

The logo for LA MAMA, featuring a stylized white icon of a person with arms raised inside a circle, followed by the text "LA MAMA" in a white, sans-serif font. The logo is set against a dark orange rectangular background.

LA MAMA

A woman with long, wavy hair is shown from the chest up, looking directly at the camera. She is holding a large amount of gold dust in her cupped hands, and the dust is falling in several streams. The background is a warm, golden bokeh.

**SUMMER &
AUTUMN 2019**

23 JANUARY - 23 JUNE



Caitlin Dullard (left) and Liz Jones (right) in front of the burnt down La Mama on Faraday Street. Photo by Daniel Pockett.

ABOUT LA MAMA

La Mama is a not for profit, independent theatre with a distinct artist focus. Treasured for its continued advocacy of those seeking to explore beyond the mainstream theatre, La Mama champions artistic freedom and individuality. Providing the integral foundational resources and support for new and experienced theatre makers, La Mama ensures artist remuneration, celebrates creative risk and pedestals the development of new vibrant work.

La Mama prioritises accessibility and celebrates its excitingly diverse community, warmly welcoming artists and audiences alike from a wide cross section of the community. With its rich history spanning over fifty years, La Mama stimulates work that is adventurous, vigorous, relevant and reflective of a vital range of needs and voices.

La Mama has operated out of our home at 205 Faraday Street since 1967. In 1998 we took over management of La Mama Courthouse in Drummond Street, which we gratefully rent through Working Heritage. Through a major fundraising effort in 2008, the La Mama community bought the Faraday Street site. Sadly on May 19, 2018, just short of our 10th year anniversary, the building on Faraday Street burned down. Our intention is to restore our beloved La Mama to its humble, intimate self, honouring our rich past and preparing for a fruitful future. The size of the performance space will not change and we are aspiring to recreate its mood, simplicity and magic. Despite the tragedy of the fire, there is a significant opportunity for La Mama to make some adjustments and improvements – one very clear example is that we will be able to realise our long-held ambition to make La Mama an accessible space; which delights us greatly. We're in the process of dreaming, reflecting and considering all these possibilities and will continue to do this over the coming months.

La Mama is home to many and open to all. We hope to see you there.

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WELCOME

Welcome to our Summer and Autumn Seasons for 2019.

We at La Mama are deeply grateful to the support and leadership from Creative Victoria and the Minister Martin Foley allocating \$1 million to assist us in our La Mama rebuild. With the insurance payment from QBE this will go a good way to helping bring our dreams for the new/old La Mama at 205 Faraday Street to fruition.

We aspire at this point to commence the rebuild by the middle of 2019 and will be actively fundraising between now and then with a public campaign launch in early May.

The La Mama rebuild will be our focus for the next two years and will be a carefully managed process honouring the past and dreaming for the future. We will keep alive

the spirit of La Mama, its simplicity and modesty while making a viable theatrical home for generations to come.

We have been assisted by many so far in achieving these aims primarily by the brilliant and tireless work of our lead architect, Meg White and many others including Ian Grant, Shane Williams and Michelle Ye from Cottee Parker, Rob Cooke from Far East Consortium, Dr Leo Martin from GJM Heritage, Peter Penno from Thomson Greer, Shane Leonard from Philip Chun, Natasha Carter from Rider Levett Bucknall, Tania Cristafi from Ethos Urban, Phil Gardiner from Irwin Consult, Jo Lyngcoln from Heritage Victoria and Anthony Durran from A & R Bricklaying.

For the next two years we will be largely operating from the La Mama Courthouse. Our temporary offices are there and

our mainstage performances, plus Poetica, Musica and Playreadings will be programmed there.

Our postponed 2018 EXPLORATION SEASON has now been reprogrammed for May – June 2019 by Caitlin and will take place at The Burrow in Fitzroy and details for this will be launched in April.

Thanks to all of you who have donated money, messaged support and offered other forms of assistance in our hour of need. We very much appreciate your love and look forward to seeing a lot of you in the coming year.

Warm regards



Liz Jones
C.E.O. & ARTISTIC DIRECTOR

WOMINJEKA

La Mama Theatre is on traditional land of the Wurundjeri people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all Aboriginal and Torres Strait Islander people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

LA MAMA STAFF



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Communications
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Caitlin Dullard
CEO / Manager / Producer
caitlin@lamama.com.au



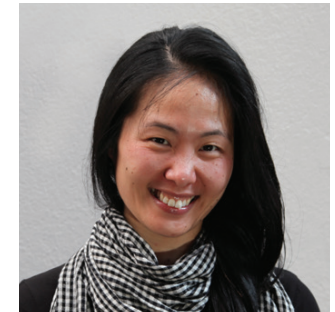
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Amber Hart
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Jen Tran
Design and Social Media
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COMMITTEE OF MANAGEMENT

Chair: Richard Watts
Deputy Chair: Dure' Dara
Treasurer: Ben Grant
Secretary: Caitlin Dullard
Members: Caroline Lee, David Levin, Helen Hopkins,
Sue Broadway, Beng Oh and Liz Jones.

CURATORS

Amanda Anastasi
La Mama Poetica Curator

Annabel Warmington
La Mama Musica Curator

FRONT OF HOUSE STAFF

Alex Woollatt, Amber Hart, Anna Ellis, Annie Thorold,
Caitlin Dullard, Carmelina Di Guglielmo, Darren Vizer,
Dennis Coard, Isabel Knight, Laurence Strangio,
Maureen Hartley, Robyn Clancy, Sophia Constantine,
Susan Bamford-Caleo and Zac Kazepis.

THANK YOU!

The Staff and Committee of Management of La Mama express our deep thanks for the overwhelming love and support we have received in the wake of the La Mama Fire on 19 May 2018. It has brought us much strength and pride to be part of such a generous and resourceful community.

Our heartfelt gratitude for the financial contributions received from private individuals, artist collectives, shows and organisations who helped us 'Keep La Mama On Stage' directly after the fire:

Simon Abrahams, Hadley Agrez, Katharine Anastasi, Gae Anderson, Jennifer Andersen, Ben Anderson, Barbara Angell, Emina Ashman, Victorian Committee – Australian Writers Guild, Ian Baker & Cheryl Saunders, Nick and Sarah Barry, Jenny Bates, Andrew Bell, Joshua Bell, Nicole Beyer, Dominka Bjelobrk, Paul Blackman, Blue Room Theatre (Perth WA), Heather Bolton, David Brennan, Michelle Brown, Rick Burchall, Samantha Butterworth, Kieran Carroll, Peter Carroll, Talya Chalef, Sophie Chapman, Anna Clark, Adam Clarke, Elizabeth Coleman, Matt Cosby, Jim Daly, Alison Davies, Adrian Del Re, Julian Dibley-Hall, Helen Donnard, Elizabeth Drysdale, Kim Durban, Leanne Edwards, Erica Field, Sue Finucane, Catriona FitzGerald, Heather Forbes and Neuk Foundation, Murray Garnsworthy, Rinske Ginsberg, Kim Goodwin, Dan Goronszy, Shaun Goss, Dorothy Greiveson and Martin Foot, Alexandre Guerin, Tom Gutteridge, Vivienne Halat, Emma Hall, Rebecca Harkins-Cross, Ann Healey, Trudy Hellier, William Henderson, Ming-Zhu Hii, Rebecca Hill, Ching Ching Ho, Stephen House, Ruth Katerelos, Sue Kirkham, Robyn Lansdowne, The Lasica Family, Kit Lazaroo, Richard Liddicut, Paul Longridge, Tamblyn Lord, Rosemary

Macindoe, Malthouse Theatre, Alison Mann, Deirdre Marshall, Katrina Mathers, Lester Mascarenhas, Elise McCredie, Bec McGuinness, Kerrin Michael, Jane Miller, Sara Miranda, Tom Molyneux, Rachel Morgan, Peter Murphy, Brooke Murray, Michael Nossal, Oblique Strategies, Vanessa O'Neill, Lou Oppenheim, Aaron Orzech, Arthus Ozols, Alison Richards, Tony Reck, David Ross Paterson, Fiona Patten, Carole Patullo, Rachel Perks, Vanessa Pigrum, Nicola Pohl, PO PO MO CO, Bagryana Popov, Queens College (production of *Così*), Shannon Quinn, Nicholas Rijs, Meredith Rogers, Phyllis Jane Rose, Dave Sheludko, Elnaz Shgelani, Majed Shoukor, Peppa Sindar, Rosalyn Smith, Scott Sneddon, Tony Southwell, Zohar Spatz, Peter Sullivan, William Taylor, Jean Tong, Ann Tonks, Joe Toohey, Cissi Tsang, Cynthia Troup with writing workshop participants, Rachel Ung, Robyn Vale, Roslyn Varley, Gail Veal, Annette Vieusseux, Victorian College of the Arts (Theatre School productions), Yvonne Virsik, Paul Voermans, Chi Vu, Sean Walpole, Russell Walsh, James Wardlaw, Caitlin Williams, Robyn Winslow and Julia Zemiro.

The following 2018 La Mama shows also donated back a portion of their box office towards this endeavor: *Bill Marshall Retrospective*, *Chronic*, *Disgust*, *Femme Play*, *I Shot Mussolini*, *Mothermorphosis*, *Pancake Opus*, *Passages of Affect* (RMIT Creative Writing Students) and *Motor Mouth Suck Face Study Session* (Anthony Crowley).

Thank you to the amazing organisations/venues that housed our productions in the wake of the fire: Arts House, Dancehouse, Next Wave (Brunswick Mechanics Institute), Richmond Uniting Church, Melbourne Polytechnic (David Williamson Theatre), The Butterfly Club and Union House Theatre/University of Melbourne (Guild Theatre).

Thank you to Concert Lighting Systems, Lisa Inman, Lucy Guerin Inc, Polyglot, Power Stage, PRD Music Services, Resolution X and Sydney Theatre Company for providing technical support.

Thank you to the generous people and organisations that donated items for our new office at the La Mama Courthouse and all those who so generously offered their valuable time, professional advice and support after the La Mama Fire.

La Mama is extremely grateful for financial relief packages supplied through Creative Victoria, the Australia Council for the Arts, City of Melbourne and Heritage Victoria.

Thank you to the individuals who donated to our 'La Mama 4 All' Access Program in 2018: Xanthe Beesley, Karen Brown, Helen Donnard, Petria Eaves, Wilma Giles-Corti, Simon Fisher, Peter Fraser, Piper Huynh, Lisa Inman, David Jones, Petra Kalive and Tim Stitz, Daniel Koop, Sandra Long, Colette Mann, Gordon Mar, Fiona Maxwell, Jane Miller, Christine McKenzie, Peta Murray, Vanessa O'Neill, Jean Tong and Amy Tsilemanis.

Thank you to Jeanne Pratt and The Pratt Foundation for their visionary support over a number of years; and so too the Sidney Myer Fund whose long-term generosity is deeply appreciated.

Finally we also feel that it's important to mark that we have just passed the Ten-Year anniversary of our largest fundraising effort to date – the enormous contribution from our community in 2008 to 'Save La Mama' by purchasing our building on Faraday Street! Thank you, we will never forget this long-lasting act of generosity.

Image (top right) of La Mama Rebuild team on site.
Image by **Glenn Hester**.



REBUILDING LA MAMA

A heart bursting thank you to the Victorian State Labor Government (and specifically Creative Industries Minister Martin Foley, advisor Holly Cooper and the team at Creative Victoria) for the confirmed, lead contribution of \$1 million dollars which kicked-off our rebuild funds in November 2018.

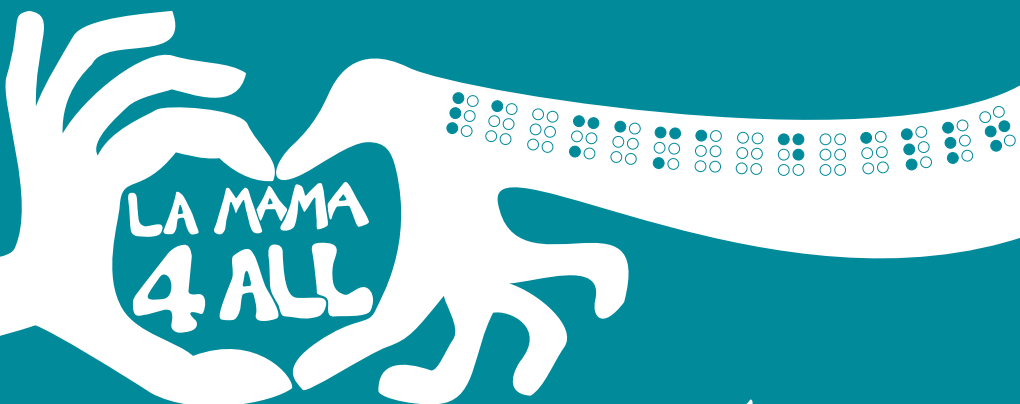
We will continue discussions with government and philanthropic trusts, foundations and individuals over the coming months. We will be launching a public fundraising campaign in 2019 to assist with the rebuild of our beloved theatre.

There is much to do and we will need your support going forward.

If you wish to discuss making a donation to La Mama, leaving a bequest to La Mama, or chat about any other form of philanthropic and/or business partnership please contact **Caitlin** (caitlin@lamama.com.au) and/or **Tim** (tim@lamama.com.au) on (03) 9347 6948.

La Mama Theatre is a not-for-profit association incorporated in Victoria, with Australian Taxation Office endorsed Tax Concession Charity and Deductible Gift Recipient status. All donations over \$2 are tax deductible.

La Mama ABN 74 925 853 734 is on the Register of Cultural Organisations under Subdivision 30-B of the Income Assessment Act 1997.



Thank you to all who generously donated to our La Mama 4 All Campaign. We will be using the funds raised to implement new programs across 2019 and 2020.



VENUE ACCESS

The La Mama Courthouse is now fully accessible for all patrons. As we rebuild La Mama, we are working towards making our home at Faraday street a universally accessible space.



BOOKING TICKETS

Tickets can be booked either through the La Mama website or by phoning 03 9347 6947.

If you need to, you can also contact La Mama through the National Relay Service on 13 36 77.

You are also welcome to book in person at our Courthouse Theatre during office hours.



AUSLAN INTERPRETING, AUDIO DESCRIPTION AND RELAXED PERFORMANCES

Please check our website for the the most up to date information about accessible performances at La Mama, such as Auslan interpreted shows, audio described events and relaxed performances.

La Mama encourages all our artists to make shows here as accessible as possible. If you have some suggestions for performances that could be Auslan interpreted, audio described or captioned (for example), please get in touch. Please also be in touch if you have additional access requirements or suggestions so that we can assist.



COMPANION AND CARER CARDS

La Mama accepts Companion Cards and Carer Cards - you can either book through TryBookings or by getting in touch with the office so we can process your tickets for you.



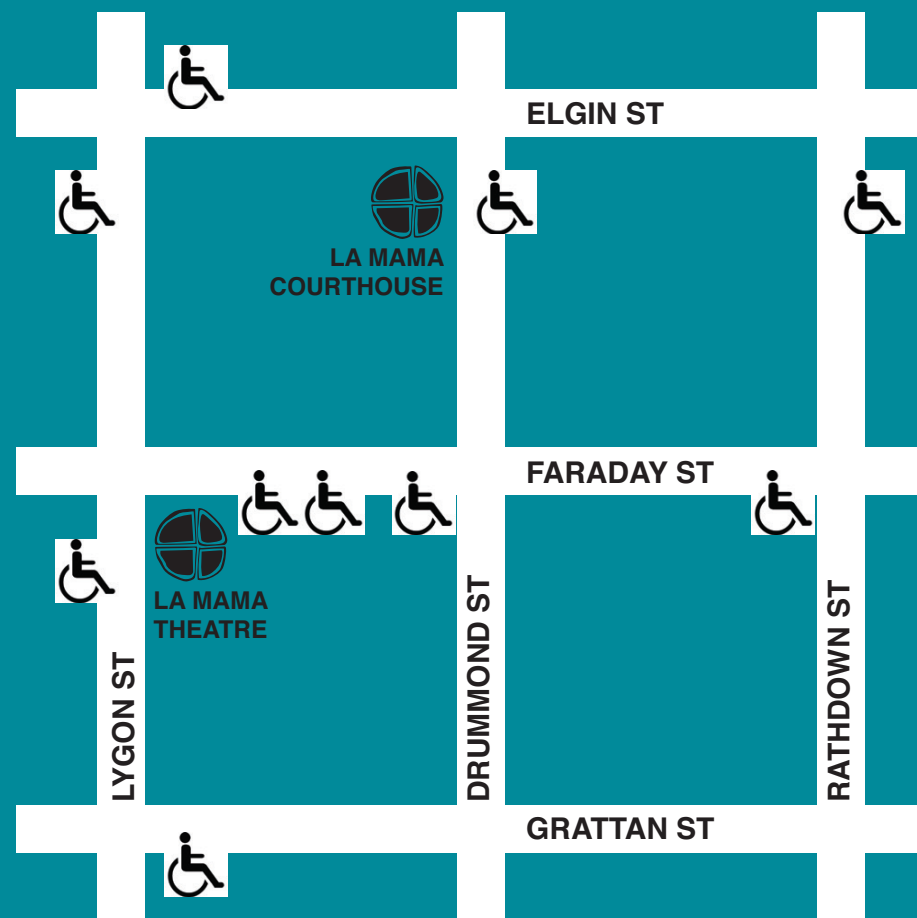
ASSISTANCE ANIMALS

Guide dogs and assistance animals are welcome at the La Mama Courthouse.



CAR PARKING

Please see the map below for the closest accessible parking spots.



For more information on La Mama's Disability Action Plan see our website or ask the office for a copy.



FLAWED__like a b_y

Every time you undercut me, invalidate me, sideline me.

How to walk like a boy
How to talk like a boy
How to fight like a boy
How to f*#k like a boy

Date

23 - 27 Jan

Time

Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

Duration

Approx. 60 minutes

Venue

La Mama Courthouse

Brought to you by **No Offence Theatre's Bj McNeill** *Flawed __like a b_y* is a queer, sexy and experimental show about one person's story of being gay and growing up in a homophobic part of Australia. Complete with a banging soundtrack, the show deals heavily with homophobia, sexual assault, parental relationships and identity and is a work that is aligned with the current queer movement pushing for greater visibility and equality for the LGBTQ+ community. *Flawed* is set to challenge the pathological homophobia in Australian society.

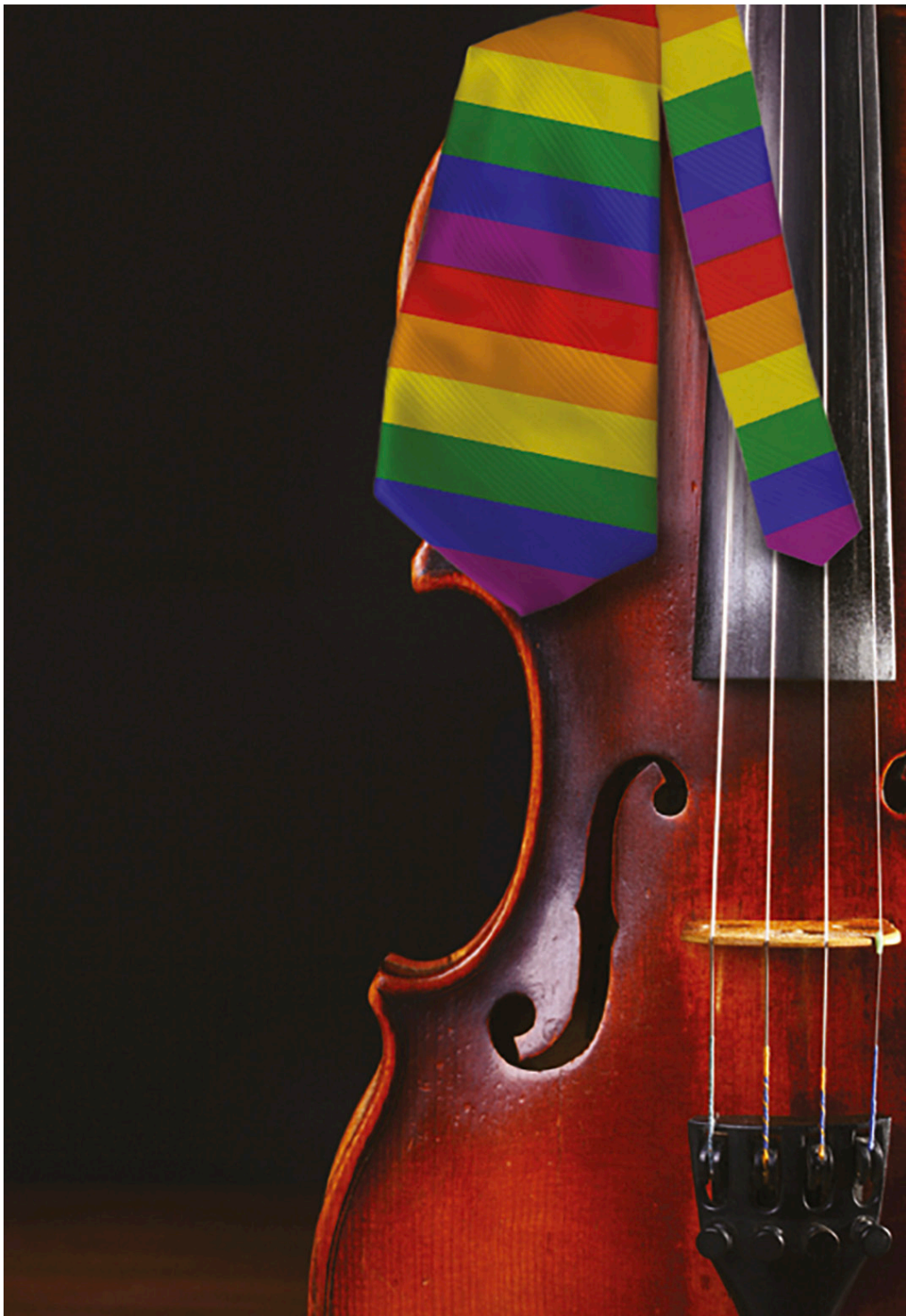
Written by **Bj McNeill**

Devised by **Claudia Subiela Ferre, Bj McNeill, Sven Ironside** and **Gabriella Schmidt**

Performed by **Rebecca Montalti, Mitchell Wilson & Bj McNeill**

Choreography by **Claudia Subiela Ferre**

Sound by **Seb Attebury** Image by **Oscar Linqvist**



HOMOPHONIC!

A night of fabulous new classical music by LGBTIQ composers.

Homophonic! is back for its 8th fabulous year. Come join us at La Mama Courthouse for an evening of new classical music by queer composers. Celebrating Sapphic symphonists, homosexual harmonies, and the long and proud tradition of composers being as gay as the day is long.

Classical music has a rich heritage of LGBTQ+ composers and performers, and *Homophonic!* is celebrating their legacy in style by performing outlandishly fabulous new music! Featuring: *Life Story* by Thomas Adès, with Judith Dodsworth, Soprano. *Neon* by Tansy Davies, and *I Cannot Attain Unto It* by Nico Muhly alongside new works by Australian composers Peter Wilson, and Louisa Trewartha; in an exciting and diverse program that brings the disco ball to the concert hall!

A 3 Shades Black production, directed by **Miranda Hill**
Image by **Miranda Hill**

Homophonic! is supported by the Victorian Government through City of Melbourne and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Date
31 Jan - 2 Feb

Time
Thu - Sat 7.30pm

Duration
Approx. 90 minutes
with interval

Venue
La Mama Courthouse





Q

Q is a play about the value we place on our own experiences - past, present, and future. It begins with a simple question:

*If death was as easy as signing on a dotted line,
if the sole criterion for entrance into heaven was met by
ticking a checkbox, would you sign?*

An existentialist critique on our own society's focus on quantity and process over quality and meaning, Q places your life in a file and asks you to analyse what you've made of it.

Written and Directed by **Aleksandr Corke**
Production Manager **Sian Halloran**
Dramaturg and Assistant PM **Kate Speakman**
Set and Costume Design by **Nathan Burmeister**
Lighting Design by **Georgie Wolfe**
Sound Design by **Justin Gardam**
Stage Manager **Sophie Ashkanasy**
Image by **Darren Gill**

Date
6 - 10 Feb

Time
Wed 6.30pm
Thu - Fri 7.30pm
Sat 8pm
Sun 1pm & 5pm

Duration
Approx. 90 minutes

Venue
La Mama Courthouse



RON AND ISOBEL

November 1975: The dismissal of the Whitlam government by the Governor-General has rocked the nation. Liberal voters feel vindicated and Gough supporters, they're in kill mode. "More dinner parties ended in uproar over that one than about the night the dingo took the baby."

Still reeling from what's befallen his beloved Gough, and anxious to placate his exasperated wife Isobel, Ron asks new neighbours the Slaters around for supper. Ideal. Except his only son has a shock announcement, Isobel is Not Happy and Paul Slater is a fervent Fraser supporter.

Anna Lall's bitter-sweet new comedy evokes a battle zone where two men joke and argue their way through their political grievances while two marriages are held up to intense scrutiny. It's a night both couples will never forget.

Written by **Anna Lall** Directed by **Bruce Langdon**
Performed by **Nadia Andary, Leon Durr, Kelly Nash, Justin Harris-Parslow** and **Shannon Woollard**
Stage Manager and Operator **Maureen White**
Image by **Sophia Constantine**

Date
13 - 17 Feb

Time
Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

Duration
Approx. 85 minutes

Venue
La Mama Courthouse



HOLY MOTHERS (DIE PRÄSIDENTINNEN)

Holy Mothers signalled the meteoric rise to fame of the “Austrian Fassbinder” Werner Schwab. The play rips apart the values behind family and religion and transports us into the grotesque world of three retired cleaning ladies.

“Life consumes whatever it wants. It can bring you a hard stool one day and a soft one the next. And whatever kind of stool life brings to you, well that’s providence, and there’s nothing you can do about it. So be a brave girl, and wait... till it’s over.”

These abused creatures transcend the banalities of their daily existence by conjuring up an emotionally charged escape world.

Written by **Werner Schwab** (translation **Meredith Oakes**)
 Directed by **Andre Bastian**
 Set Design by **Peter Mumford**
 Lighting Design by **Stelios Karagiannis**
 Performed by **Alice Bishop, Helen Doig** and **Uschi Felix**
 Image by **Peter Mumford**

Date
20 Feb - 3 Mar

Time
Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

Duration
Approx. 90 minutes

Venue
La Mama Courthouse





THE YELLOW WALLPAPER

"It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw – not beautiful ones like buttercups, but old foul, bad yellow things... It is like a bad dream. It creeps all over the house."

A recuperating woman, a misguided husband, a hideously papered bedroom.

The Yellow Wallpaper is a shrewd blend of physical performance and subtly subversive text – a gothically-patterned tale which challenges the boundaries between care and control, madness and liberation.

"Inventive and ingenious"
(*Stage Whispers*, La Mama Explorations 2017)

Text by **Charlotte Perkins Gilman**
Adapted and devised by **Laurence Strangio** and **Annie Thorold**
Directed by **Laurence Strangio**
Performed by **Annie Thorold**
Original lighting by **Georgia Rann**
Images by **Laurence Strangio** and **Joshua Braybrook**

Date
6 - 17 Mar

Time
Wed - Thu 6.30pm
Fri - Sat 7.30pm
Sun 4pm

Matinees
Wed - Thu 1pm
Fri 11am

Duration
Approx. 50 minutes

Venue
La Mama Courthouse

2019 VCE DRAMA



RANDOLPH STOW'S THE GIRL GREEN AS ELDERFLOWER

This musical stage adaptation is based on the novel of the same name by multi-award winning, Australian-born Randolph Stow. It revolves around Cris Clare, who returns to his ancestral family in Suffolk, recovering from a mysterious illness. His fevered dreams are filled with the local folklore and soon the line between reality and myth blurs. This multi-layered story touches on xenophobia, misogyny, sexuality and mental illness in the changing UK seasons of 1961. Mostly light-hearted and sentimental, this strange piece is also eerie, fragile and cruel, abounding with youthful characters inhabited by older souls.

Date
20 - 31 Mar

Time
Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

Duration
Approx. 90 minutes

Venue
La Mama Courthouse

Adapted for the stage by **Richard Davies** from the novel by **Randolph Stow**

Lyrics and Music by **Richard Davies**

Directed by **Sara Grenfell**

Musical Director **Rainer Pollard**

Designed by **Christina Logan-Bell**

Performed by **Helen Hopkins, Tori Mc Cann, Billy Sloane** and **Giordano Gangl**

Image by **Jodie Hutchinson**



DÉNOUEMENT!

A sublimely silly and frenetically farcical comedy whodunnit.

A stately English home, an amateur detective, a missing will, a bloody knife. Everyone is a suspect. Anyone could be the next victim. Nothing is what it seems.

A traditional thriller descends into a surreal and subversive celebration of the genre complete with surprise twists, suspicious characters and sparkling black comedy.

From the makers of **Mystery Radio Theatre**, **Man Bites God** and **Theatre of the World**.

Directed by **James Hazelden**

Written & Produced by **James Hazelden** and **Nicholas Rasche**

Lighting & Sound Design by **Allan Hirons**

Performed by **Emily Carr**, **Chris Saxton**, **Fleur Murphy**,

Chris Tomkins and **Mark Woodward**

Photo by **Chris Tomkins**

Photo and poster design by **Mark Woodward**

Date
3 - 7 Apr

Time
Wed - Sat 8.30pm
Sun 1pm & 4pm

Duration
Approx. 50 minutes

Venue
La Mama Courthouse





RECIPROCO/reciprocal

RECIPROCO/reciprocal brings together five contemporary Australian artists of Italian origin and five contemporary artists from Italy to create new works in iconic venues of Carlton. Multidisciplinary artist will explore the nuanced narratives that describe both the chronicles of century-old Italian migration to Australia and those that have signposted the millennial evolution of *italianity*.

The pairing of Italo-Australian artists: **Eugene Carchesio, Angela Cavalieri, Damiano Bertoli, Domenico de Clario, Wilma Tabacco**, with Italian artists **Angelo Bellobono, Alessandro Cannistra, Laura Cionci, Rocco Dubbini Luana Perilli**, who will travel to Melbourne, where each pair is to collaborate to create a new work in multiple locations across the Carlton heritage precinct including, Readings, Co.As.It, Brunetti's Cafe, Melbourne General Cemetery and La Mama Theatre. Curated by **Domenico de Clario** and produced by **Lella Cariddi**. Image by **Domenico de Clario**.

The artistic outcomes includes a multi-sited exhibition, essays, artist's talks, performances, symposiums and a digital archive of the process.

Date
11 - 13 Apr

Time
Thu & Sat 7.30pm
Fri 8pm

Duration
Approx. 120 minutes

Venue
La Mama Courthouse





IN THE SOLITUDE OF COTTON FIELDS

Late at night in a dark alley, two men meet. One has something to sell and believes that the other has something he wishes to buy. The other protests, no ...! But of course, deep down he must desire something, and whatever it is the seller has it for him. For any other writer this would be just the prelude to a rapidly unfolding plot. But Koltes traps his two characters, like Beckett's tramps, in their never-ending prelude. Waiting for a deal (Godot) to arrive, hoping that eventually it will: these are the central dynamics of our consumerist culture; and Koltes builds the suspense of the encounter with a unique mix of humour, mystery, philosophy and terror. Until the chilling, unexpected conclusion.

Written by **Bernard-Marie Koltes**
Translated by **Lenora Champagne**
Directed by **Richard Murphet**
Performed by **Tom Dent** and **Robert Meldrum**
Sound Design by **Adam Casey**
Lighting Design by **John Collopy**
Stage Manager **Jackie Mates**

Date
17 - 28 Apr

Time
Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

Duration
Approx. 90 minutes

Venue
La Mama Courthouse



THE HONOURING

Kurtjar dancer Jack Sheppard's debut solo performance *The Honouring* traces themes of suicide and trauma within Indigenous communities and the journey of grief and acceptance that those affected must travel. It explores the transitions the spirits have taken after suicide and pays homage to their names.

Using movement, dialogue, text and puppetry, this new work asks you to consider; does the soul get stuck between two worlds when attached to a taboo form of death, and without correct ritual to guide the spirit on?

The Honouring is an exciting new work by an emerging performer.

Performed and Created by **Jack Sheppard**
 Puppetry / Set Design by **Tim Denton**
 Directed by **Eva Grace Mullaley**
 Production Coordinator (Creative Development) **Stephen Hawker**
 Movement Director **Rinske Ginsberg**
 Creative Mentor **Jacob Boehme**
 Sound by **James Henry**
 Lighting by **Tom Willis**
 Image by **James Henry**

Date
7 - 11 May

Time
Tue 6.30pm
Wed 1pm & 7.30pm
Thu - Sat 7.30pm

Duration
Approx. 60 minutes

Venue
La Mama Courthouse

Tickets
\$20 Full
\$15 Concession
\$10 Blaktix





PINOCCHIO

Welcome to the fantastical – and dark – world of *Pinocchio*... An epic adventure of danger, villainy and excitement, told through multiple characters, mask, puppetry, song and plenty of hilarious audience interaction!

An innovative reimagining of Carlo Collodi's cautionary tale about the little wooden puppet who wants to become a real boy. A magical and unique adaptation that draws on the traditions of the travelling storytellers and *Commedia dell'Arte*.

Produced by **Make A Scene Theatre Arts Education**

Created by **Christian Bagin, Rosa Campagnaro** and **Jasper Foley**

Directed by **Christian Bagin**

Assistant Directed by **Rosa Campagnaro**

Performed by **Jasper Foley**

Design by **Eloise Kent**

Music Composition by **Felix Watson**

Masks and Puppet Creation by **Newmi Newman**

Costume Assistance by **Helene Frøisland**

Images by **Lisa Businovski**

Image Design by **Phil Speers**

Date
15 - 26 May

Time
Wed - Thu 6.30pm
Fri - Sat 7.30pm
Sun 4pm

Matinees
Wed - Thu 1pm
Fri 11am

Duration
Approx. 90 minutes

Venue
La Mama Courthouse



2019 VCE DRAMA



THEM

*across the sea that separates us from them
life waits for us on the other side
and I can't go there without you...*

In a city at war, five young people count down the days before a boat leaves for Europe. Who will leave, who will stay, and what will their choices cost them?

From the writer of the award-winning *Tales of a City by the Sea*.

"...remarkable sensitivity and artistry..." - In Daily

Written by **Samah Sabawi**

Directed by **Bagryana Popov**

Performed by **Helana Sawires, Claudia Greenstone, Khisraw Jones-Shukoor** and **Ange Arabatzis**

Set and costume design by **Lara Week**

Lighting design by **Shane Grant**

Sound design by **Elissa Goodrich**

Produced by **Lara Week**

Stage manager **Hayley Fox**

Image by **Justyn Koh**

Date

29 May - 9 Jun

Time

Wed 6.30pm

Thu - Sat 7.30pm

Sun 4pm

Duration

Approx. 90 minutes

Venue

La Mama Courthouse

THEM is supported by the Victorian Government through Creative Victoria, and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



WHEN THE LIGHT LEAVES

Dan's dreaming of dead ducks and cartoon skeletons. He's also dying. Liam's doing his best to be supportive, his sister has good intentions and the nurse is trying to provide the comfort prescribed in the rule book. But none of them can give him what he needs. With access to assisted dying imminent, everyone can have a say in how you live and die. It's time for Dan to choose how he goes.

Presented by **High Line Theatre** in collaboration with **Citizen Theatre**

Written by **Rory Godbold**

Directed by **Jayde Kirchert**

Performers include **Shaun Goss**

Design by **Stu Brown**

Sound Design by **Imogen Cygler**

Image by **Stu Brown**

Date
12 - 23 Jun

Time
Wed 6.30pm
Thu - Sat 7.30pm
Sun 4pm

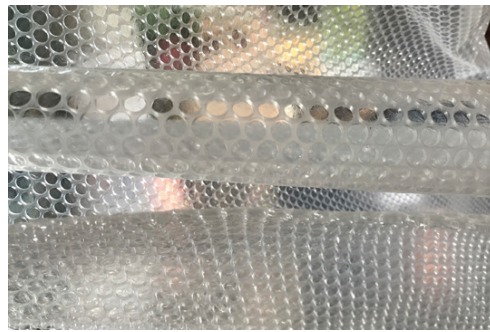
Duration
Approx. 70 minutes

Venue
La Mama Courthouse

PLAYREADINGS

All Tickets \$10

On selected weekend afternoons throughout the year, La Mama gives writers (and directors) highly sought after space for a reading, audience feedback and the chance for these scripts to grow and develop. This informal setting encourages dialogue and is often the first stage of development.



WHEN I HOLD HER ARM

They brought us into the world and now we're helping them out...

A new work by women in their 60s about women in their 90s.

Here it is then – the biggest thing/*I am a stick/all bone and no substance, all sinew and no muscle/I don't seem to feel anything at all/all paper skin, dried and desiccated*/that's good – a relief of sorts/*and oh the relief*/after all that struggle/*no more straining to stay/one breath after another/no more leaning to love/etc/no more gasping/etc/gasping for breath/etc* –

all that literature – all those picnics

Devised and performed by **Hester Joyce** and **Meredith Rogers**

Directed by **Maude Davey**

Image by **Meredith Rogers**

Date Sat 9 Feb

Time 2pm

Duration Approx. 50 minutes

Venue La Mama Courthouse



LITTLE BROTHER, BIG SISTER

Two Siblings. One little brother Michel with Schizophrenia. One Big Sister Karen his carer. How does each sibling navigate this circumstance that life has dealt? Through their relationship realities are demystified – the truth's regarding this highly stigmatised mental illness are revealed. Is there a cure to one of medicine's greatest mysteries?

Written by **Michel Paul Tuomy**

Dramaturgy by **Sandy Jeffs**

Arts Mentor **Tania Smith**

Image by **Darren Gill**

Date Sat 30 Mar

Time 2pm

Duration Approx. 60 minutes

Venue La Mama Courthouse



TOBY

“God put you here to embody all that's vile in the hearts of men.”

Toby is an outcast. In a dark and disturbing land, where morality is corrupted by vanity, Toby learns about virtue, honesty and power the hard way.

This classic tale, by award winning writer Abe Pogos, refocuses and sharpens our thoughts about what it is to be 'the other' in a heartless world where identity is formed by being part of a dominant group.

Written by **Abe Pogos**

Produced and Directed by **Louise Howlett**

Production Assistant **Katrina Gow**

Image by **Darren Gill**

A moved reading presented by

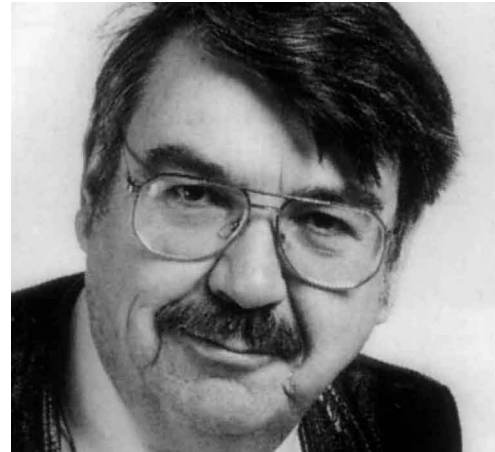
ReAction Theatre

Date Sat 1 Jun

Time 2pm

Duration Approx. 90 minutes

Venue La Mama Courthouse



KILLING TIME

A new play by **Jack Hibberd** with a cast including **Max Gillies**.

Date Sun 20 Jan

Time 2pm

Duration Approx. 60 minutes

Venue La Mama Courthouse

LA MAMA POETICA

Tickets

\$15 Full
\$10 Conc.

Venue

La Mama
Courthouse

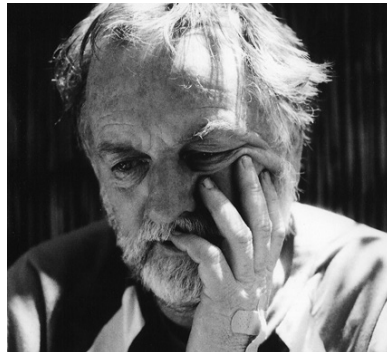
Time

7.30pm
for 8pm start

Duration

Approx. 90mins

BARRY DICKINS is a writer and teacher of poetry and prose. He has been writing plays since 1975 to include *Remember Ronald Ryan*, which won the Victorian Premiers Literary Award for Drama.



ELENA GOMEZ is a Melbourne poet and book editor, and is the author of *Body of Work* (Cordite Books, 2018) and the chapbooks *Chill Flakes* (SUS Press) and *Per* (co-written with Eddie Hopely, Make Now Books).



ANDY JACKSON's most recent collection is *Music our Bodies Can't Hold* (Hunter Publishers, 2017), consisting of portrait poems of people with Marfan Syndrome. He is currently completing a PhD in poetry and bodily otherness.



JELTJE FANOY utilises the possibilities of accent, rhythm and patterns of speech to disrupt oppressive dominant narratives. Her recent poetry collection is *Flying into the Hands of Strangers* (Collective Effort Press, 2018).



T.T.O. has published many books including *Big Numbers – New & Selected Poems* and *Fitzroy – The Biography*, and is soon to launch a book on art entitled *HEIDE*. He is also the editor of the poetry magazine *Unusual Work*.

MICHELLE CAHILL

is a Sydney poet and a recipient of the QPF's Vals Vallis Award. She recently released a book of poetry called *The Herring Lass* (Arc Publications, 2016) and is also the author of *Vishvarupa* (Five Islands Press, 2012), shortlisted in the Victorian Premiers Literary Awards.



MATT HETHERINGTON

is a writer and music maker based in Northern NSW. He has been writing poetry for 30 years and published over 300 poems. His fifth collection is *The Love of the Sun* (Recent Work Press, 2018).



ANNA FORSYTH has had poems published in *FourW*, *n-Scribe*, *Poetry in New Zealand*, *Landfall* and *Headland*, and her latest collection is *Beatific Toast* (General Chaos Press, 2018). She is currently working on a project called *The Unknown Great* for release in 2019.s.



Tue 4th
JUNE

Featuring
**T.T.O.,
Michelle Cahill,
Matt Hetherington
and Anna Forsyth.**

ABOUT POETICA

La Mama Poetica is a night of some of the best spoken word and poetry that Melbourne has to offer, with a diverse selection of both emerging and established poets. La Mama Poetica is curated and hosted by Amanda Anastasi. For more details please contact:

Amanda Anastasi
poetica@lamama.
com.au

Tue 26th
FEBRUARY

Featuring
**Barry Dickins,
Elena Gomez,
Andy Jackson and
Jeltje Fanoj.**

LA MAMA MUSICA

Tickets

\$15 Full | \$10 Conc.

Venue

La Mama Courthouse

Time Duration

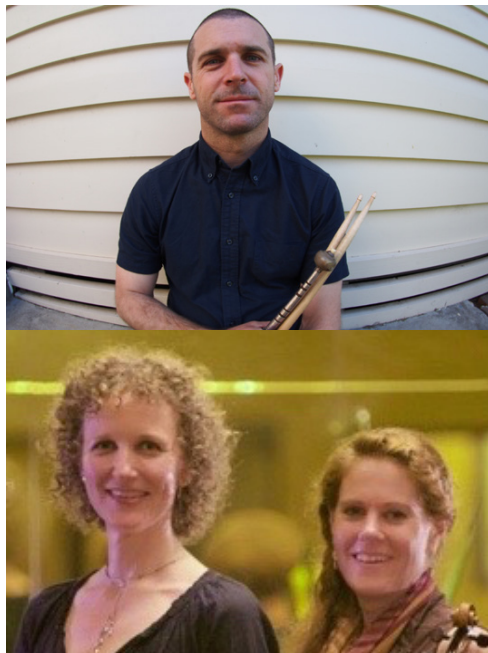
7.30pm Approx. 2hrs

La Mama MUSICA is La Mama's long-running concert series, showcasing creative music, improvising musicians, and sound artists. The intimate settings and fabulous acoustics of La Mama's historic venues allows fine musicians to perform in a very special environment, amidst the set of current theatre productions - so flexibility and improvisation is also part of the presentation process.

The series has been organised by the curatorial team of Annabel Warmington and Adrian Sherriff for more than a dozen years. They encourage unusual collaborations, and ask the programmed artists to explore or develop something new in their work – giving each event a special air of excitement for both the artists and audience alike.

For more details, please contact:

Annabel Warmington
musica@lamama.com.au



Mon 25th MARCH

**Adam King (solo);
Andrea Keeble and Kylie Morrigan**

Adam King (*minimalist drumset, Balinese gongs*) is a Melbourne drummer known for his cultural dialogue as a solo artist, ensemble collaborator, researcher and kendang player. He will debut a suite of original improvised compositions, each characterised by a distinct sonic realm.

Andrea Keeble (*violin, viola*) and **Kylie Morrigan** (*5 string violin*) from **Ad Hoc Collective** will perform a set of new, semi-improvised and improvised duets exploring the timbre and musical relationship of the upper string family. Special guests will also be featured.

Images by Jo To and Leigh McKenzie.



Mon 22nd APRIL

**NO MAN'S LAND; Naima Fine Fine,
Debris Facility & Ensemble**

NO MAN'S LAND is a duo of **Pippa Bainbridge** (*voice, prepared guitar, pedals, projections*) and **Swiss Van Kalken** (*electric bass, found percussion, pedals*). They make atmospheric drone, drawing on influences such as Byzantine chant, industrial, found sound and minimalist music movements, to create live performance rituals and audioscapes.

Composer **Naima Fine Fine** and **Debris Facility** present a performance of live-created graphic-scored compositions, projected in real-time for an acoustic chamber ensemble to perform.

Images by Pippa Bainbridge and Debris Facility.



Mon 20th MAY

GAMELAN

Jeremy Dullard, Musical Director of gamelan music school **Gamelan DanAnda** (Thornbury), curates an evening of contemporary gamelan (Indonesian percussion) and gamelan-inspired music.

The first half of the night will be solo performances by **Jeremy, Adam King** and **Jonathan Griffiths. Nathalia Gould** and **Sophie Covey-Crump** will join them for the second half of the show, playing new compositions created for and by this new ensemble.

Images by Jeremy Dullard and crumpled girl.



UNCLE VANYA

Chekhov quaintly but pointedly dubbed Uncle Vanya “A Portrait of Country Life in Four Acts.” Anything but bucolic, his tragic but funny/awful masterpiece deals honestly with isolation, economic uncertainty, tensions around property inheritance, depression, resilience, and family bonds.

Sounds pretty contemporary? How about “Forests are disappearing, rivers are running dry... the climate is ruined...” This nineteenth century Russian writer’s themes are becoming more urgent by the minute.

But this version goes much further. For a start, it’s performed in real time over two days. On a real country estate. In this case, Hans Heysen’s magnificent historic home The Cedars, near Hahndorf. A small audience of 40 people per performance enters the world of the play as it unfolds

within the rooms of the house and spills into the surrounding landscape. Between acts, the audience hear about the history of the property and the ecology of the area, and interact with the characters, who go about their lives, seamlessly continuing both ‘in’ and ‘out’ of performance.

Conceived by director Bagryana Popov, produced with La Mama and supported by La Trobe University, this unique event has been performed in regional locations in Victoria and NSW. Those who have experienced it have found it deeply moving.

Uncle Vanya has been generously supported by La Trobe University through its Disciplinary Research Program in English, Theatre and Drama and Research Focus Area Transforming Human Societies, Creative Victoria, Bundanon Trust, The Avoca Project and Lyndal Jones. We also thank the people at Corinella House and Steiglitz for hosting previous seasons, and Majid Shokor and Vince Crowley for their artistic contribution.

Date

Fri 1 Mar: Act 1 & Act 2
Sat 2 Mar: Act 3 & Act 4

Mon 4 Mar: Act 1 & Act 2
Tue 5 Mar: Act 3 & Act 4

Wed 6 Mar: Act 1 & Act 2
Thu 7 Mar: Act 3 & Act 4

Fri 8 Mar: Act 1 & Act 2
Sat 9 Mar: Act 3 & Act 4

Mon 11 Mar: Act 1 & Act 2
Tue 12 Mar: Act 3 & Act 4

Wed 13 Mar: Act 1 & Act 2
Thu 14 Mar: Act 3 & Act 4

Fri 15 Mar: Act 1 & Act 2
Sat 16 Mar: Act 3 & Act 4

Note: Uncle Vanya is performed in four acts over two consecutive days



Time

Act 1: 4pm
Act 2: 9.15pm & 10.30pm
Act 3: 1.30pm & 2.45pm
Act 4: 7pm

Duration

Act 1: 1hr 40mins
Act 2: 1hr 5mins
Act 3: 45mins
Act 4: 40mins

Venue

The Cedars
Heysen Rd, Hahndorf
South Australia

Tickets

\$179 Full
\$152 Friends
\$143 Concession
\$90 Under 30 years old

For tickets go to:

www.adelaidefestival.com.au/events/uncle-vanya/

Written by
Anton Chekhov

Adapted by
Bagryana Popov with the contribution of the team

Produced by
La Mama and
Bagryana Popov

Directed by
Bagryana Popov

Performed by
James Wardlaw
Natascha Flowers
Todd MacDonald
Liz Jones
Olena Fedorova
John Bolton
Richard Bligh
and **Meredith Rogers**

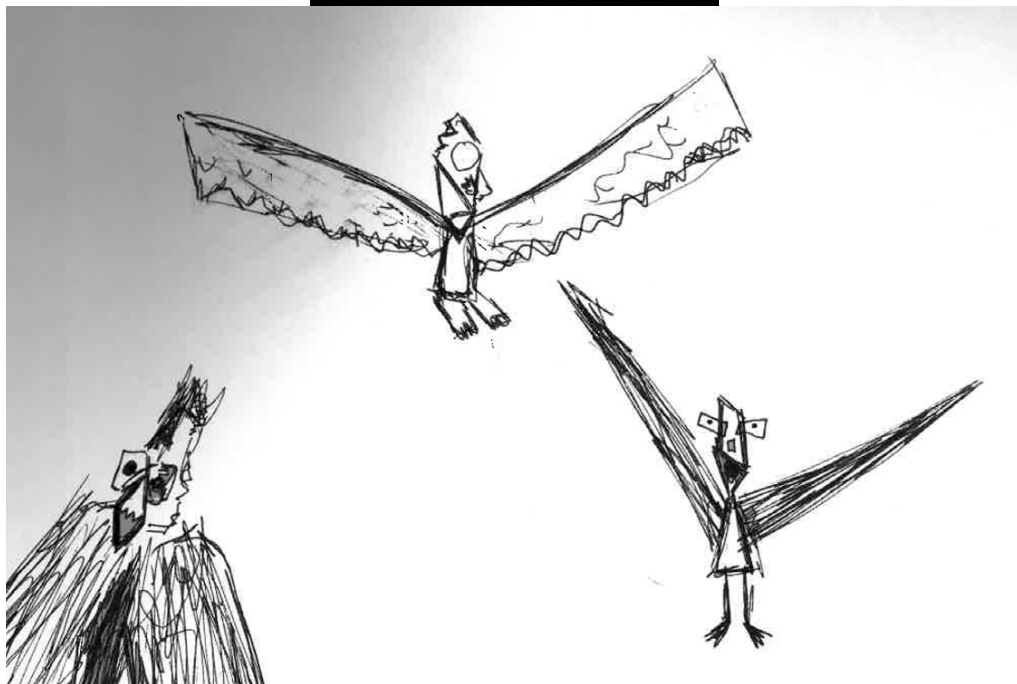
Dramaturgy by
Maryanne Lynch

Sound Design by
Elissa Goodrich

Stage Management by
Hayley Fox

Documentation by
Tess Hutson





A CHAMBER REQUIEM FOR AMPLIFIED VOICE

A serious play read to you by funny people.

A police detective, baffled by a series of violent and seemingly senseless murders visits a private consultant for answers. She transforms the evidence into a surreal sound collage that they must interpret for the answers to the puzzle.

A full cast reading of a new play from the makers of *Dead Technology Memoirs*, *Mystery Radio Theatre* and *12A*.

One show only. Every ticket includes a free copy of James Hazelden's new album, *Crying is the Worst Medicine*.

Written by **James Hazelden**
Cast to be announced

Date
Fri 5 Apr

Time
10pm

Duration
Approx. 45 minutes

Venue
La Mama Courthouse

Tickets
\$30 Full
\$20 Concession
(includes free copy of CD)



DÉNOUEMENT!

After their season at La Mama Courthouse, the team of *Dénouement!* perform at Brunswick Neighbourhood House for one night only in this special community event.

A sublimely silly and frenetically farcical comedy whodunnit from the makers of **Mystery Radio Theatre**, **Man Bites God** and **Theatre of the World**.

Directed by **James Hazelden**
Written & Produced by **James Hazelden** and **Nicholas Rasche**
Lighting & Sound Design by **Allan Hirons**
Performed by **Emily Carr**, **Chris Saxton**, **Fleur Murphy**,
Chris Tomkins and **Mark Woodward**
Photo by **Chris Tomkins**
Photo and poster design by **Mark Woodward**

Date
Fri 12 Apr

Time
6.30pm

Duration
Approx. 50 minutes

Venue
Brunswick
Neighbourhood House
43A De Carle Street
Brunswick

Tickets
\$15 Full
\$10 Concession





BONGO BROTHERS

The Bongo Brothers launch their third album, *Quest for the Ultimate Rhythm* - a musical journey around the world.

Meet Mongo, music-maestro and hilarious baby brother Bongo. Together, they spell a recipe for disaster!

Through music, theatre and story telling, travel to African jungles. Voyage to Egypt. Drive to outback Australia. Stow away on a Caribbean pirate ship. Skydive into a samba-filled stadium and safari to New Orleans, the birthplace of Jazz.

Celebrate cultural diversity; stimulate creativity and imagination. Join The Bongo Brothers on an interactive journey, full of world-music, laughter and dancing, which culminates in a heart-stopping 'Boom Boom' finale.

Created by **The Bongo Brothers**
 Performed by **Dave 'BONGO' Houston, Bryson 'MONGO' Mulholland** and **Murray 'DRONGO' Johnstone**
 Image by **Darren Gill**

Date
Sun 3 Feb

Time
11am

Duration
Approx. 50 minutes

Venue
La Mama Courthouse

All Tickets \$15
or \$50 Family Price
(4 tickets)



La Mama Theatre is on traditional Wurundjeri land. We pay our respect to all Aboriginal and Torres Strait Islander people, past and present, and we recognise their continuing spiritual and cultural connection to the land.

La Mama Theatre is registered by the Heritage Council Victoria and has received National Trust status.



La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, the Victorian Government through Creative Victoria, and the City of Melbourne through the Arts and Culture triennial funding program.





Office (03) 9347 6948

Email info@lamama.com.au

Web www.lamama.com.au

Office Hours:

Weekdays 10.30am - 5.30pm

Weekends 1pm - 3pm

Tickets

\$30 Full | \$20 Concession

Bookings close

*5pm Mondays to Saturdays
and 3pm on Sundays*

Venue

La Mama Courthouse
349 Drummond Street
Carlton VIC 3053

