

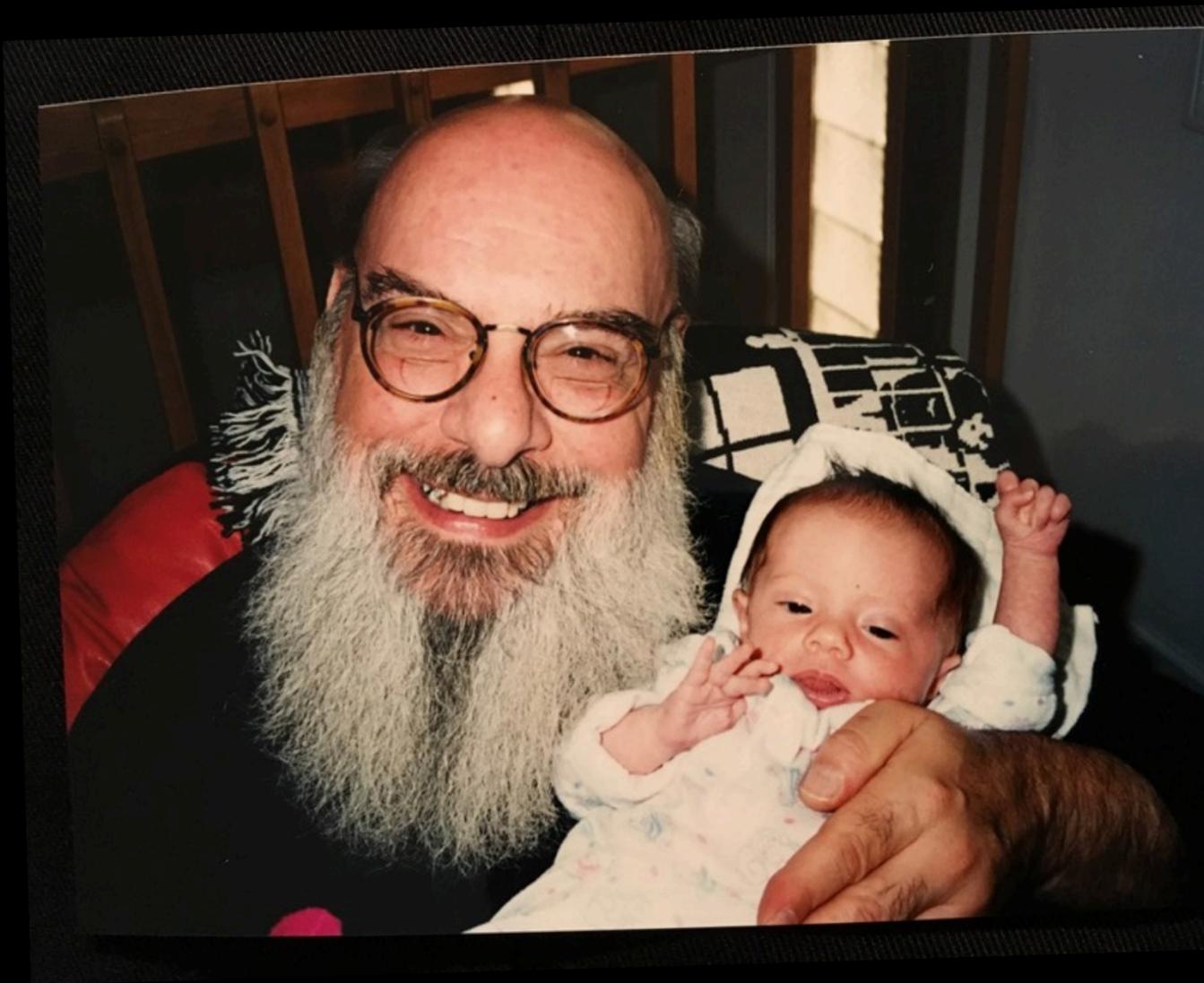
TINY GIRL  
BIG SHOW

The title 'TINY GIRL BIG SHOW' is rendered in a white, elegant serif font. The text is surrounded by several golden stars of varying sizes. A golden silhouette of a girl in a dynamic archer pose is positioned to the right of the word 'GIRL'. A shooting star with a long, curved tail is depicted above the word 'GIRL'.

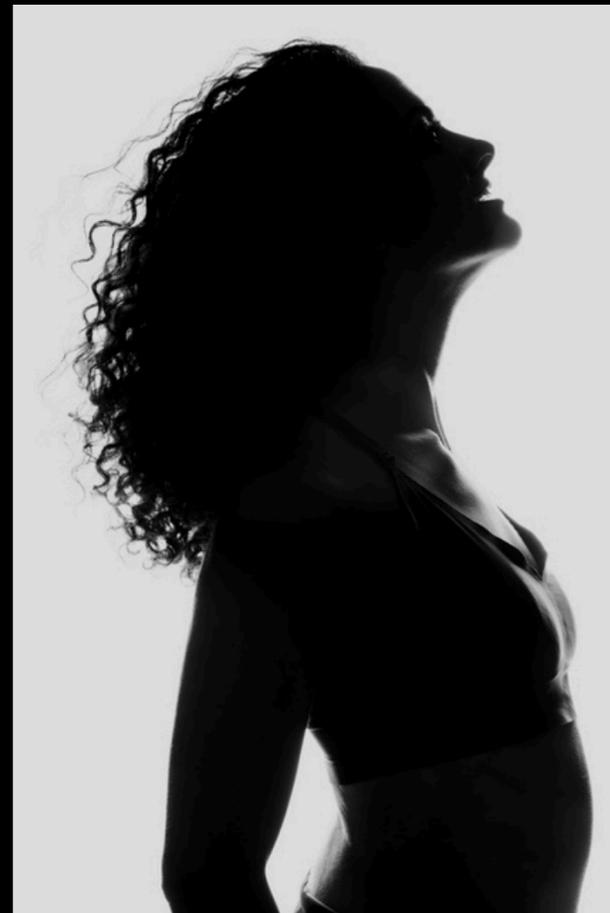
UNPACKED







LEAH ORLEANS PRESENTS:  
TINY GIRL  
BIG SHOW





Can you explain  
the team &  
involved in the  
show?

↳ How many  
team people?  
(flexa)

# MORGAN HOWARD

[@EccoTheBard](#)  
[@MorganHowardMusic](#)



# MORGAN HOWARD

Vocalist, Musician, Writer,  
Emotional Strategist  
Disney Princess



CHLOE  
BALDWIN

@ChloeGlowyFlowy



# CHLOE BALDWIN

**MORNYNG KNIGHT:  
THE SOLO SWORDFIGHT**

**Professional Actor, Comedy Writer,  
Stunt Coordinator, Variety Artist,  
Drag King, Filmmaker**







# TINY GIRL BIG TEAM

**Nikki Ferrerro, Gymnastics Coach**



Nikki's a former level 10 regional gymnast that's been training for 26 years and coaching for the last 12. She teaches all ages, but she loves working with Leah to upgrade her acrobatic skills.

It's so easy to get lost in this "Adult World"; gymnastics is the perfect sport to connect with your youth while learning proper technique & having fun!

# TINY GIRL BIG TEAM

**Amanda Nova, Front of House Designer**



Amanda Nova is an interdisciplinary artist working in paper, fiber crafts, costuming, and digital design. She is most likely to be found with knitting in one hand and a cup of tea in the other.

# TINY GIRL BIG TEAM

**Aaron Bonk, Stage Assisant**



Aaron Bonk moves things.  
He's got some World Records, and his  
own solo variety stunt show in high  
demand on cruise ships and at  
Renaissance Fairs around the country.

But mostly he moves things from one  
place to another.

# TINY GIRL BIG TEAM

## Eric Nova, Technical Design



Eric has worked in technical theatre for the better part of the last decade at festivals and cruise ships, and is excited to add his expertise to the Tiny Girl Big Show show. He recharges by gaming with friends online, making food better than his kitchen apartment deserves, and spending time with his wife Amanda.

# TINY GIRL BIG TEAM

**Kit Atanasoff, Prop Fairy**



Kit is a whip cracker and interdisciplinary flow artist hailing from Massachusetts. Outside his work in hiking trail construction, he is an avid home cook and jaw harpist. He lives in Denver with his partner Katie, and their two brand new kittens.

# TINY GIRL BIG TEAM

## Madisen Dempsey, House Manager



Madisen Dempsey is a patron services specialist, with experience in managing live theater, live music, and cinema. A graduate of Columbia College Chicago with a BFA in Theater Direction, she has supported organizations such as the The Athenaeum Center, Haven Chicago, and FACETS. As a former amateur aerialist, she is familiar with the wild world of physical performance and is thrilled to be joining the “Tiny Girl Big Show” team for what’s sure to be a breathtaking evening!

# TINY GIRL BIG TEAM

**Trigg Watson, Effect Consultant**



Trigg Watson is based in Los Angeles, CA. With his tech-infused magic show, Trigg tours on cruise ships, college campuses, and at corporate events nationwide. His talents as a creative consultant have been solicited for numerous TV, film, and theatrical productions - most notably America's Got Talent and Magic for Humans on Netflix.

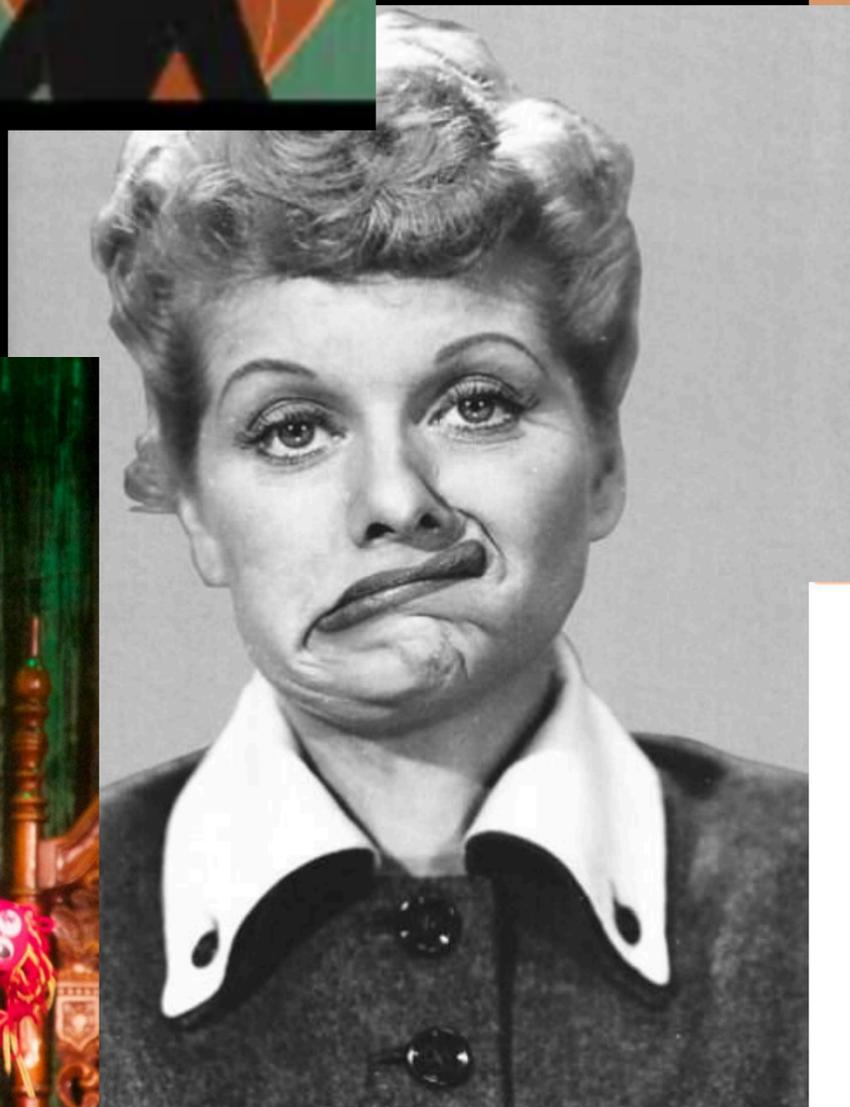


I feel that there is a major component that comes across as being just a little 'world weary' as part of the character. This is particularly evident in the 'diabetes' section and the "torn paper → hat."

↳ this character trait deliberate? It is both interesting as it is unusual. What informed the creation of this character.

P.S. 'World weary' is not a criticism as it is rather endearing and at times movingly emotional.

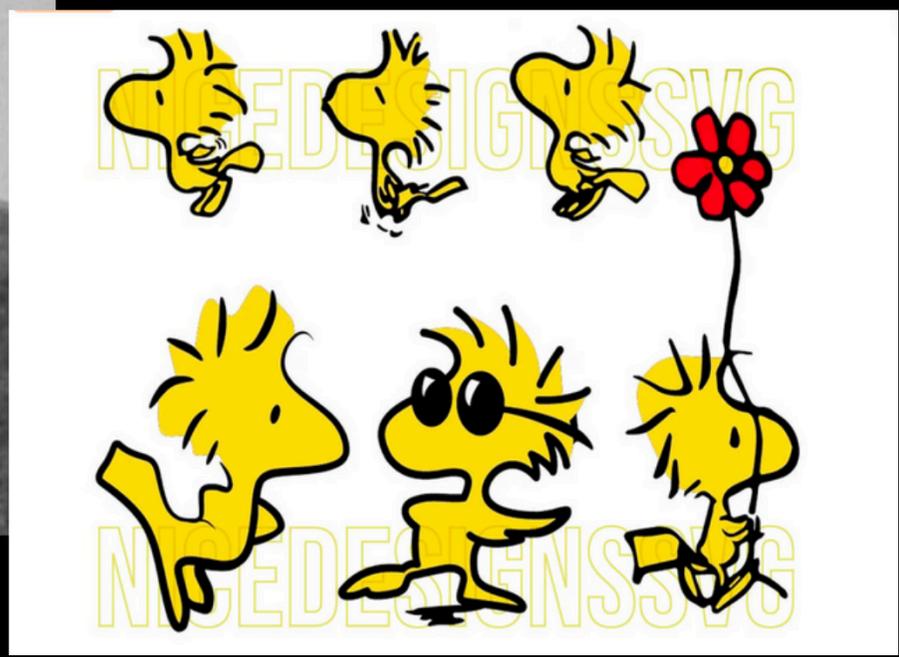
# Connecting Dots



courtesy of THINX



of Arts i



# Core Themes

(what are your core themes?)

# **My Job Is to Practice. My Reward Is to Perform.**

**Superhero concept- audiences often fall into the thought-trap that circus performers can “just do it because they’re superheroes” -**

**7 mins into a cirque du soleil show your brain accepts that these people are other-worldly**

**It’s clear that these skills are real  
I accept failure as part of the process, but invite the audience in to watch.**

**The honesty makes the success feel more real –  
expositionally, the audience learns that I practice regularly and understands this as part of my lifestyle  
by half way through the show-**



## Perception of Size and Capability

**Tiny Girl Big Show is built on the audience misreading scale.**

**The writing relies on that miscalculation. The laughs land when the audience realizes they have been doing math wrong.**

**The show never corrects the audience directly. It lets them discover their mistake**



## “Charisma as Public Self Acceptance” -Shelby Bond

Charisma in this show does not come from being sexy or performative femininity-

It comes from visible self-acceptance.

Being fully goofy becomes the norm.

The audience responds not because you are asking for validation, but because I am not negotiating my worth in front of them- or apologizing- no SORRIES

That lack of negotiation creates trust. Trust creates laughter- even in the knife routine I spell it out plainly



# I Do Dangerous Things for Amazing People

Even When the Most Dangerous Thing Is Speaking Your Truth

Physical danger is visible. Emotional risk is in the charisma. The writing treats them as equally important

Standing in front of people without armor- emotionally or physically, creates risk- even more when I can do fire

“Amazing people” implies that my audience is happy to be there, ready to be amazed, already In a good mood. Great line to remind myself that these people ARE amazing. They’re individual Humans who love, gasp, cry, and get curious just like me.

I love saying this TO THEM and to myself.



**We Are Not What We Do.  
We Are What We Overcome.**

**Emotional weight without turning it into a ted-talk lesson.**

**The audience recognizes their own overcoming in the space between the jokes and the danger.**

**The comedy acknowledges that suffering is essential**



Martin Scorsese said:

“ what is most personal  
is most creative ”

I rllly loved your show!

How do you translate  
honesty and your personal story  
so well on stage, without  
oversharing?

# Secrets to avoiding BAD motivational speaking

Use WE not I or Me

**I suffered because my life was hard  
but then I learned how to power  
through the bad things**

# Secrets to avoiding BAD motivational speaking

Use WE not I or Me

~~I suffered because my life was hard~~  
~~but then I learned how to power~~  
~~through the bad things~~

**WE ARE NOT WHAT WE DO**  
**WE ARE WHAT WE OVERCOME**

# Secrets to avoiding BAD motivational speaking

**NEVER** use cliches / or Pinterest board quotes

**I WORK HARD IN SILENCE  
I LET MY SUCCESS BE THE NOISE**

# Secrets to avoiding BAD motivational speaking

**NEVER** use cliches / or Pinterest board quotes

~~I WORK HARD IN SILENCE~~

~~I LET MY SUCCESS BE THE NOISE~~

**MY JOB IS TO PRACTICE**

**MY REWARD IS TO PERFORM**

# Secrets to avoiding BAD motivational speaking

**Freewrite your ass off**

**Journal about your feelings.**

**Journal about your audience.**

**All the time.**

**You'll find your voice and your  
patterns through repetition**

# **Secrets to avoiding BAD motivational speaking**

**Learn breath control when speaking.**

**Learn pacing to gain momentum  
then make it. land. somewhere.**

**Alok Menon, Brene Brown,**

**Jordan B Peterson**

**slam poetry/beat poetry**

When ISIS went  
to her parent,  
did  
~~does~~ that  
happen  
before

# SNEAKY MAGIC

PRETZEL/FLOWER

HOW I HANDLE KNIVES

“HEAVY” UNICYCLE

BEAR

“HEAVY” TABLE

PAPER HAT  
suggestion/force

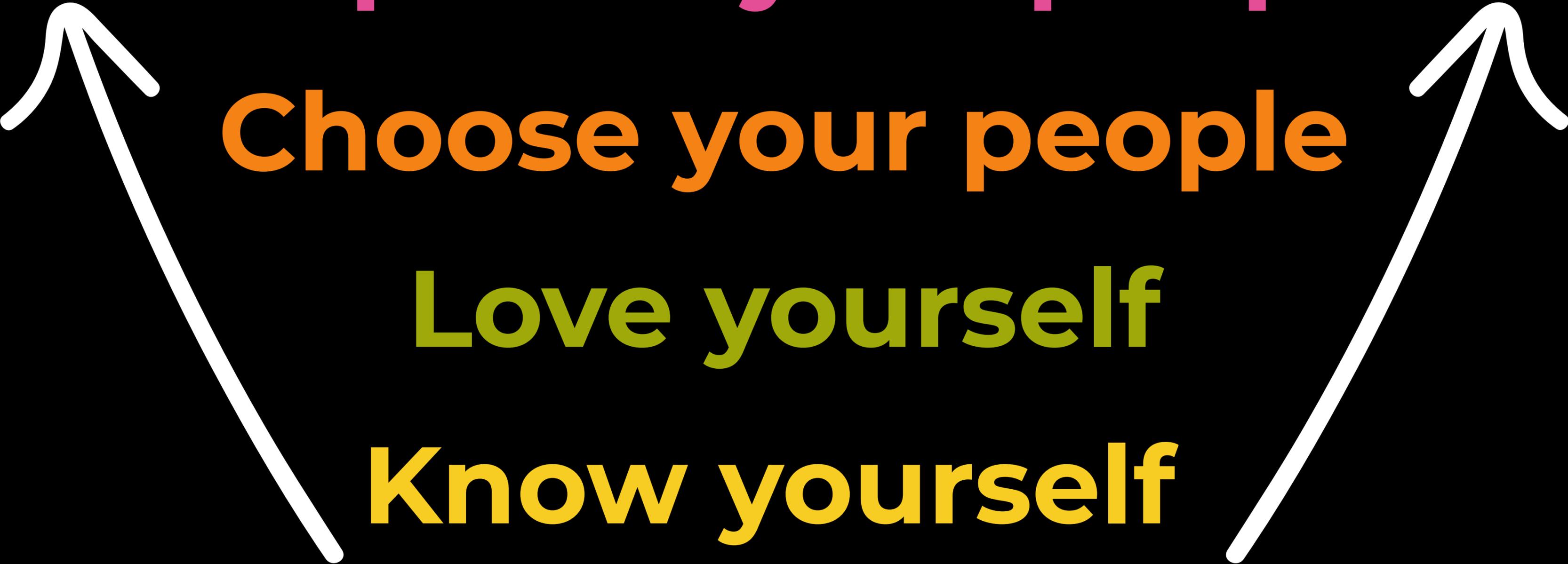
What's the most  
challenging thing  
about working  
w/ multiple  
performers on the  
team?

**Empower your people**

**Choose your people**

**Love yourself**

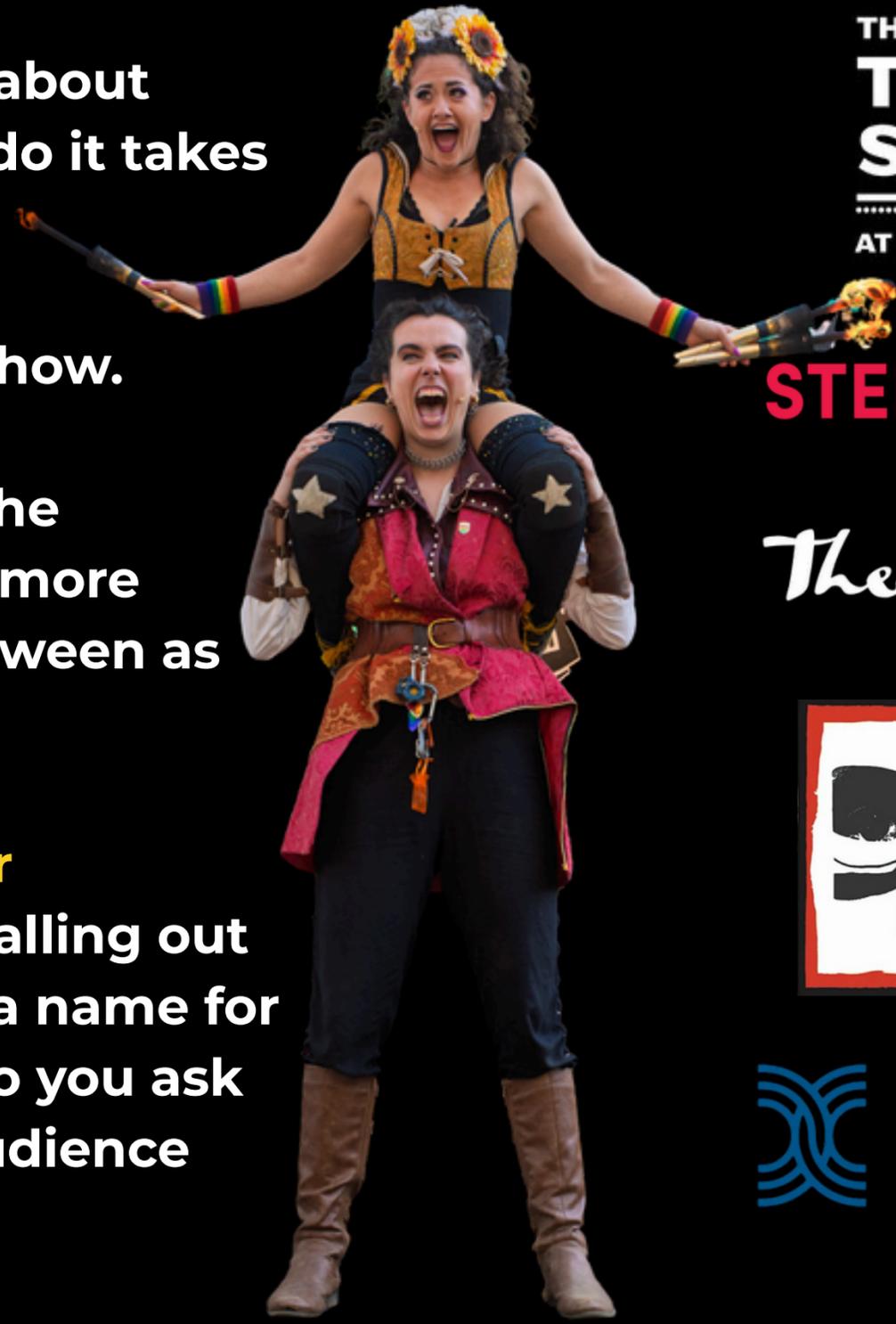
**Know yourself**





# IMPROV

- I bring a very improvisational element to the show
- Being able to rolodex quickly and make decisions about what to add or change, when to do it, and how to do it takes Structure, Strategy, and Trust
- It starts with building a **solid STRUCTURE** of your show.
- The stronger you build and internalize the script, the guideposts, and cinematic universe you build, the more that your imagination starts to fill in the space between as you go
- When you build your show, **build specific space for improvised moments that you'll learn to control.** Calling out an interesting outfit, asking the audience to offer a name for a puppet character, or bringing up a volunteer who you ask a question to about their work or life makes the audience feel involved and invested.



**STEPPENWOLF**

*The Second City*



# IMPROV

- Through reps of this, I've learned to gauge really specifically when to **build on something existing, when to surprise with something new, and when to hold back.**
  - It's a strategy I've encouraged in Leah- and that I encourage all of you, as a way to create authenticity
- I quickly ask myself the questions:
  - Will this add to the moment?
  - Does this contribute to the character/story?
  - And crucially: do we have time?
- Like any good trick, it just takes reps to get good, fast, and smooth so the audience doesn't see your processing time
- I've performed with incredible ensembles and trained with the best, but I owe it all to...

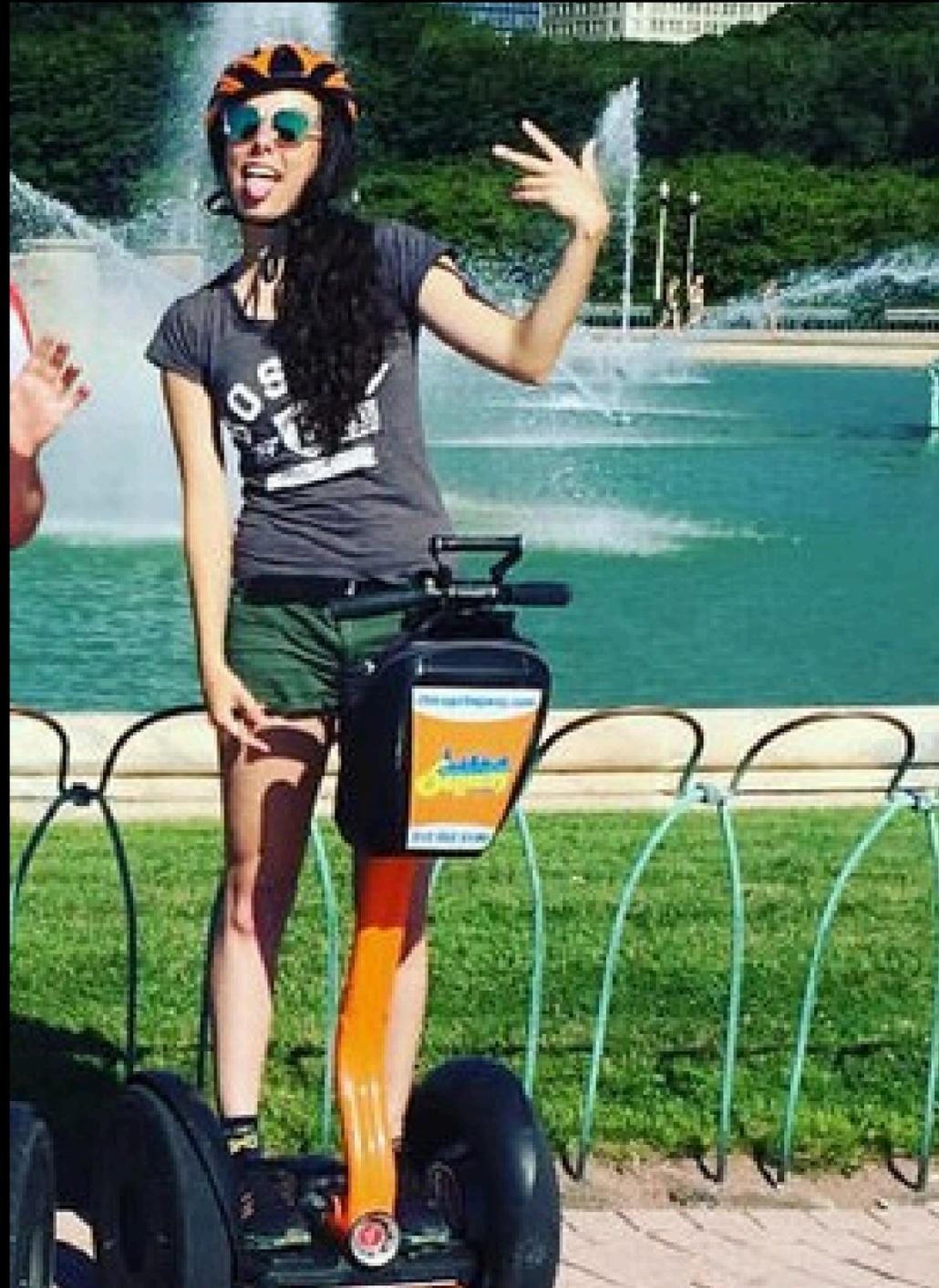


**STEPPENWOLF**

*The Second City*



# BEING A SEGWAY TOUR GUIDE!



# BEING A SEGWAY TOUR GUIDE!



# BEING A SEGWAY TOUR GUIDE!





# BEING A SEGWAY TOUR GUIDE!

- **Everything on my tour seemed very off the cuff, but I had the advantage of reps. When you know a situation well, you can connect the dots quicker, what might seem obvious and repetitive to you will seem novel and brilliant to someone seeing something for the first time.**
- **I knew where there are usually traffic jams when I can use the time to drop in an extra bit, the type of tourists we're likely to see, what jokes 8 out of 10 Midwestern dads laugh at, even where someone is likely to fall.**
- **The tour was a great Outlet & Filter. I started looking at everything through the lens of the segway tour, even outside of work, and ideas poured in from every aspect of my life, which is the same strategy I eventually applied to Tiny Girl Big Show and Mornynig Knight. Your brain creates more funny when it knows you have a place to put it.**
- **You'll have the comedic upper hand if you build a sandbox that you sit in and invite other people to move through.**



# BEING A SEGWAY TOUR GUIDE!

- **Listening to your audience! It's as much about them as it is about you.**
- **If something isn't working for this audience, but it did for the last one, that's okay. Go down a different path. Every audience is different, so LISTEN, lead with curiosity, and let that guide you.**
- **You're allowed to move onto the next thing or a different idea, there's no "perfect" joke, but if you lean into what this specific audience likes today, they'll love it and feel seen.**
- **What's ACTUALLY happening right NOW?**



# BEING A SEGWAY TOUR GUIDE!

- Call out the moment that really happens, it's to your advantage to lean into the things that “go wrong” because it becomes part of it. If a dove escapes and rather than panic, you name him Houdini and enlist the audience to help herd him back by making “magical” cooing noises, I guarantee that no one will ever forget your magic show.
- If you can reveal something about yourself that's honest and humanizing and maybe even a little embarrassing, your audience will connect to you more. It could even become a bit in a slideshow a decade later. Who knows!
- What's actually happening right now?

# Small or Big Changes?

- Leah and I have been known to go off in wild directions with our improv, one time we hosted a soup parade onstage, and your changes can be that big if you want to make space for them, but they can also be small.
- Sometimes I'll even change how "spicy" Mornyng Knight is by a shift in tone. The difference between "I don't knoww" and "I don't knowwww" is subtle but massive.
- One thing Leah says that I love is "The first five minutes of your show is a survey." you're learning their timing and you can sync up with them. Some audiences need more intensity to stay awake or more guidance to stay with the plot. This is its own kind of improv, **adjusting your sails on the fly** so that you can connect more deeply with the audience that's in the room.

## OBSERVATION:

There is someone laughing REALLY LOUD

## LEAN IN:

What's their favorite kind of joke?

## GAUGE:

Are they getting out of hand, pulling focus?

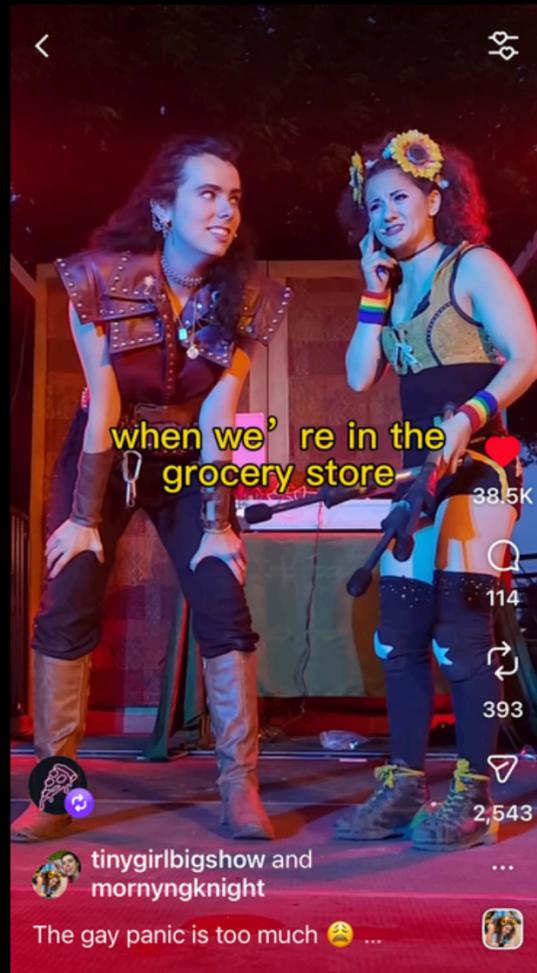
## ADJUSTMENT:

Can you cue them when you're moving to the next bit?



# It's also a great way to go viral.

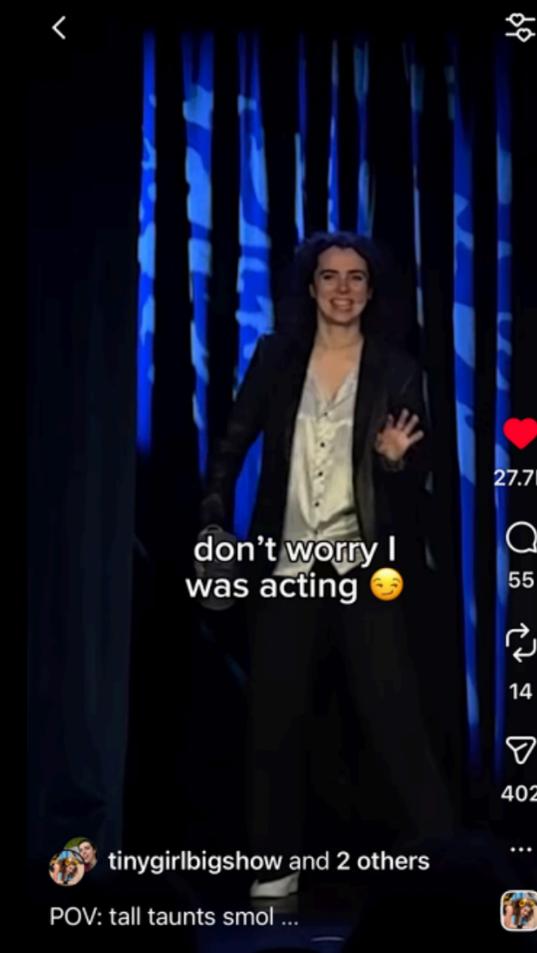
Under 45 seconds - Authentic improv/audience interaction - mistake/ acknowledging the "now"



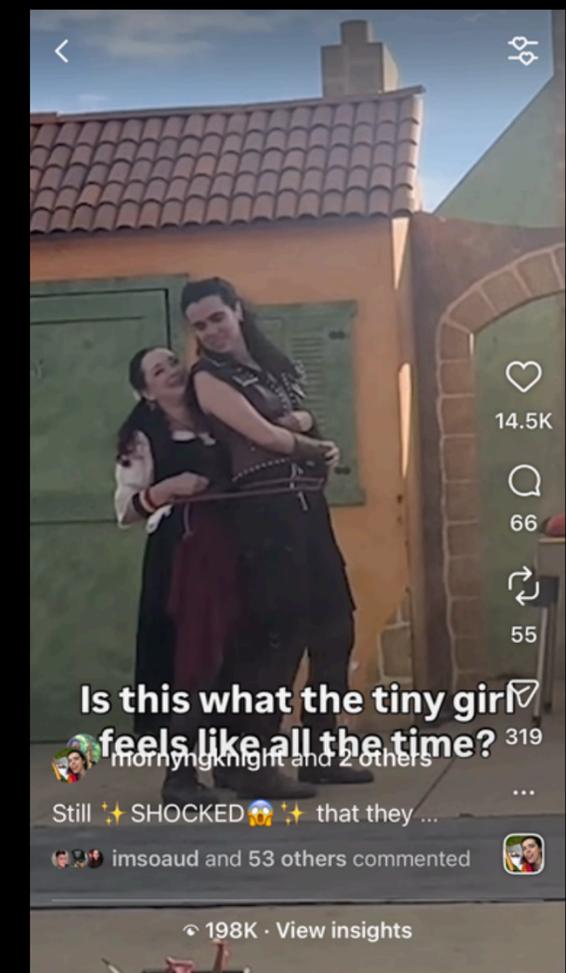
Leah improv from real experience (build)



Chloe sees friend in audience, calls it out (surprise)



Chloe gauges audience reaction and reassures (build)



Chloe & Morgan improv during Leah fixing prop malfunction

Which bits of  
the show you  
NEVER post  
on socials?

# MUSIC

**LISTENING & ADAPTABILITY**

**STORYTELLING**

**TEMPO / STYLE / BEATS**

**EMOTIONAL JOURNEY**

How long were you  
working on the show  
before you realised  
what it was, and did  
you have to cut anything  
once you did?

-Bruce



TikTok

@morganhowardmusic

# Year One: **SHOW BUILD**

**WHIPS**

**UNICYCLE**

**JUGGLING**

**CONTORTION**

**ARCHERY**



# Year Two: "SICK AF"

WHIPS

WHIP  
TWISTER

UNICYCLE

JUGGLING

PAPER  
HAT TEAR

~~CONTORTION~~

CATS

ARCHERY

EMOTIONAL  
BAGGAGE

FLAMING  
CHAINED  
BACKBEND





# Year Three: "TRIAL AND TERROR"

WHIPS

WHIP  
TWISTER

HOPPING  
VIDEO GOES VIRAL

UNICYCLE

CAMERA ROLL  
SLIDE SHOW

JUGGLING

PAPER  
HAT TEAR

CONTORTION

RACKET

ARCHERY

EMOTIONAL  
BAGGAGE

FLAMING  
CHAINED  
BACKBEND



# Year Four:

WHIP  
WHIPS TWISTER

TARGETING

UNICYCLE

UNICYCLE  
JUMPROPE

JUGGLING

CAMERA ROLL  
SLIDE SHOW

CONTORTION

DIABUDDIES  
CAMERA ROLL  
SLIDE SHOW  
(DIRTY VERSION)

ARCHERY

EMOTIONAL  
BAGGAGE



# Year Four:

**WHIPS**  
**WHIP TWISTERS**

**UNICYCLE**

**JUGGLING**

**CONTORTION**

**ARCHERY**

**TARGETING**

**EMOTIONAL  
BAGGAGE**

**UNICYCLE  
JUMPROPE**

**CAMERA ROLL  
SLIDE SHOW**

**CAMERA ROLL  
SLIDE SHOW  
(DIRTY VERSION)**

**DIABUDDIES**



TINY  
GIRL  
BIG  
SHOW

Did you direct  
and write this show  
yourself.

## **5 Questions to upgrade your act instantly**

**1. Who is this for- what do they need?**

**a. Emotional need/ logistical need**

**i. ^^ Your message ^^ how you sell yourself to the booker**

## 5 Questions to upgrade your act instantly

1. **Who is this for- what do they need?**

a. **Emotional need/ logistical need**

i. ^^ **Your message ^^ how you sell yourself to the booker**

2. **What are the first 3 things your audience notices when you step on stage**

a. ^^ **your opening line**

3.

## 5 Questions to upgrade your act instantly

1. **Who is this for- what do they need?**

a. **Emotional need/ logistical need**

i. ^^ **Your message ^^ how you sell yourself to the booker**

2. **What are the first 3 things your audience notices when you step on stage**

a. ^^ **your opening line**

3. **What is the story they go home and tell their friends?**

a. **The answer should be your promo pics**

4.

## 5 Questions to upgrade your act instantly

**1. Who is this for- what do they need?**

**a. Emotional need/ logistical need**

**i. ^^ Your message ^^ how you sell yourself to the booker**

**2. What are the first 3 things your audience notices when you step on stage**

**a. ^^ your opening line**

**3. What is the story they go home and tell their friends?**

**a. The answer should be your promo pics**

**4. How do they feel about themselves after?**

**a. Magicians- fall into the trap of audience feeling “fooled/stupid”  
-can we do better? Create wonder? inspiration?**

## **5 Questions to upgrade your act instantly**

**1. Who is this for- what do they need?**

**a. Emotional need/ logistical need**

**i. ^^ Your message ^^ how you sell yourself to the booker**

**2. What are the first 3 things your audience notices when you step on stage**

**a. ^^ your opening line**

**3. What is the story they go home and tell their friends?**

**a. The answer should be your promo pics**

**4. How does the audience feel about themselves after?**

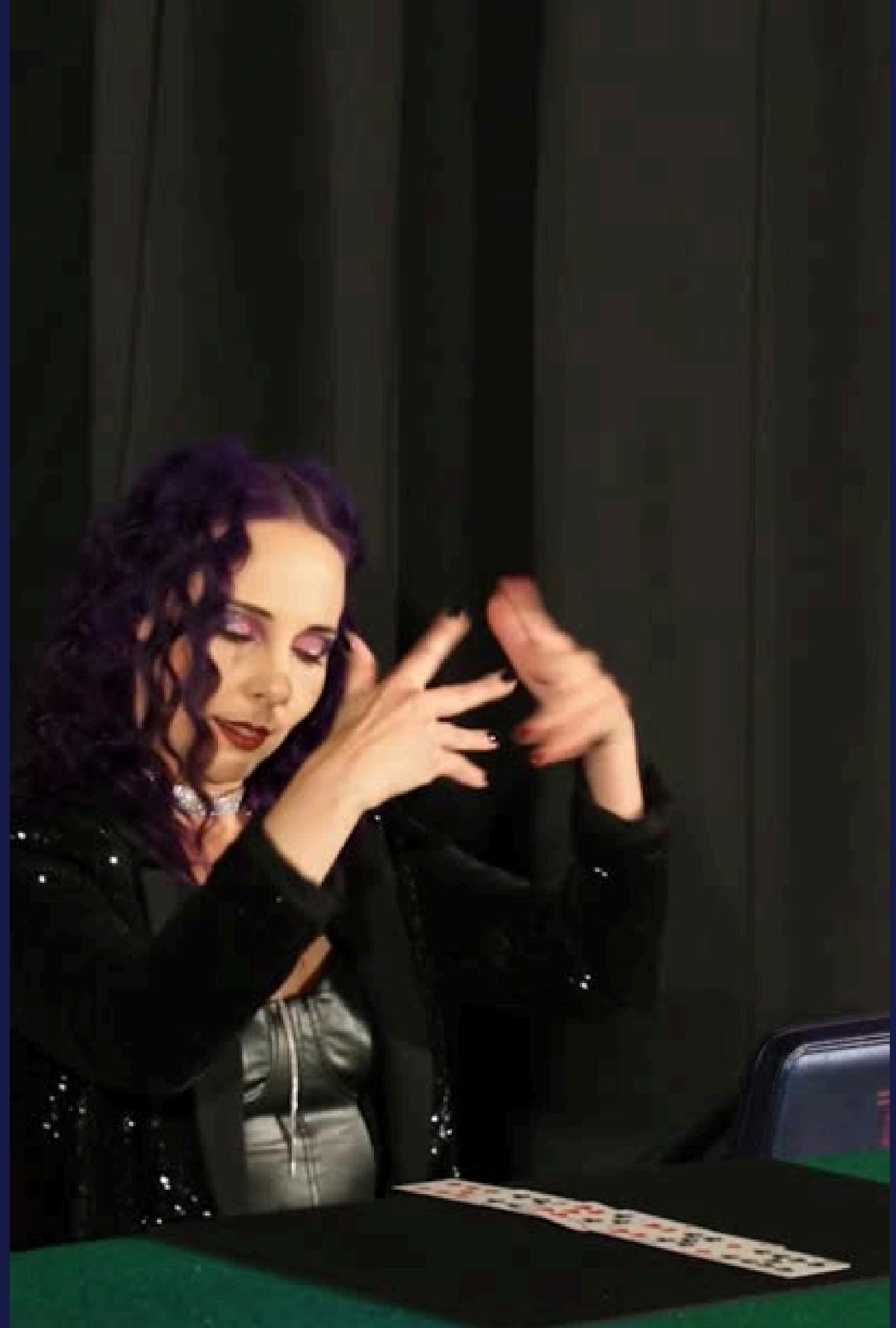
**a. Magicians- fall into the trap of audience feeling “fooled/stupid”  
can we do better? I’m sick of seeing it.**

**5. How can you expand the amount of spaces you can perform in?**

**a. Whats holding you back from doing a smaller or bigger venue?**

MUSTIFY  
MAGIC FESTIVAL

MYSTIFY  
MAGIC FESTIVAL



MUSTIFY  
MAGIC FESTIVAL

MUSTIFY

MAGIC FESTIVAL

MARCH 1 - 3, 2027

LAS VEGAS

# MUSTIFY

## MAGIC FESTIVAL

MARCH 1 - 3, 2027

LAS VEGAS



**\$5,000 in  
Scholarships  
(at least one UK  
participant)**



**5 Full**

**Scholarships**

**(including 1 UK ticket)**



**Goal: 40  
Scholarships**

**Lecture notes:**

**Lecture notes:**

**FREE**

**Lecture notes:**

**FREE**

**[MystifyMagicFestival.com](http://MystifyMagicFestival.com)**

**Lecture notes:**

**FREE**

**[MystifyMagicFestival.com](http://MystifyMagicFestival.com)**

**Suggested Donation- \$25**

**Lecture notes:  
FREE**

**Suggested Donation- \$25**

**[MystifyMagicFestival.com](http://MystifyMagicFestival.com)**



# CONTRIBUTE TO MYSTIFY SCHOLARSHIP FUND

Paypal



[MystifyMagicFestival.com](https://MystifyMagicFestival.com)

# CONTRIBUTE TO MYSTIFY SCHOLARSHIP FUND

Paypal



[MystifyMagicFestival.com](https://MystifyMagicFestival.com)

