allen, for growing and healing with me. To my dear friend, Smokii Sumac, for exemplifying the “good life” — how to call one's self back.

And a very special thanks to my dear friend and mentor, Kate Story, for honouring my story with her creativity and expertise. Simply put, this work would not exist without, not only Kate's guidance as a director and dramaturge, but also her support and friendship.

This process has (re)affirmed what I have always known: what is true for theatre is also true for healing, it is never done alone.

Coming up at TTOK



Creepy Doll Museum

Come play with us...

Friday, October 28th
Saturday, October 29th

6pm – 8:30pm

\$10 or pay what you can
at the door

@TTOK
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(around back)

Peterborough Book Launch with Show and Tell Series Friday, November 4th, 2022 @ 7pm



Conyer Clayton
author of *But the sun, and the ships,
and the fish, and the waves.*



Manahil Bandukwala
author of *MONUMENT*



Accompanied by music
by Liam Burke

**PETERBOROUGH
BOOK LAUNCH**
With Show and Tell Series
4th November 2022
The Theatre on King
171 King St.
7 - 9 PM

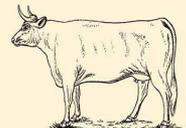
With Special Guests



Bardia Sinaee



Jeff Blackman



Presented by Fleshy Thud & The Theatre on King
Fuelled by Public Energy



Unexploded Ordnance

Ryan Kerr

Tickets available at ttok.ca

November 9 -12
@ 8pm

The Theatre on King
171 King St
(around back)

Photo: Andy Carroll

THEATRE

The history of the Great War comes alive in this action-packed glimpse into the carnage, politics, and art of the period, using theatre, live music, dance, and projections to create an unforgettable multi-media performance.

The hit show – and Audience Pick for T TOK Remount – returns, re-imagined! Ryan's Kerr's moving, hilarious, surprising and terrifying one-man journey through the Great War, reworked and brought to you by a stellar team of some of Peterborough's best independent artists. Ryan Kerr takes audiences on a unique path through World War 1, incorporating theatre, live music, dance, and the radical DADA art movement. Unexploded Ordnance is created with director Kate Story, and performed with consummate musicians Curtis Driedger and Bennett Bedoukian, along with musical and technical wizardry by Eryn Lidster. ATTENTION EDUCATORS! Interested in booking a school matinee? This show is suitable for Grades 9 and up. Get in touch with Public Energy! bookings@publicenergy.ca

Tickets are available for purchase at ttok.ca



Anxiety

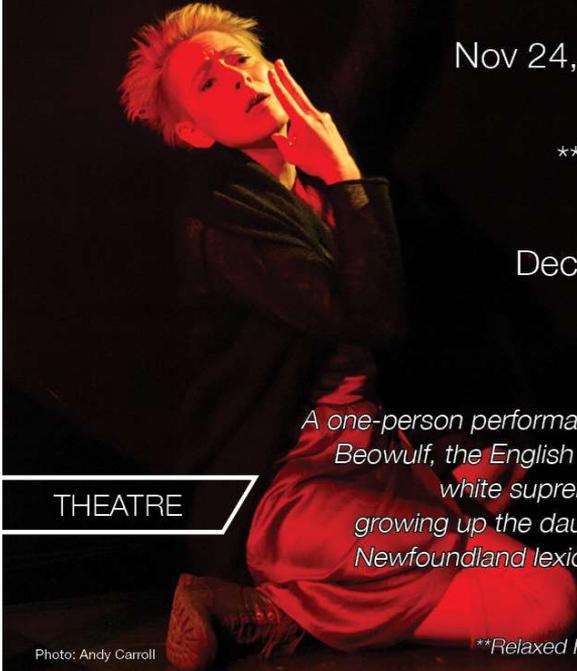
Kate Story

The Theatre on King (171 King St.)
Tickets @ publicenergy.ca

Nov 24, 25, 26
@8pm

**Nov 27
@2pm

Dec 1, 2, 3
@8pm



*A one-person performance about
Beowulf, the English language,
white supremacy, and
growing up the daughter of a
Newfoundland lexicographer.*

THEATRE

Photo: Andy Carroll

**Relaxed Performance

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You've never experienced Beowulf like this! Kate Story skillfully weaves the epic poem into an humourous, poignant and honest exploration of her own story growing up the daughter of a famed Newfoundland lexicographer. Anxiety examines the history of the English language and the roots of white supremacy as Kate seeks to understand her place in a modern world seemingly gone mad.

"Anxiety is riddled with brilliance. It's a powerful, action-packed Beowulf rehash that combines personal revelation with a story telling alacrity and insight rarely found on stage these days. And it's all done by one, stunning woman who happens to be more than appropriately named." -Victoria Ward

Tickets @ publicenergy.ca