



ANNUAL GENERAL REPORT 2018

ACKNOWLEDGEMENT

We acknowledge that La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respects to the Elders of this country 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.

Cover image:
Layers of paint on the La Mama wall
after the fire on Saturday 19th May 2018.
Photographed by Jen Tran.

LA MAMA STAFF

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LA MAMA STAFF



Liz Jones
CEO & Artistic
Director



Caitlin Dullard
CEO / Manager /
Producer



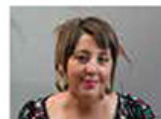
Maureen Hartley
Learning Producer



Fiona Wiseman
Preservation
Coordinator



Hayley Fox
Venue Manager



Amber Hart
Front of House
Manager



Sophia Constantine
Marketing and
Communications



Jen Tran
Design and Social
Media



Xanthe Beesley
Artistic Program
Manager



Tim Stitz
Rebuild La Mama
Fundraising Manager

COMMITTEE OF MANAGEMENT

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

FRONT OF HOUSE STAFF

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

CURATORS

La Mama Poetica Curator
Amanda Anastasi

La Mama Musica Curator
Annabel Warmington

ABOUT LA MAMA

With a rich history spanning over 50 years and a national profile, La Mama is Australia's home of independent theatre. It plays a critical role in the national arts landscape as a place for responsive, new, risk-taking work to occur. La Mama has a distinct artist focus and provides a unique audience experience. Treasured for its continued advocacy of those seeking to explore beyond the mainstream, La Mama champions artistic individuality and freedom, prioritises accessibility and celebrates a diverse community of artists and audiences alike. Providing the integral foundational resources and support for both new and experienced theatre makers, La Mama ensures artist remuneration, celebrates creative risk and elevates the development of new Australian work.

Our model provides each production with the theatre venue at no cost, a modest cash budget, 80% of box office, and ticketing, front-of-house, marketing and technical support infrastructure to allow artists to focus on their art. This continues to be an attractive and rare proposition to artists at all stages of their career, and is in increasing demand. What La Mama offers independent artists is unique in Australia, and we have existed for more than fifty years because there continues to be a great need for what we do.

La Mama is an open, accessible space, actively breaking down barriers to the arts through programs, initiatives, affordable ticketing and a welcoming ethos that has developed over the past five decades. La Mama is home to many and open to all.

2018 AUSTRALIA COUNCIL AWARD

After 43 years as Artistic Director of La Mama, on the 6th of March Liz Jones was awarded the Australia Council Award for Theatre for her contribution to the artistic and cultural vibrancy of the nation. Liz's award celebrated her continued support of indigenous artists and women artists, her leadership as an advocate and an enabler of the arts, and a fine practising theatre-maker too!



Image: Liz Jones delivering her speech on receiving the Australia Council Award for Theatre 2018.

"I thank you the brilliant artists of all ages, stages, ethnicity and gender who have inspired and energised me for 43 years with their imaginations and creations."
- Liz Jones AO

Photo courtesy of the Australia Council for the Arts.



Image: The Australia Council Award for Theatre 2018.

Photo courtesy of the Australia Council for the Arts.

2018 SNAPSHOT

Box Office Revenue went straight to Artists

\$262,416

Production Budget to Artists

\$44,150

Artist Fees for La Mama Projects

\$74,134

Total \$380,700 given to Artists

840

Performances

That's 2.3 events per day!

117 Schools visited

2,539 Student audience attended

997

125 PRODUCTIONS AND EVENTS

41 New Australian Works were presented at La Mama

2 INTERNS

14

36 ACTIVE VOLUNTEERS

WORK EXPERIENCE STUDENTS

2 SENIORS FESTIVAL SHOWS

4 VCE SHOWS

6 GREEN ROOM NOMINATIONS

20,616

Audience walked through the door

6 MIDSUMMA SHOWS

5 COMEDY SHOWS

4 FRINGE SHOWS

CEOs' REPORT

For us 2017, our 50th year, was a one of celebration. Unfortunately 2018 planned to be a year of consolidation, rather became a year of survival and damage control. For in the early hours of Saturday 19th May La Mama in Faraday Street, our beloved 'headquarters', was destroyed by fire.



Image of staff entering the La Mama Theatre on Faraday Street after the fire. Photo by Jen Tran.

Before this catastrophe we were achieving at the level that has become best practice for us. As an official Midsumma Hub we programmed six new Australian works plus hosted festivities each Friday and Saturday with a fabulous array of queer DJs and musicians. We took part in a vibrant Comedy Festival line-up with of five new Australian offerings. Three seasons later the destruction occurred.

Our main challenge from then on was to keep our shows on the road. Our productions at the La Mama Courthouse could proceed as planned, but there were 16 productions that needed to be housed if we were to fulfill our 2018 commitments.

Our community was very generous and our

artists most accommodating. Initially we housed the current La Mama production at The Kathleen Syme Community Centre, where we set up our temporary office. We immediately rehoused other productions at Melbourne Polytechnic (David Williamson Theatre), Arts House, Mechanics Institute, Guild Theatre, Richmond Uniting Church, Butterfly Club and our Courthouse.

We then set ourselves the task of finding a new home: both office and performance space.

We found an exciting site in Carlton, but then realised we were stretching ourselves too far if we were to do justice to restoring our real home.

We settled for a temporary office squeezed into the La Mama Courthouse and set about creating a "little La Mama" space at the Trades Hall in Lygon Street. This was magnificently realised by Hayley Fox and Rebecca Etchell who transformed Meeting Room 1 into our temporary theatrical home and nine of our shows had excellent seasons there.

Our EXPLORATION season 2018 however we postponed until 2019 where it will occur at The Burrow, a new venue in Brunswick Street Fitzroy.

Our Bundanon Residency was very successful and following this our unique, durational production of Uncle Vanya was selected by Neil Armfield and Rachel Healy for their 2019 Adelaide Festival program.

Of our 54 primary productions in 2018, 41 were new Australian works, 8 were extant Australian plays and 5 were by other writers.



Image of La Mama staff and community celebration the \$1 million Victorian State Government contribution to rebuild La Mama Theatre on Faraday Street. Photo courtesy of Jennifer Kanis.

We continued to hold Poetica, Musica, Access and Learning programs across the year but limited our program to just the Courthouse from October, where we will remain until our La Mama on Faraday is restored.

By the end of 2018, we had completed the insurance settlement, made significant headway with our design for La Mama's restoration and received the news of a \$1million contribution from the State Government for our future.

We had had our most challenging year to date but at the end we had gained strength, vision and hope for 2019 and beyond!

Liz Jones
(CEO/Artistic Director), and

Caitlin Dullard
(CEO/Manager/Producer)

THANK YOU



Image of Melbourne Fire Brigade on Saturday 19th of May 2018. Photo by Rick Evertz.

We thank our entire community for the giant embrace we received that kept us going. There are too many people to name, and we are grateful for every offer of encouragement and gesture of kindness. We thank:

PERFORMANCE VENUES

All the venues who offered a home and especially those who hosted: Kathleen Syme Library and Community Centre, Melbourne Polytechnic (David Williamson Theatre), Butterfly Club, Arts House (Warehouse), Mechanics Institute (Next Wave), Guild Theatre (Union House, University of Melbourne), Richmond Uniting Church, and Trades Hall.

INSURANCE

Allan Willingham for his Scope of Works, Peter Penno for his legal advice, Rob Cooke for his negotiations and Mike Greenwood, Local Community Insurance Services and QBE for a harmonious insurance settlement.

FINDING OUR FEET

Kathleen Syme Centre for welcoming us and allowing us a home when we needed one, Holding Redlich for their generous legal support, Footscray Community Arts Centre for the space to reflect and all the people who donated office goods to turn our foyer at the Courthouse into our temporary home. Thank you to Concert



Image of Caitlin Dillard going into the fire site. Photo by Rick Evertz.

Lighting Systems and Lisa Inman, Lucy Guerin Inc, Polyglot, Power Stage, PRD Music Services, Resolution X, and Sydney Theatre Company for providing technical support for our Trades Hall space.

REBUILD

We thank lead architect Meg White for her openness, vision and commitment as well as all the generous work of the consultant team: Architects for Documentation and Construction Services: Cottey Parker; Planning Consultant: Ethos Urban; Heritage Consultant: GJM Heritage; Building Compliance, Certification & Accessibility Advice: Philip Chun; Cost Consultant: Rider Levett Bucknall; Structural Engineer: Irwinconsult; Theatre Consultant &

Architectural Lighting: Relume Consulting; Construction Advice & Project Support: Far East Consortium; Model Maker: Eloise Kent & Nicola Leong; Photographer: Glenn Hester Photography and Surveyor: Landair Surveys.

KEEP LA MAMA ON STAGE DONATIONS

To all those individuals, creative teams and organisations who financially supported to Keep La Mama on Stage: 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 Hui, Rebecca Hill, Ching Ching Ho, Stephen House, Ruth Katerelos, Sue Kirkham, Robyn Lansdowne, The Lasica Family, Kit Lazaroo, Heather Leviston, Richard Liddicut, Paul Longridge, Tambllyn

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, Anne Myer, 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 Pigum, Nicola Pohl, PO PO MO CO, Bagryana Popov, Queens College (production of Coss), 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 Viesseux, 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.

RELIEF AND REBUILD FUNDS

La Mama is extremely grateful for financial relief packages supplied by the Victorian Government through Creative Victoria, the Australia Council for the Arts, Heritage Victoria and City of Melbourne. We also acknowledge our philanthropic partners who we are currently working for our rebuild and Martin Foley, Holey Cooper and the State Government for their incredible \$1 million start to our Rebuild La Mama campaign, to be launched in 2019.

LA MAMA 4 ALL

We thank Creative Partnerships Australia and Fiona Maxwell for fundraising mentoring support and all those who donated to this campaign (which was unfortunately cut short by the fire): 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.

36 ACTIVE VOLUNTEERS

Who do everything from stuffing envelopes, setting up launching to helping shows bump in. For 2018, we thank: Isabel Knight, Alexander Woolcott, Rain Love, Melissa Godbold, Leila Romiti, Ya Gao, Snow Brent, Maria Asfandor, Claudia Pantini, Amelia Gedy, Daniel Hayek, Zoe Alsop, Olivia Menzies, Nicholas Van Der Har, Helen Mariampolski, Isabella Skyrotis, Anthida Hsu, Caitlin Overton, Laura Barden, Tia Olic, Genevieve Traviss, Genevieve Taresa Neve, Grace Gallur, Pinda Phisitbutra, Claire Harris, Brooke Murray, Alistar Ward, Emilie Starr, Caitlin Seymour-King, Sarah Palmier, Sofie Caspersz, Friederike Prillwitz, Laura Barden, Martina Viglietti, Jess Noble, Danielle Sampson.

14 WORK EXPERIENCE

Year ten students who spend a week with us. Before the fire we hosted 14 students including: Grace Burns, Ayesha Sandhu, Timothy Roach, Claudia Fox, Anusha Ganti, Vivian Sipsas, Michaela Elouath, Ruby Hennessy, Naomi Kumar, Kathleen Pereira, Mira Pillai, Ciara Fitzpatrick, Julia Grace and Finn Hurley.



Image: The team rest for a moment at our post-fire Working Bee. Photo by Amber Hart.

2 INTERNSHIPS

University of Melbourne Arts and Cultural Management Masters Student Helen Mayer prepared our 2017 Annual General Report and prepared an audit and recommendations of our Volunteer program. University of Melbourne Master of Arts and Cultural Management Student James Cameron worked on our Rebuild La Mama Fundraising Campaign. Thank you Helen and James!

Due to the fire in May we were unable to host as many Work Experience students or Internships as usual.

Mostly, we thank all the Staff, Committee of Management, all the Artists and our Audiences who rode the rollercoaster with us, reacting and adapting with a generosity of spirit and love.

MARKETING REPORT

La Mama proudly kicked off 2018 as one of five Midsumma Festival Hubs. Every Friday and Saturday night, an array of queer DJs and musicians played after each Midsumma performance, over 3 weeks. The party vibe was generated along with additional cocktails and mocktails added to the bar. Set amongst a rainbow umbrella installation, the festive atmosphere during this activation encouraged increased audience engagement.

A steady build of workflow and routine developed as Autumn Season approached with the *La Mama 4 All* access campaign. Digital and printed marketing materials were delivered until the campaign was forced to end due to the fire on May 19th. Marketing and communications, particularly social media, had exponentially increased and immediate action was required.

In the aftermath of the fire, Creative Victoria and the City of Melbourne offered their support in marketing and communications to help our La Mama marketing team manage the increased public engagement. Our tiny marketing team was not equipped for such a high volume of public engagement or for the intense media coverage.

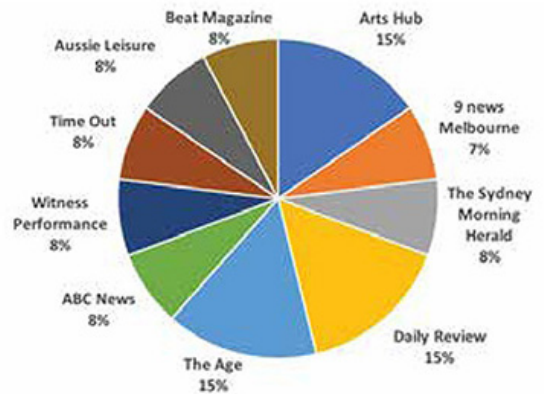
As we survived and managed the ongoing program, the Winter and Spring season were combined into the one printed brochure. With lessons learned from the May 19th fire, we were better prepared when the Victorian State Government announced a \$1 million contribution to rebuild La Mama Theatre.

ENEWS

At the end of 2017 the La Mama enews had 2,863 subscribers. This figure had fluctuated throughout 2018 but by December 2018, 2,863 subscribers remained. The enews changed from its weekly delivery on Monday to Tuesday. The number of subscribers showed no difference in the enews delivery date. The enews with the most opened of 41.1% was sent out on Tuesday the 22nd of May, 9.33am with the subject line: *La Mama Fire + Updates*. The most clicked enews of 241 clicks (8.6% of our enews subscribers) was sent on Monday the 28th of May, 5.30pm with the subject line: *La Mama fire - a week on....*

DESIGN

In 2018, a total of 16 postcards were designed for artists, 11 posters and 52 programs.



Media responses to La Mama fire and State Government \$1 million to rebuild. Image by Solange Paragoez.

MARKETING REPORT

REVIEWS AND MEDIA

In 2018 La Mama had most shows reviewed by at least one publication, mostly via online publications and blogs. With the changing landscape of media outlets, there has been a decline in print media reviews, and so we are working in 2019 to engage more proactively with print media journalist from outlets such as The Age and the Herald Sun. The fire sparked more media attention for La Mama from more widely known publications and print media such as Herald Sun (print) and Daily Review (digital) and national television news coverage from Channel 9 news.

2.5 was the average number of reviews per show in 2018. *The Rug* and *My Sister Feather* received the most reviews with 7 reviews each during a full 2 weeks season. *Mothermorphism* received 5 reviews and the following 4 shows *Hallowed Ground - Women Doctors in War*, *Just a boy*, *Muniak Mulana* and *One and the Other* received 4 reviews.

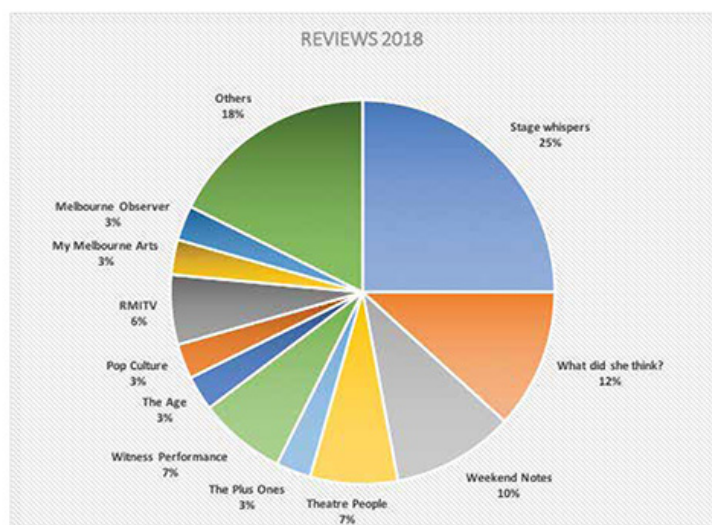


Chart of total 2018 review percentage per media review platforms. Chart by Solange Parraguez.

SOCIAL MEDIA

Twitter

In 2018, La Mama had 2,287 new followers with 1,308 new followers in the month of May. During the May fire, Twitter engagement increased exponentially. Before May 19, La Mama Twitter impressions were an average of 18,118 per month. On the day of the fire, this increased to 10 folds and reached 182,429 impressions!

Facebook

The number of people who like our La Mama Facebook page increased to 12,407. The post on May 19th provided a lot of encourage and was shared 77 times to family and friends connected to the La Mama community. It had 960 people reacting to the post and reached 23,092 people via the Facebook community.

Instagram

Instagram followers increased from 2,246 to approximately 3,796. Instagram engaged with the younger audience with 542 interactions and 96 comments of strength, offerings of help, support and blessings on May 19th.

Total friends and followers on all social media, enews and media contact:

Facebook	12,811
Instagram	3,068
Twitter	7,138
Enew contacts	4,440
Media list contacts	712
TOTAL	28,169

PRIMARY PROGRAM

#ROMEOANDJULIET

JANUARY 16 – 21
La Mama Theatre

Devised by Kimberley Twiner, Lily Fish and Giovanni Fusett
Performed by Kimberley Twiner and Lily Fish
Outside Eye/Rehearsal Director
Steph Kehoe
Set and costume design
by Kimberley Twiner
Lighting Design by Bronwyn Pringle
Technical stage manager Jacqueline Glen
Photography by Nayt Housman

Part of the 2018 MIDSUMMA FESTIVAL

LOCKPICK PORNOGRAPHY

JANUARY 17 – 21
La Mama Courthouse

Written by Joey Comeau
Adapted by Christopher Bryant
Directed by Emma Palackic
Performed by Christopher Bryant
Lighting design by Justin Gardam and John Collopy
Sound design by Christopher Bryant and Justin Gardam
Archival photography by Emma Matsuda
Promotional photography by Sarah Walker

Part of the 2018 MIDSUMMA FESTIVAL

CAN'T BE TAMED

JANUARY 24 – 28
La Mama Theatre

Directed by Justin Nott

Performed by Danni Ray & Tom Dent
Featuring Amelia Arnold, Brad Bowden, Anika De Ruyter, Ashley Dougan, Luke Fyer, Harry Gore, James Lau, Thalia Livingstone, Bridget Mackey, Vanessa Mayanja, Emily Windred, Meg Windred, Bridie Pamment, Adam Valdes.
Dramaturgy by Keziah Warner
Set design by Eloise Kent
Costume design by Kim Ritchie
Lighting design by Siobhain Geaney
Sound design by Tom Backhaus
Projection animation by Jack Kirby Crosby
Stage manager Ashleigh Barnett
Publicity image and mask designed by Robert Smith
Presented by Baker's Dozen Theatre Company

Part of the 2018 MIDSUMMA FESTIVAL

DRAGGED

JANUARY 25 – FEBRUARY 4
La Mama Courthouse

Directed by Michele McNamara
Assistant Director/Producer/Writer
Andy Aisbett
Performed by Samuel Thompson, Louis Corbett, Dean Robinson, Anna-Mai Hoek, Aaron Halstead, Jaq Avery, Alex Cooper, Corey Brunskill and Amanda Santuccioni
Set design by Michele McNamara
Lighting Design by Shane Grant
Sound design by Shane Blackshaw
Stage manager Tom Crawford
Image by James Raffellis

Part of the 2018 MIDSUMMA FESTIVAL

HOMOPHONIC!

JANUARY 29 – 30
La Mama Courthouse

Program; Lou Harrison, Claude Vivier, Naima Fine Fine, Abdul Aziz, Tansy Davies, Aaron Copland, Moya Henderson, Andrew Aronowicz, Michael Tilson Thomas, Jack Body, George Michael, Allison Wright

Performers; Benjamin Anderson, Merewyn Bramble, Sydney Braunfeld, Natasha Conrau, Judith Dodsworth, Kris Eira, Laila Engle, Iain Faragher, Phoebe Green, Karen Heath-Mann, Miranda Hill, Matthew Horsley, Zachary Johnston, Ben Owen, Katherine Philp, Ron Reeves, Josh Rogan, Leah Scholes, Louisa Trewartha

Consort of Melbourne; Kristy Biber, Katherine Norman, Ben Owen, Hannah Pietch, Dan Walker, John Weretka
Directed by Steven Hodgson

Gamelan DanAnda; Kris Travers Eira, Erin Ellis, Paris Favilla, Domini Forster, Natalia Gould, Ron Reeves, Irene Sandjaja

Part of the 2018 MIDSUMMA FESTIVAL

LA NONNA

JANUARY 31 – FEBRUARY 4
La Mama Theatre

Created by Samuel Dariol
Performed by Samuel Dariol, Anna Cerreto and Adam Valdes
Dramaturgy by Lana Nguyen & Juzzy Mandro
Produced by Adam Grima
Production & Stage Management by

Laura Barnes
Choreography by Anna Cerreto
Lighting Design by Jacob Trethowan
Costume & Prop Design by Amaya Vecellio
Video Design by Elle Marsh
Make-Up Design by Keith Solabis
Sound Design by Joshua Trappett
Assistant Stage Management by Bella Dariol
Photography by Robert Smith
Poster Design by Shaun Manyweathers

Part of the 2018 MIDSUMMA FESTIVAL

NO SURRENDER

FEBRUARY 7 – 18
La Mama Theatre

Written by Mic Smith
Directed by Kevin Summers & Mic Smith
Performed by Kevin Summers and Liam Gillespie
Stage Manager Hayley Fox

WORK SHOW

FEBRUARY 8 – 18
La Mama Courthouse

Directed by Vanessa Chapple
Written by Katherine Connolly
Music by Elissa Michell
Stage Manager Natalie Lim
Design by Pia Guillatt and Aislinn Naughton
Lighting Design by John Ford
Performed by Bruce Woolley, Louise O'Dwyer, Jalen Lyle-Holmes, Katherine Connolly, Tim Ratcliffe
Technical design and operation by Tim Ratcliffe

PRIMARY PROGRAM

THE HOPE SONG

FEBRUARY 21 – 25
La Mama Courthouse

Playwright Janet Brown
Co-Directors Iris Walshe-Howling and Janine McKenzie
Performed by Philip Beascon, Stacey Carmichael, Stuart Errey, Simon Finch, Lina Libroaperto, Libby Stapleton, Kieran Tobin and Nikki Watson

Technical operators: Janine McKenzie and Bruce Stebbens

ENTER OPHELIA

FEBRUARY 22 – MARCH 4
La Mama Theatre

Written by Candace Miles, Madelaine Nunn and Anna Rodway
Direction and Dramaturgy by John Kachoyan
Performed by Amanda LaBonte, Sophie Lampel, Candace Miles, Madelaine Nunn and Anna Rodway
Set and Costume design by Laura Hawkins
Lighting design by Steve Hendy
Sound design by Russell Goldsmith
Stage manager Joey Burford
Production image by Amanda Carr

THE CONFESSIONS OF JEREMY PERFECT

FEBRUARY 28 – MARCH 11
La Mama Courthouse

Written by Sandy Fairthorne
Directed by Judy Ellis

Performed by Simon Finch, Eva Justine Torkkola, Alex McTavish, Sean Paisley Collins, Ruby Wall and Darius Roessler
Stage Manager Anne Powell
Set design and Photography by Elisenda Russell
Original Music and Sound by Jack Stirling
Lighting Design by Richard Mclean
Lighting and Sound by Piper Huynh

WINDOWS

MARCH 7 – 18
La Mama Theatre

Written by Ayse Bayramoglu
Directed and Designed by Lloyd Jones
Stage Manager and Light/Sound Operator Laura Barnes
Translated by Bilge Gültürk Loro
Performed by Anna Ellis, Zac Kazepis with Sandra Chui
Set construction by Raymond Triggs, Hayley Fox, Laura Barnes
Prayer pre-recorded by Fatih Karakas
Original photography by Stefania Di Gennaro
Photography (for this production) by Darren Green
Video by Rick Evertsz

DURAS: DESIRE & DESTRUCTION – DESTROY, SHE SAID

MARCH 14 – 25
La Mama Courthouse

Text by Marguerite Duras
Adapted and directed by Laurence Strangio
Performed by Rupert Burns, Dean Cartmel, Laura Lattuada and Annie

Thorold with a special appearance by Ubaldino Mantelli
Dramaturgical Associates Caitlin Dullard (2016) and Annie Thorold (2016/18)
Set and costume design by Mattea Davies
Spatial concept Laurence Strangio
Lighting design by Jacob Shears
Stage management and technical operation by Jacob Shears
Original 2016 lighting design by Bronwyn Pringle
Original 2016 sound design by Raya Slavin
Original novel translation by Barbara Bray

DURAS: DESIRE & DESTRUCTION – THE LOVER

MARCH 15 – 25
La Mama Courthouse

Text by Marguerite Duras
Adapted and Directed by Laurence Strangio
Performed by Brenda Palmer and Annie Thorold
Dramaturgical associate: Annie Thorold
Set and costume design by Mattea Davies
Spatial concept: Laurence Strangio
Lighting design by Jacob Shears
Stage management and technical operation by Jacob Shears
Original 2016 lighting design by Bronwyn Pringle
Original translations by Barbara Bray, Leigh Hafrey and Linda Coverdale
Original music by Carlos D'alessio

TO LONELY, WITH LOVE

MARCH 21 – 25
La Mama Theatre

Created by Jennifer Monk, Perri Cummings and Lisa Dallinger from real letters. Developed in 2016 Explorations with input from Harriet Devlin-Dunbar, Lee McClenaghan and Canada White
Scripted by Perri Cummings
Directed by Jennifer Monk
Performed by Jennifer Monk and Lisa Dallinger
Directorial Consultant: Jo Leishman
Costume Designer: Emma Howchin
Lighting Designer and Stage Manager: Jason Crick
Image Credit: Eadie Testro-Girasole

SONG FOR SIMON BIRMINGHAM: A LIFESTYLE CHOICE

MARCH 28 – APRIL 8
La Mama Theatre

Written and Directed by Cameron Sievers
An Uninvited Theatre Production
Performers: Lee Cook, Claire Nicholls, Paul Robertson, Kellie Tori, Joshua Monaghan
Sound: Millie Levakis-Lucas
Lighting: Kade Vojin

Part of the 2018 MELBOURNE INTERNATIONAL COMEDY FESTIVAL

PRIMARY PROGRAM

FROM HERE TO INFIRMITY

MARCH 29 – APRIL 8
La Mama Courthouse

Written, Directed, Designed and
Performed by Sue Ingleton
Lighting & Set Design Annabel
Warmington, in collaboration with
Sue Ingleton
Stage manager Annabel Warmington
Photography by Kirstin Gollings
Printing and graphics Genis Wylde
Video by Jim Coad
Tena pants production: Neal Bethune
Part of the 2018 MELBOURNE
INTERNATIONAL COMEDY FESTIVAL

ATTACK OF THE PLASTIC TIME MONSTERS

APRIL 3 – 7
La Mama Courthouse

Written and performed by Cam Venn
and Paul Bourke
Sound Design by Stephen Bourke

Part of the 2018 MELBOURNE
INTERNATIONAL COMEDY FESTIVAL

JEREMY AND LUCAS BUY A FUCKING HOUSE

APRIL 11 – 15
La Mama Theatre

Written by Natesha Somsaundaram
Directed by Sarah Branton and
Natesha Somsaundaram
Performed by Edan Goodall and
Natesha Somsaundaram
Lighting and Sound design by

Jason Cheetham
Dramaturgy by Morgan Rose
Image Credit: Jolyon James

Part of the 2018 MELBOURNE
INTERNATIONAL COMEDY FESTIVAL
Green Room nomination for Writing

FLASH DONAHS

APRIL 11 – 22
La Mama Courthouse

Writer/Director, Production Manager,
Publicity Graeme Dal
Performed by Anna Ellis, Isabelle Jenkins,
Genevieve Neve and Harriet Robertson
Physical Theatre Consultant
Rochelle Carmichael
Sound Design (including recorded music),
installation of AV projections and lighting
and set construction Millie Levakis-Lucas
Lighting design and installation, audio-
visual and sound operator, HOD
Electrician, and installations of AV
projections Emmie Turner
Set design and construction Tarsha Ryan
Photography by Sophia Constantine

12A

APRIL 18 – 22
La Mama Theatre

Cast Emily Carr, Brose Avard, Vaughn
Rae, Nicholas Roy, Chris Tomkins,
Fleur Murphy
Written, produced and directed by
James Hazelden
Co-produced by Nicholas Rasche
Lighting and sound design by Allan Hiron
Poster and artwork designs by Mark

Woodward and Chris Tomkins
Photos by Frank Handrum and
Chris Tomkins
Music by Cinematica Inversa

Part of the 2018 MELBOURNE
INTERNATIONAL COMEDY FESTIVAL

DECEPTIVE THREADS

APRIL 25 – MAY 13
La Mama Theatre

Devisors David Joseph and Karen Berger
Performer David Joseph
Director Karen Berger
Set Designer David Joseph
Sound Designers David Joseph
and Karen Berger
Original Lighting Design Bronwyn Pringle
Lighting Re-designed for La Mama
Gina Gascoigne
Projection Designers Zoe Scoglio,
David Joseph and Karen Berger
Projection Producer Zoe Scoglio
Additional Visuals Hisham Tawfiq
Projection Adaption for La Mama
Jobe Williams
Costume Consultant Emily Barrie

Part of the VCE Drama Unit 3 Playlist as
part of La Mama Learning

CARMILLA

MAY 2 – 13
La Mama Courthouse

Performed by Georgia Brooks, Teresa
Duddy, Joshua Porter, John Cheshire,
Danielle Carey
Instrumentalists Elizabeth Barcan, Pri
Victor, Lyndon Chester, Rosanne Hunt,

Edit Golder, Adam Yee
Directed by Karen Wakeham
Conductor Tom Pugh
Lighting Designer Michael Rowe
Wardrobe Wendy Drowley,
Gwendoline Paras
Stage Manager Melanie Belcher
Production Assistant and Makeup
designer Hagit Pecherky

Original Image Stefania Di Gennaro
Images edited by Hagit Perchersky and
Lisa McVilly

Part of the VCE Theatre Studies Unit 3
Playlist as part of La Mama Learning

BULLY VIRUS

MAY 16 – 27
La Mama Theatre (16 – 18 May)
Kathleen Syme Centre (19 – 20 May)
David Williamson Theatre (21 – 27 May)

Written & Directed by Kate Herbert
Performed by Jenny Lovell, Carole
Patullo, Geoff Wallis, Anna Durham
Voice Overs by John Dicks, Elizabeth
Welch, Joe Calleri, Kate Herbert,
Jenny Lovell
Stage management / Lighting operation /
Lighting by Emmie Turner
Composition / Sound design by
Anna Durham
Script Editing / Interview Transcription by
Joe Calleri
Brochure & Production Photography by
Joe Calleri
Set design concept by company

PRIMARY PROGRAM

ELLIDA

MAY 16 – 27
La Mama Courthouse

Written by Henrik Ibsen (The Lady from the Sea)
Newly translated by May-Brit Akerholt
Directed by Laurence Strangio
Performed by Jason Cavanagh, Dave Evans, Frank Handrum, Esther Myles, Gabriel Partington, Martin Quinn, Meg Spencer and Annie Thorold
Set & costume design by Mattea Davies
Design Assistant Brynna Lowen
Lighting design by Richard Vabre
Music written and performed by Dave Evans
Dramaturgy May-Brit Akerholt, Laurence Strangio and Annie Thorold
Assistant Director Eva Torkkola
Stage manager/lightingoperator: Laura Barnes
Promotional photography Laurence Strangio

Part of the VCE Theatre Studies Unit 3
Playlist as part of La Mama Learning

PANCAKE OPUS

MAY 30 – JUNE 10
The Warehouse, Arts House

Written and Performed by Sandra Fiona Long
Lighting design by Bronwyn Pringle
Set by Bronwyn Pringle with Emily Barrie design consultant.
Sound design by Raya Slavin
Dramaturg Kerith Manderson-Galvin
Technical Operator/Stage manager Morwenna Schenck

Assistant Stage manager Lillian Carey-Long
Originally developed with direction by Suzanne Ingleton
Video and voice over actors: Lillian Carey-Long and Aaron Carey-Long

my sister feather MAY 30 – JUNE 10 La Mama Courthouse

Writer/Director Olivia Satchell
Cast Emily Tomlins & Belinda McClory
Dramaturg Emma Valente
Sound Designer Tom Backhaus
Lighting Designer Jason Crick
Set & Costume Designer James Lew
Assistant Director Fiona Spitzkowsky
Stage Manager/Operator Julian Dibley-Hall
Producer Anna Kennedy
Publicity Eleanor Howlett (Sassy Red PR)
Photography/Image credit: Sarah Walker

Green Room Nomination for Set/Costume Design and Direction

BIPOLAR KARAOKE

MAY 31 – JUNE 10
La Mama Courthouse

Written and Performed by Spescha Baraka
Original Creative Consultant Francesca Sculli
Vocal Coach/ Production Assistant Erica Pringle
Stage manager Hayley Fox
Photography by Aris Huang

A NOBLE CAUSE

JUNE 14 – 24
La Mama Courthouse

Written by Neil Cole
Directed by Michelle Swann
Performed by Josie Coyle, Ella Byrne, Ellen Beaton Ortega, Shannon Wollard, Sean Paisley Collins

CHRONIC

JUNE 20 – JULY 1
Guild Theatre, Union House,
Melbourne University

Playwright Milton
Directed by David Sweeney
Produced by J Shaw
Stage Manager Sam Hornstein
Assistant Stage Managers Nicola Chan and Laura Barnes
Costume Design Julie Bannie
Lighting Design/Lighting and Sound Operator Jacqueline Glen
Sound Design Lee Stout
Original Artwork and teaser by Sarah Yeung
Publicity by Cracked Actors
Performed by Zachary Kazepis, Belinda Jenkin, Jane Elizabeth Barry, Pia O'Meadhra, Sonia Marcon, Nicola Darcy, Alistair Ward, and Kieran Rodriguez

WHITE HAT HACKERS

JUNE 26 – JULY 1
La Mama Courthouse

Performed by Greg Fryer, Linda Cookson, Anthony Winnick, Joanna Millet, Hemi Titokuwaru, Chris Molyneux, Martin

Zakharov, David Laity, Helen Bower, Ella Filar
Technical John Vivian Jenkin
Projections/Graphic Design Olivia Laskowski, John Vivian Jenkin
Pictures Miranda Troynar
Stage Manager Dominka Bjeobrk

CRAZY BRAVE

JULY 4 – 15
La Mama Courthouse

Director Melanie Beddie
Set and Costume Design Jessie Keyes
Lighting Design Bronwyn Pringle
Sound Design Sidney Millar
Video Mitchell Pirera
SM/Operator Jacqueline Glen
Image Jackson / Raynor
Photography Sarah Walker
Performed by Tom Considine, Grant Foulkes, Sharon Davis, Chanella Macri, Benjamin Nichol and Andrew Carolane

THE BACHELOR S17 E5

JULY 4 – 15
Brunswick Mechanics Institute

Created by Katrina Cornwell and Morgan Rose
Lighting Designer Georgie Wolfe
Sound Designer Harry Covil
Production Assistant Elizabeth Everett
Image by Jack Zapsalis
Performed by Rebekah Robertson, Joana Pires, Jane Cameron, Rebecca Catalano, Narda Shanley, Sarah Conroy, Chris Beckey, Nisha Joseph, Maggie Brown, Precious Cargo, Will Bride, John Marc Desengano

PRIMARY PROGRAM

SURVIVAL

JULY 5 – 15

Brunswick Mechanics Institute

Written by Allee Richards
Directed by Marissa Bennett
Performed by Wendy Bos, John Marc Desengano, Lainie Hart and Tatiana Kotsimbos
Lighting design by Georgie Wolfe
Sound design by Thomas Crawford
Stage manager Laura Barnes
Photography Tessa Mansfield-Hung

NIGHTFALL

JULY 9 – 15

La Mama Courthouse

Director Tamara Searle
Deviser Performer Shannon Quinn
Performer Caitlin Zacharias
Stage and Costume Design Sarah Hall
Puppet Design and Construction Moya O'Brien
Composer Harry Covill
Lighting Design Bronwyn Pringle and Jacob Shears
Stage Manager Jacqueline Glen
Flyer Design Melissa Armstrong

MOTOR MOUTH LOVES SUCK-FACE

JULY 18 – AUGUST 4

La Mama Courthouse

Writer, Director, Musical Supervision and Set Designer; Anthony Crowley
Performed by; Patrick Schnur, Sophie Smyth, Brenton Gardiner, Eliza Grundy, Sophie Jackson, Elias Jabbour, Chaya Ocampo, Luke Wilson, Megan Scolyer-

Gray, Isabelle Ferrer, Danielle Matthews, Mark Jones
Musical Director and Keyboard; Ana Mitsikas
Choreographer; Elenor Smith Adams
Lighting Designer; Jason Bovaird
Assistant director and costume design; Siena Stone
Stage manager; Hayley Fox
Band Leader and Guitars; Caleb Garfinkel
Percussion; James Davies
Deputy Percussion; Bryn Bowen
Répétiteurs; Amanda Caletti and Jayla McLennan

Part of the VCE Theatre Studies Unit 4
Playlist as part of La Mama Learning

HALLOWED GROUND

AUGUST 8 – 19

La Mama Courthouse

Written by Carolyn Bock and Helen Hopkins
Directed by Catherine Hill
Set design by Meg White
Set Construction and Installation Meg White and Rob Cooke
Lighting design by Richard Vabre
Sound design by Abe Pogus
AV Realisation by Bronwyn Pringle
Stage Management by Steph Young
Performed by Carolyn Bock, Jean Goodwin, Helen Hopkins and Chi Nguyen

ROBERT IN CRISIS

AUGUST 15 – 19

Trades Hall: Meeting Room 1

Written and Performed by Scott Gooding

Directed by Hayley Butcher
Lighting Design by Bronwyn Pringle
Set and Costume Design by Emily Collett
Stage Manager/Operator Teri Steer
Produced by Cathy Horsley

NIGHTSONGS

AUGUST 16 – 19

Trades Hall: Meeting Room 1

Composer/Writer/Director
Natasha Moszenin
Lighting design by Kate Kelly
Sound and Lighting Operator Teri Steer
Publicity Kris Webber
Graphic Design/ Marketing Materials
Jai Luke
Performed by Jai Luke, Claire Nicholls, Lara Vocisano and Natasha Moszenin

MOTHERMORPHOSIS

AUGUST 22 – SEPTEMBER 2

Trades Hall: Meeting Room 1

Written and performed by Liz Skitch
Directed by Maude Davey
Designed by Lara Week
Lighting Design by Richard Vabre
Sound Design by Chris Wenn
Movement by Steph Keheo
Stage Manager Brittany Coombs
Image by Nayt Houseman

HOTEL BONEGILLA

AUGUST 22 – SEPTEMBER 2

La Mama Courthouse

Written by Tes Lyssiotis
Directed by Laurence Strangio
Performed by Sean Paisley Collins,

Tatiana Kotsimbos, Luca Romani, Alex Tsitsopoulos, Loukia Vassiliades and Martina Viglietti
Music performed by Dave Evans
Lighting design Jason Crick
Stage manager and operator
Laura Barnes
Set design & construction
Laurence Strangio
Costume design Madeline Nibali
LX crew Emma Gibson
Publicity photo credit Darren Gill

DISGUST

AUGUST 23 – SEPTEMBER 2

Trades Hall: Meeting Room 1

Written by Kat Moritz
Directed by Eryn Kimberley
Performed by Michelle Robertson and Monty Burgess
Stage Manager & Lighting Operator
Vivian Siu
Assistant Stage Manager
Hayley Lawson-Smith
Lighting Designed by Brendan McDougall
Image by Pier Carthew

IN A HEARTBEAT

SEPTEMBER 4 – 9

La Mama Courthouse

Artistic director/ Director Penelope Bartlau
Lighting design by Jason Lehane
Sound design by Darius Kedros
Assistant Director/Assistant sound designer Daniel Aguiar
Creative Collaborators/Performers
Ashleigh Gray, Emma Telford, Jamie Chapman, Laura Aldous, Rachel Duffy,

PRIMARY PROGRAM

and Chloe Smith
Assistant stage manager/performer
Luka Spec
Production Manager Emma Telford
Photography by Teresa Harrison

ECHO

SEPTEMBER 5 – 9

Trades Hall: Meeting Room 1

Devised and performed by Lola Howard
Lighting Design by Emmie Turner
Sound Design by Tim Sneddon
Creative Process Support by
Lauren Matthews
Research Support by Daniel Gleeson
Image by Sophia Constantine

MUNIAK MULANA

SEPTEMBER 11 – 16

La Mama Courthouse

Performer and Choreographer Brent
Watkins (Culture Evolves)(Gunai Kurnai)
Performer and Sound Designer Neil Morris
(DRMNGNOW)(Yorta Yorta)
Producer Laila Thaker (Meriam Mir)
Lighting Designer Russell Wong
Stage Manager and Operator Jaklene
Vukasinovic
Assistant Stage Manager and Assistant
Designer Jadalyn David De Buschj
Image by Jennifer Tran

HELL'S CANYON

SEPTEMBER 12 – 23

Trades Hall: Meeting Room 1

Written by Emily Sheehan

Directed by Katie Cawthorne
Performed by Isabelle Ford and
Conor Leach
Set and Costume design by
Tyler Ray Hawkins
Sound design by Kimmo Vennonen
Lighting Design by Martin Kinnane
Stage Manager Laura Barnes

THE ACTOR CRACK'D

SEPTEMBER 14 – 23

Trades Hall: Meeting Room 1

Written by Bill Marshall
Directed by Matthew Richard Walsh
Assistant Director/Production and Set
Designed by Sarah Yeung
Performed by Aleksander Eeri Laupmaa,
Nicholas Jaquinot, Graham Murray, Kaela
Raku, Katie Allison and Simone Bergamin
Set build by Matt Thomas and Cracked
Actors
Lighting Design by Chris Keuken
Sound design by Chris Keuken and
Matthew Richard Walsh
Stage manager Chris Keuken
Costumes by Cracked Actors
Dramaturgy by Matthew Richard Walsh
Publicity by La Mama and Cracked Actors
Photography and Teaser by Sarah Yeung

BEASTS

SEPTEMBER 19 – 30

La Mama Courthouse

Adaptation from Ana Elena Puga and
Monica Núñez-Parra
Translation of the theatre play Las Brutis
by Juan Radrigan
Directed by Jamie Wilson-Ramirez

Performed by Alejandra Marin, Camilo
Cortissoz, Natalia Nazir, and
Samantha Urquijo-Garcia
Set and Costume design by The Bridge
Lighting design by The Bridge
Music and Sound design by
Abraham Dunovits
Video and Stage Manager Luis Gaitan

LOVE BIRD

OCTOBER 3 – 7

Trades Hall: Meeting Room 1

Produced by Kate Cameron
Written by Georgina Harris
Directed by Phoebe Taylor
Assistant Directed by Kate Cameron
Performed by Jessica Martin, Brendan
McFarlane, Ryan Stewart, Phoebe Taylor,
and Matt Tester
Set and Costume Designed by
Jason Chalmers
Lighting design by Jason Crick
Sound Design and composition by
Steve Carnell
Image by Jaklene Vukasinovic

JUST A BOY, STANDING IN FRONT OF A GIRL

OCTOBER 3 – 14

La Mama Courthouse

Written by Jane Miller
Directed by Beng Oh
Set and Costume Design by Emily Collett
Lighting design by Dans Maree Sheehan
Sound design by Zac Kazepis
Performed by Keith Brockett, John Marc
Desengano, Annie Lumsden, Andrea
McCannon and Glenn van Oosterom

Stage manager Daniel Barca

BELLS AND WHISTLES

OCTOBER 10 – 14

Trades Hall: Meeting Room 1

Written, directed and song composition by
Fiona Stewart
Sound Design Julius Schwing
Lighting Design Brendan McDougall
Stage Manager Lisa McLeod
Performed by Fiona Stewart,
Annie Stanford and Felicity Soper

As part of the 2018 SENIORS FESTIVAL

ONE AND THE OTHER

OCTOBER 17 – 28

La Mama Courthouse

Devised by Batton & Broadway
Performed by Sue Broadway and
Debra Batton
Musical Director and Musician
Teresa Blake
Directed by Clare Bartholomew
Designed by Emily Barrie
Lighting Designed and Operated by
Sarah Platts
Sound Operator Chris Davis
Sound Consultants Celine Khong and
Kelvin Gedye
Production Manager Sarah Platts
Photographer Ponch Hawkes
Cover Image Nicole Cleary
Publicity Magda Petkoff at Purple Media

As part of the 2018 SENIORS FESTIVAL

PRIMARY PROGRAM

THE RUG

OCTOBER 31 – NOVEMBER 11
La Mama Courthouse

Created and Performed by Ben Grant
Co-Designed by Herbz
Lighting Designed by Paul Lim (Additive)
Lighting Assistant by Megz Evans
Stage Management by Jess Keepence
Set Construction by Rah Creations
Publicity Services by Fiona Macleod

*Green Room Award nomination for
Performer, Set/Costume Design and
Music Composition and Sound Design*

UNFORTUNATELY NOT QUITE DECIDED YET

DECEMBER 5 – 9
La Mama Courthouse

Devised, designed and directed by
Lloyd Jones with The Ensemble
Performed by; Liz Jones, Jo-Anne
Armstrong, Sandra Chui, Anna Ellis,
Tim Ferris, Maureen Hartley, Rosemary
Johns, Zac Kazepis, Rebecca Mezei,
Peter Murphy, Adrian Prosen, Elnaz
Sheshgelani, Raymond Triggs, Scott
Welsh, Howard Wilkinson and guests
Lighting Design adapted from the previous
production courtesy of Melbourne Writers'
Theatre
Lighting and Sound Tech Amber Hart
Sound Collage Zac Kazepis
Set Construction Amber Hart, Hayley Fox,
Alex Watter, Laura Barnes
Front Board Hayley Fox
Front and Back Cover Photographs
Albee Damnics
Documentary Photography Ric Evertsz

Image:
Creator and performer Ben Grant in *The Rug*.
Photo by Luis Enrique Ascul.



LA MAMA PLAYREADINGS

DRAMATIC REACTION

FEBRUARY 12 – 13

La Mama Courthouse

Performed by Shane Grant, Scott Knight, Jaclyn Lombardo, Wendy Little, Emma Jo McKay and Fiona Scarlett
Written by Samsara Dunston

FEMME PLAY [ungrateful slut]

APRIL 7

La Mama Theatre

Written and Directed by Judy Doubas
Performed by Christine Husband, Ross Larkin, Shane Savage and Rosie Rodiadis
Image by Duncan Butler

THE HAND THAT FEEDS ME

APRIL 21

La Mama Courthouse

Written and Directed by Chris Corbett
Performed by Victoria Egger, Tom Considine, Louis Corbett and Chris Corbett

CHALLENGER

APRIL 28

La Mama Theatre

Written by Nick Musgrove
Performed by Sophie Clare, Rhett Hughes, Thomas Caine, Juan Fernando Monge, Roy Barker, Eden Porter, Ross Dwyer, Justin Edbrooke, Jack Kenny, Aaron Walton, Eliot Morrissey, Angus Brown, Ezel Doruk, Celina Klok

I SHOT MUSSOLINI

JULY 28

La Mama Courthouse

Written by Alice Bishop
Performed by Bridgette Burton, Michael F. Cahill, Anthea Davis, Ben Grant, Marco Lorenzo, Heather Lythe, Greg Parker and Elizabeth Thomson
Additional research and Italian translation by Heather Lythe
Image by Alice Bishop

THIGH GAP

SEPTEMBER 22

La Mama Courthouse

Written by Jamaica Zuanetti
Directed by Tanya Dickson
Performed by Veronica Thomas and Izabella Yena
Dramaturgy by Keziah Warner
Sound Design by Russell Goldsmith
Developed through Lonely Company
Image by Lotta Apled

MI:WI3027

DECEMBER 11 – 12

La Mama Courthouse

Performed by Lasarus Ratuere, Renato Musolino, Jo Stone
Creative Producer; Lee-Ann Tjunypa
Buckskin (Narrungga/Wirangu/Wotjobaluk)
Playwright; Glenn Shea (Ngarrindjeri/Wakka Wakka/ Kanak)
Director/Dramaturg; Julian Meyrick
Playwright mentee; Alexis West (Birri Gubba/Wakka Wakka/Kanak)
Ngarrindjeri Artistic Cultural Advisors;

Major (Moogy) Sumner & Betty Sumner
Ngarrindjeri Elder; Sandy Wilson
Executive Producer; Samantha Yates
Aboriginal Cultural Engagement Facilitator;
Mandy Brown (Peramangk)
Researcher (Leonhard Adham); Professor Robyn Sloggett.

Melbourne University
Research Assistant to Glenn Shea;
Andrea Baker
Researcher for Country Arts SA & Glenn Shea; Carol Yates
Deakin University PHD Researcher;
Kirsty Reilly

LA MAMA POETICA

MARCH 6

La Mama Courthouse

Featuring Peter Bakowski, Gabrielle Everall, Joe Dolce and Tina Giannoukos

MAY 22

La Mama Courthouse

Featuring Eleanor Jackson, Dominique Hecq, Magan Magan and Ray Liversidge
Curated and hosted by Amanda Anastasi

AUGUST 14

La Mama Courthouse

Featuring Beth Spencer, Phillip Hall, Quinn Eades, Amy Bodossian

NOVEMBER 6

La Mama Courthouse

Featuring Kevin Brophy, Manisha Anjali, Andrew Galan, Jenny Blackford

LA MAMA MUSICA

LA MAMA MUSICA FEBRUARY 12 La Mama Theatre

Brandon Lee (koto) with
Andrea Keeble (violin);
Peter Neville with Daryl Buckley
(one lap steel guitar, bows)

MOTHER, DAUGHTER, LOVER MARCH 5 La Mama Courthouse

Gemma Horbury (composer, musical
director, projections, electronics, trumpet,
voice)
Emily Bennett (voice, electronics)
Sophie Dunn (violin)
Belinda Woods (flutes, saxophone)
Sarah Childs (saxophone)
Ros Jones (trombone)
Miranda Hill (double bass)
Nat Grant (percussion, electronics).

THIRD RAIL MARCH 16 La Mama Courthouse

Gary Butler (electric guitar, toys,
electronics)
Warren Burt (tablet, laptop computers)
Houston Dunleavy (clarinet, flute)
Special guest Mike Cooper (UK) (guitars,
electronica).

MEMENTO MEMORI: A Malaysian Circus on the Garden of Evening Mists MAY 21 La Mama Courthouse

Warren Burt (laptop sound collage,
poetry reading)
Catherine Schieve (slideshow, poetry
reading)
Andrew Blackburn (keyboards)
Jean Penney (flutes)

Nat Grant's PRIMA DONNA JUNE 18 La Mama Courthouse

Nat Grant (drumkit, percussion,
electronics);
Carolyn Connors (voice) and Dur-e Dara
(voice, percussion);
Brigid Burke (clarinets, projections) and
Ros Bandt (voice, found objects, found
objects, a-v concepts);
Brunswick Women's Choir.

SMALL CARS and TWO JULY 9 La Mama Theatre

Michael Havir (laptop, field recordings,
sound effects, recorded text, live
keys, projections) with Ania Reynolds
(synthesizers);
Deb Kayser (voice) with Nick Tsiavos
(contrabass)

MICHIKO MORITA; NIKKI EDGAR AUGUST 27 La Mama Courthouse

Michiko Morita (piano) wit
Aaron Barnden (violin);
Nikki Edgar (electric & acoustic cellos,
graphic scores), with guest improvisers

ADRIAN SHERRIFF; ELISSA GOODRICH & TAMARA MURPHY SEPTEMBER 24 La Mama Courthouse

Adrian Sherriff solo (virtual pipe organ,
bass trombone, gender wayang, virtual
gender wayang, bata, mridangam,
shakuhachi);
Elissa Goodrich (vibraphone),
Tamara Murphy (double bass)

GEMMA HORBURY'S THE WOMEN NOVEMBER 5 La Mama Courthouse

Gemma Horbury (composer/ musical
director; trumpet, visuals, sound design,
spoken word)
Nat Grant (vibraphone, drum kit)
Emily Bennett (vocals, electronics)
Jennifer Warren (keyboard)
Sherrin Sibley (violin)
Noella Yan (*cello)
Miranda Hill (double bass)
Belinda Woods (alto flute, C melody
saxophone)
Amanda Jones (clarinet)
Sarah Childs (baritone sax)
Ros Jones (trombone)

MUSICAL JOURNEYS DECEMBER 10 La Mama Courthouse

Zara Thompson, Dale Gorfinkel, Bernie,
Mulu, Shasha, Haftu, Damian, Sam,
Figgers (interchangeable instrumentation:
drumset, congas, bass, guitar, keyboard,
traditional Ethiopian strings, percussion,
voice - and dance).

Full names not supplied due to security
concerns by asylum seekers and refugees
in the ensemble.

LA MAMA LEARNING

LA MAMA HISTORY TOURS

APRIL 6, APRIL 13,
NOVEMBER 12, NOVEMBER 21
La Mama Courthouse

Maureen Hartley

Deceptive Threads Post-Show Forum

APRIL 25 – MAY 13
La Mama Theatre

Maureen Hartley, David Joseph,
Karen Berger

Carmilla Post-Show Forum

MAY 2 – 13
La Mama Courthouse

Maureen Hartley, Karen Wakeham,
Georgia Brooks, Teresa Duddy, Joshua
Porter, John Cheshire, Danielle Carey

Elida Post-Show Forum

MAY 16 – 27
La Mama Courthouse

Maureen Hartley, Laurence Strangio,
Jason Cavanagh, Dave Evans, Frank
Handrum, Esther Myles, Gabriel
Partington, Martin Quinn, Meg Spencer
and Annie Thorold

Motor-mouth Loves Suck Face Post-Show Forum

JULY 18 – AUGUST 4
La Mama Courthouse

Maureen Hartley, Anthony Crowley, Patrick

Schnur, Sophie Smyth, Brenton Gardiner,
Eliza Grundy, Sophie Jackson, Elias
Jabbour, Chaya Ocampo, Luke Wilson,
Megan Scolyer-Gray, Isabelle Ferrer,
Danielle Matthews, Mark Jones

OPEN HOUSE MELBOURNE TOUR

JULY 29
La Mama Courthouse

Maureen Hartley

VCE Study Session – Deceptive Threads

SEPTEMBER 25
La Mama Courthouse

David Joseph and Maureen Hartley

VCE Study Session – Elida

SEPTEMBER 25
La Mama Courthouse

Laurence Strangio and Maureen Hartley

VCE Study Session – Carmilla

OCTOBER 5
La Mama Courthouse

Adam Yee and Maureen Hartley

VCE Study Session – Motor-mouth

Loves Suck Face
OCTOBER 5
La Mama Courthouse

Anthony Crowley, Sophia Smyth, Chayo
Ocampo, Megan Scolyer-Gray, Patrick

Schnur, and Maureen Hartley

117 Schools attended VCE shows in 2018:

Glen Waverley Secondary College,
Overnewton Anglican Community College,
Tintern Grammar, Brauer College,
Victorian College of the Arts Secondary
School, Wonthaggi Secondary College,
Oakleigh Grammar, Vermont Secondary
College, Northcote High School, Gorton
Grammar Bendigo, Blackburn High
School, Melbourne Girls' College, St
Bernard's College, Mt Alexander College,
Hampton Park Secondary College,
Eltham College, Maryborough Education
Centre/Rosamonde School, Eltham High
School, St Francis Xavier College, Our
Lady of Sion College, Warragul Regional
College, Casey Grammar, Xavier College,
Bayside College, Assumption College,
Kyabram P-12 College, Diamond Valley
College, Mazenod College, Camberwell
High School, Horsham Secondary
College, Newhaven College, CLC Eltham,
St Michael's Grammar, Oxley Christian
College, Buckley Park Secondary
College, Greensborough Secondary
College, Ringwood Secondary College,
Williamstown High School, Forest Hill
College, Parade College, Our Lady
of Mercy College, Marcellin College,
Highview College, Presbyterian Ladies
College, Ballarat Grammar, Point Cook
Senior Secondary College, Northern
College of Arts & Technology, Reservoir
High School, Werribee Secondary
College, Kilvington Grammar, King David
School, Thornbury High School, St
Helena Secondary College, St Monica's
College, Geelong College, East Doncaster

Secondary College, Fitzroy High School,
St Patrick's College, South Oakeigh
College, Melba College, Montmorency
Secondary College, Kew High School,
McKinnon Secondary College, Ivanhoe
Grammar, Haileybury College, Star
of the Sea College, Flinders Christian
Community College, Box Hill Senior
Secondary College, Genazzano, Gilmore
College for Girls, Sale College, St Kevin's
College, Collingwood College, Loreto
Mandeville Hall, Galen Catholic College,
Belmont High School, Luther College,
Peninsular Grammar, St Leonard's
College, Presentation College Windsor,
Mt St Joseph's College, Trinity College,
Epping Secondary College, Balwyn High
School, Sacred Heart College Oakleigh,
Woodleigh Schoolm Leongatha Catholic
Regional College, Lauriston Girls'
School, Mt Scopus Memorial College,
Beaconhills College, Mackillop College
Werribee, Lilydale High School, Coburg
High School, Deakin University Drama
Students, Mt Ridley College, Alia College,
Thornbury High School, Berwick College,
Ivanhoe Girls' Grammar, Phoenix P-12
Community College, Ballarat, Wellington
Senior College, St Catherine's School,
Keysborough College, Castlemaine
Secondary College, Mercy College,
Coburg, Fairhills High School, Billanook
College, Wantirna Secondary College,
Brunswick Secondary College, Melton
Secondary College, St John's Grammar
School, Caroline Chisholm Catholic
College, Scoresby Secondary College,
Flinders University, S.A, St Margaret's
Anglican Girls' School, Queensland, Oxley
College, Bowral, N.S.W, Hellyer College,
Burnie, Tasmania

LA MAMA ACCESS

Auslan Interpreted Performances:

DRAGGED

Sunday 28th January, La Mama Courthouse

HOMOPHONIC!

JANUARY 30
La Mama Courthouse

PANCAKE OPUS

JUNE 10
The Warehouse, Arts House

ONE AND THE OTHER

OCTOBER 24
La Mama Courthouse

Tactile Tour:

HOMOPHONIC!

JANUARY 30
La Mama Courthouse

Images of Sue Broadway and Debra Batton in *One and the Other*. Photos by Ponch Hawkes.



LA MAMA SPECIAL EVENTS

LA MAMA MIDSUMMA DJ SETS

JANUARY 18 – FEBRUARY 3

La Mama Theatre

DJ Nature Girl
DJ Bouquet
HEARTATTRACKS
Matt Dwellers
Jet Phoenix
Sprocket
Sezzo Snot

Part of the 2018 MIDSUMMA FESTIVAL

REPUBLIC V MONARCHY DEBATE

FEBRUARY 17

La Mama Courthouse

UNCLE VANYA AT EGANSTOWN

APRIL 14 – 15

EGANSTOWN, VICTORIA

Written by Anton Chekhov
Adapted and Directed by Bagryana Popov
Performed by James Wardlaw, Natascha Flowers, Todd MacDonald Jones, Olena Fedorova, John Bolton, Richard Bligh and Meredith Rogers
Dramaturgy by Maryanna Lynch
Sound design by Elissa Goodrich

UNCLE VANYA AT BUNDANOON

APRIL 21 – 22

BUNDANOON, NEW SOUTH WALES

Written by Anton Chekhov
Adapted and Directed by Bagryana Popov
Performed by James Wardlaw, Natascha Flowers, Todd MacDonald Jones, Olena

Fedorova, John Bolton, Richard Bligh and Meredith Rogers
Dramaturgy by Maryanna Lynch
Sound design by Elissa Goodrich

THEY ENTER WITHOUT KNOCKING

APRIL 30 – MAY 1

La Mama Theatre

Written and Directed by Armand Bora
Produced by Arta Muçaj
Performed by Hana Vranjic and Cory Corbett
Set designed by Hysni Loka

PASSAGES OF AFFECT

MAY 21 – 22

Butterfly Club

Works by:
Ramesh Ayyar
Heidi Frick
Natalie Briggs
Lauren Dymke
Shona McCarthy
Sophie Nilsson
Katerina Capel
Thierry Falcone

BILL MARSHALL RETROSPECTIVE

(1982-2018)

JUNE 28

Richmond Uniting Church

Bill Marshall, Kieran Carroll, Jacob Oberman, Alicia Benn-Lawler and Matthew Richard Walsh.
Directed by Marc Lawrence
Image of "Mariboro Man Full Moon" by

Bill Marshall

LE PETIT CHAPERON ROUGE

AUGUST 4

La Mama Courthouse

Co-created by Iris Gaillard and Thomas Villani
Performed by Iris Gaillard and Lindsay Mitcham
Voice-over by Clément Bernot
Image by David Burrows

MEDEA – A REASONABLE WOMAN

SEPTEMBER 27 – 28

La Mama Courthouse

An Uninvited Theatre Production in conjunction with RL Education
Directed and Devised by Cameron Sievers
Performed by Claire Nicholls and Lee Cook
Sound design, sound and lighting operation by Jasmine Tolentino

BIPOLAR NEIGHBOURHOOD

NOVEMBER 9

Brunswick Neighbourhood House

Written and Performed by Spescha Barakat
Original Creative Consultant Francesca Sculli
Vocal Coach/ Production Assistant Erica Pringle
Stage manager Hayley Fox
Photography by Aris Huang

SIX DEGREES IN MELBOURNE

(Melbourne Writers Theatre HIRE)

NOVEMBER 13 – 25

La Mama Courthouse

Written by Maree Collie, Katie Lee, Joe Austin-Crowe, Mazz Ryan, Bruce Shearer and Adele Shelley
Performed by Carolyn Dawes, Robyn Lester, Rhys Hamlyn, Sarah Hamilton, Stephanie King and Yvonne Matthew
Directed and designed by Mazz Ryan and Adele Shelley
Lighting design by Adelaide Harney
Image by John Edwards
Proudly presented by Melbourne Writers' Theatre

DAVID BROWN CD LAUNCH

DECEMBER 15

La Mama Courthouse

David Brown; Tenor guitar and electronics
James Clayden; Percussion box and theatrical gestures
Dure Dara; Percussion
Carolyn Connors; Voice
Mat Watson; Transaudio synth

ATTENDANCE FIGURES: PRIMARY PROGRAM

La Mama Primary Program	Venue	Perf. No	Full	Conc
#ROMEOANDJULIET	LM	7	77	60
LOCKPICK PORNOGRAPHY	CH	5	8	7
CAN'T BE TAMED	LM	6	55	31
DRAGGED	CH	10	91	65
HOMOPHONIC!	CH	2	50	27
LA NONNA	LM	6	84	38
NO SURRENDER	LM	10	30	46
WORK SHOW	CH	9	145	95
THE HOPE SONG	CH	6	265	96
ENTER OPHELIA	LM	14	213	144
THE CONFESSIONS OF JEREMY PERFECT	CH	10	140	99
WINDOWS	LM	10	34	60
DESTROY, SHE SAID	CH	10	82	108
THE LOVER	CH	9	52	60
TO LONELY, WITH LOVE	LM	5	48	26
SONG FOR SIMON BIRMINGHAM: A LIFESTYLE CHOICE	LM	10	49	49
FROM HERE TO INFIRMITY	CH	8	88	101
ATTACK OF THE PLASTIC TIME MONSTERS	CH	9	94	12
JEREMY AND LUCAS BUY A FUCKING HOUSE	LM	6	51	89
FLASH DONAHS	CH	10	64	30
12A	LM	5	90	47
DECEPTIVE THREADS	LM	24	87	52
CARMILLA	CH	12	146	81
BULLY VIRUS	LM, KS, DWT	10	72	38
ELLIDA	CH	14	138	122
PANCAKE OPUS	AH: Warehouse	9	58	46
MY SISTER FEATHER	CH	10	174	232
BIPOLAR KARAOKE	CH	5	56	39
A NOBLE CAUSE	CH	10	228	137
CHRONIC	The Guild (MU)	5	101	66
WHITE HAT HACKERS	CH	5	63	71
CRAZY BRAVE	CH	10	128	137
THE BACHELOR S17 E5	TMI	6	142	90
SURVIVAL	TMI	6	135	57
NIGHTFALL	CH	7	0	167
MOTOR MOUTH LOVES SUCK-FACE	CH	20	168	896
HALLOWED GROUND	CH	11	182	193
ROBERT IN CRISIS	Trades Hall	5	21	37
NIGHTSONGS	Trades Hall	5	48	27
MOTHERMORPHOSIS	Trades Hall	10	118	137
HOTEL BONEGILLA	CH	10	211	154
DISGUST	Trades Hall	9	68	64
IN A HEARTBEAT	CH	11	87	88
ECHO	Trades Hall	5	46	27
MUNIAK MULANA	CH	6	73	54
	Trades Hall	10	132	88

LEGEND

LM	La Mama Theatre
CH	Courthouse

AH	Arts House
DWT	David Williamson Theatre
KS	Kathleen Syme

MU	Melbourne University
TMI	The Mechanics Institute

Guest	Other	Total	Capacity	No of Artists	Festival	New Australian Work
42	69	248	111%	7	MIDSUMMA	New Australian Work
25	31	71	19%	7	MIDSUMMA	New Australian Work
27	61	174	32%	25	MIDSUMMA	New Australian Work
83	59	298	45%	15	MIDSUMMA	New Australian Work
28	41	149	97%	45	MIDSUMMA	New Australian Work
28	55	205	98%	15	MIDSUMMA	New Australian Work
40	0	116	35%	5	-	New Australian Work
134	5	379	57%	11	-	New Australian Work
63	0	424	95%	12	-	Extant Australian Work
89	39	485	91%	11	-	New Australian Work
51	0	290	41%	13	-	New Australian Work
59	5	158	63%	14	-	New Australian Work
53	4	247	48%	13	-	International Work
27	0	139	30%	11	-	International Work
32	5	111	82%	10	-	New Australian Work
27	0	125	31%	8	MICF	New Australian Work
61	5	255	46%	6	MICF	New Australian Work
30	406	542	87%	4	MICF	New Australian Work
53	0	193	92%	6	MICF	New Australian Work
44	39	177	26%	10	-	New Australian Work
35	0	172	98%	12	MICF	New Australian Work
109	722	970	90%	8	-	Extant Australian Work
116	229	572	69%	18	-	International Work
78	39	227	52%	11	-	New Australian Work
71	320	703	73%	18	-	International Work
57	0	161	51%	9	-	New Australian Work
127	26	559	66%	11	-	New Australian Work
37	5	137	39%	5	-	New Australian Work
43	8	416	59%	7	-	New Australian Work
47	22	236	63%	19	-	New Australian Work
48	10	192	55%	15	-	New Australian Work
136	27	428	71%	14	-	Extant Australian Work
107	19	358	115%	18	-	New Australian Work
63	22	277	89%	10	-	New Australian Work
127	0	249	60%	10	-	New Australian Work
159	3	1226	90%	23	-	Extant Australian Work
96	6	477	59%	11	-	New Australian Work
49	0	107	56%	6	-	New Australian Work
28	0	103	54%	7	-	New Australian Work
86	3	344	91%	8	-	New Australian Work
87	2	454	67%	14	-	Extant Australian Work
70	13	215	63%	8	-	New Australian Work
60	63	298	77%	12	-	Extant Australian Work
42	33	148	78%	6	-	New Australian Work
89	34	250	60%	6	Fringe	New Australian Work
	54			8		

ATTENDANCE FIGURES: PRIMARY PROGRAM

La Mama Primary Program	Venue	Perf. No	Full	Conc
HELL'S CANYON	Trades Hall	10	132	88
THE ACTOR CRACK'D	Trades Hall	10	64	67
BEASTS	CH	10	69	47
LOVE BIRD	Trades Hall	5	65	52
JUST A BOY, STANDING IN FRONT OF A GIRL	CH	10	158	98
BELLS AND WHISTLES	Trades Hall	6	10	44
ONE AND THE OTHER	CH	10	101	155
THE RUG	CH	10	206	105
UNFORTUNATELY NOT QUITE DECIDED YET	CH	5	11	26
TOTALS		468	5176	4984

LEGEND

LM	La Mama Theatre
CH	Courthouse

Guest	Other	Total	Capacity	No of Artists	Festival	New Australian Work
77	54	351	92%	8	Fringe	New Australian Work
46	101	278	73%	12	Fringe	New Australian Work
73	19	208	30%	11	Fringe	International Work
31	0	148	78%	11	-	Extant Australian Work
75	16	347	50%	11	-	New Australian Work
20	7	81	36%	6	Seniors Festival	New Australian Work
114	53	423	60%	13	Seniors Festival	Extant Australian Work
92	0	403	58%	7	-	New Australian Work
38	1	78	66%	23	-	New Australian Work
3529	2681	16382	66.30%	636		

ATTENDANCE FIGURES: PLAYREADING

La Mama Playreadings	Venue	Perf. No	Full	Conc
DRAMATIC REACTION: A THEATRICAL LAMPOON	LM	2	-	35
FEMME PLAY [ungrateful slut]	CH	1	9	-
THE HAND THAT FEEDS ME	CH	1	42	-
CHALLENGER	LM	1	11	-
I SHOT MUSSOLINI	CH	1	39	-
THIGH GAP	CH	1	12	-
Mi:W/3027	CH	3	-	-
TOTALS		10	113	35

Guest	Other	Total	Capacity	No of Artists
11	-	46	32%	7
6	-	15	38%	6
11	-	53	77%	4
0	-	11	28%	14
4	-	43	63%	9
25	-	37	54%	9
99	-	99	41%	16
156	-	304	47.57%	65

ATTENDANCE FIGURES: LA MAMA MUSICA

La Mama Musica	Venue	Perf. No	Full	Conc
12-Feb	LM	1	10	14
5-Mar (MOTHER, DAUGHTER, LOVER)	CH	1	21	21
16-Apr (THIRD RAIL)	CH	1	2	0
21-May (MEMENTO MEMORI)	CH	1	6	6
18-Jun (Nat Grant's PRIMA DONNA)	TMI	1	29	21
9-Jul (SMALL CARS/TWO)	TMI	1	13	7
27-Aug (MICHIO MORITA; NIKKI EDGAR)	CH	1	40	24
24-Sep (ADRIAN SHERRIFF; ELISSA GOODRICH & TAMARA MURPHY)	CH	1	1	5
5-Nov (GEMMA HORBURY'S THE WOMEN)	CH	1	34	26
10-Dec (MUSICAL JOURNEYS)	CH	1	17	8
TOTALS		10	173	132

LEGEND

LM	La Mama Theatre	AH	Arts House
CH	Courthouse	TMI	The Mechanics Institute

Guest	Other	Total	Capacity	No of Artists
2	0	26	81%	4
1	0	43	61%	8
2	0	4	7%	4
4	0	16	27%	4
11	0	61	61%	6
2	0	22	44%	4
6	0	70	103%	4
0	0	6	9%	3
6	0	66	94%	11
3	0	28	40%	9
37	0	342	52.70%	57

ATTENDANCE FIGURES: LA MAMA POETICA

La Mama Poetica	Venue	Perf. No	Full	Conc
6-Mar	CH	1	25	24
22-May	CH	1	31	28
14-Aug	CH	1	22	8
6-Nov	CH	1	16	11
POETICA	TOTALS	4	94	71

Guest	Other	Total	Capacity	No of Artists
2	0	51	72%	4
4	0	63	91%	5
5	0	35	48%	4
6	0	33	47%	4
17	0	182	64.50%	17

ATTENDANCE FIGURES: LA MAMA ACCESS

La Mama Access	Venue	Perf. No	Full	Conc
DRAGGED	CH	1	0	0
HOMOPHONIC!	CH	1	0	0
PANCAKE OPUS	AH: Warehouse	1	0	0
ONE AND THE OTHER	CH	1	0	0
ACCESS	TOTALS	4	0	0

Guest	Other	Total	Capacity	No of Artists
0	34	0	0%	15
0	73	0	0%	45
0	23	0	0%	9
0	58	0	0%	13
0	188	0	0.00%	82

ATTENDANCE FIGURES: LA MAMA LEARNING

La Mama Learning	Venue	Perf. No	Full	Conc
La Mama History Tours	CH	4	-	-
Deceptive Threads Post-Show Forum	LM	21	-	-
Carmilla Post-Show Forum	CH	11	-	-
Ellida Post-Show Forum	CH	12	-	-
Motor-Mouth Loves Suck Face Post-Show Forum	CH	17	-	-
Open House Melbourne Tour	CH	2	-	-
Deceptive Threads Study Session	CH	1	-	-
Ellida Study Session	CH	1	-	-
Carmilla Study Session	CH	1	-	-
Motor-Mouth Loves Suck Face Study Session	CH	1	-	-
TOTALS		71	0	0

LEGEND		BNH	Brunswick
LM	La Mama Theatre		Neighbourhood House
CH	Courthouse	RUH	Richmond Uniting Church

Guest	Other	Total	Capacity	No of Artists
14	53	67	-	1
-	750	750	-	3
-	261	261	-	7
-	416	416	-	10
-	777	777	-	14
50	0	50	-	1
-	13	13	-	1
-	7	7	-	2
-	12	12	-	2
-	26	26	-	6
64	2315	2379	-	47

ATTENDANCE FIGURES: OTHER EVENTS

La Mama Other Events	Venue	Perf. No	Full	Conc
La Mama DJ Sets MIDSUMMA	LM	6	-	-
Republic/Monarchy Debate	CH	1	-	23
Uncle Vanya in Eganstown	EGANSTOWN	1	25	-
Uncle Vanya in Bundanon (Dress Rehearsal)	BUNDANON	1	5	20
Uncle Vanya in Bundanon	BUNDANON	1	24	-
They Enter Without Knocking	LM	2	26	15
Passages of Affect	Butterfly Club	2	16	31
Bill Marshall Retrospective	RUH	1	9	14
Le Petit Chaperon Rouge	CH	2	0	111
Medea	CH	4	5	23
Bipolar Neighbourhood	BNH	1	30	11
Six Degrees in Melbourne	CH	12	119	47
Carlton Residents Association Party	CH	1	13	0
David Brown CD Launch	CH	1	0	0
TOTALS		36	272	295

Guest	Other	Total	Capacity	No of Artists
-	-	-	-	7
-	-	23	46%	0
-	-	25	100%	11
-	-	25	100%	11
-	-	24	100%	11
-	2	43	71%	4
-	0	47	64%	8
-	0	23	53%	6
-	0	111	82%	5
-	0	28	13%	6
-	0	41	86%	5
-	45	211	35%	14
-	0	13	27%	5
-	0	0	-	0
47	614	614	64.75%	93

ATTENDANCE FIGURES: TOTAL

La Mama Learning		Prod. No	Perf. No	Full	Conc
PRIMARY	TOTALS	54	468	5176	4984
PLAYREADINGS	TOTALS	7	10	113	35
MUSICA	TOTALS	10	10	173	132
POETICA	TOTALS	4	4	94	71
LEARNING	TOTALS	10	71	0	-
ACCESS	TOTALS	4	4	0	0
SPECIAL EVENTS	TOTALS	36	273	203	285
TOTAL 2018	TOTALS	125	840	5759	5507
TOTAL 2017		188	802	7342	8754
Increase/Decrease		-63	38	-1583	-3247

Guest	Other	Total	Capacity	No of Artists
3529	2681	16370	66.30%	636
156	-	304	47.57%	65
37	0	342	52.70%	57
17	0	182	64.50%	17
64	2315	2379	-	47
0	188	188	0.00%	82
316	47	851	64.75%	93
4119	5231	20616	61.20%	997
6459	5282	27817	62.88%	2031
-2340	-51	-7201	-1.68%	-1034

FINANCIAL OVERVIEW 2018

La Mama Incorporated

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31st DECEMBER 2018

	Note	31st December 2018 \$	31st December 2017 \$
REVENUE			
Grants			
Australia Council Core	2	303,000	300,000
Australia Council Other		50,000	0
Creative Victoria Core		225,000	225,000
Creative Victoria Other		100,000	0
City of Melbourne Core		80,000	80,000
Ames Project Funding		0	6,000
Coranderrk Project Funding		0	1,000
Total Grants		758,000	612,000
Box Office ,Venue		337,300	302,996
Donations		45,941	94,021
Auspiced productions		37,013	86,774
Insurance Fire recovery		59,988	0
Other Income		67,275	141,120
Grant carried forward from last year		25,433	14,762
Income Carried Forward to 2018/Contract Liabilities		(138,347)	(25,433)
TOTAL REVENUE		1,192,603	1,226,241
EXPENDITURE			
Cost of Sales Front of house		30,457	35,212
Salaries and artist fees		514,575	493,412
Venue and Production		140,717	189,312
Marketing		19,036	59,440
Administration		130,360	128,920
Other Programs		3,750	44,583
Learning Program		12,642	15,610
Box Office Expense		262,417	231,832
Depreciation Expense		26	18,008
Asset Write Off due to Fire		153,091	0
TOTAL EXPENDITURE		1,267,071	1,216,329
Surplus (Deficit) for the year		(74,468)	9,912
OTHER COMPREHENSIVE INCOME:			
Other Comprehensive Income for the year		0	0
TOTAL COMPREHENSIVE SURPLUS (DEFICIT) FOR THE YEAR		(74,468)	9,912

This statement is to be read in conjunction with the attached notes to the financial accounts

La Mama Incorporated

STATEMENT OF FINANCIAL POSITION AS AT 31st DECEMBER 2018

	Note	31st December 2017 \$	31st December 2017 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	3	417,753	181,729
Trade and Other Receivables	4	36,725	3,940
Other Current Assets	5	18,729	22,746
Total Current Assets		473,207	208,415
NON-CURRENT ASSETS			
Property, Plant & Equipment	6	3,204	153,090
Total Non-Current Assets		3,204	153,090
TOTAL ASSETS		476,411	361,505
LIABILITIES			
Current Liabilities			
Trade and Other Payables	7	86,312	37,516
Provisions	8	103,832	77,683
Other Liabilities	9	291,362	176,933
Total Current Liabilities		481,506	292,132
TOTAL LIABILITIES		481,506	292,132
NET ASSETS		(5,095)	69,373
EQUITY			
Retained Earnings		(5,095)	69,373
TOTAL EQUITY		(5,095)	69,373

This statement is to be read in conjunction with the attached notes to the financial accounts

FINANCIAL OVERVIEW 2018

La Mama Incorporated

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31st December 2018

	Retained Earnings	Total Equity
2016		
Balance at end of financial year	59,461	59,461
2017		
Surplus (Deficit) attributable to members	9,912	9,912
Balance at end of financial year	69,373	69,373
2018		
Surplus (Deficit) attributable to members	(74,468)	(74,468)
Balance at end of financial year	(5,095)	(5,095)

This statement is to be read in conjunction with the attached notes to the financial accounts

La Mama Incorporated

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31st December 2018

	Note	31st December 2018 \$	31st December 2017
CASH FLOWS FROM OPERATING ACTIVITIES	12		
Grants Inc GST		866,800	673,200
Box Office Venue & Publications Inc GST		371,030	333,296
Donations and Auspiced Productions		82,954	180,795
Other Income		67,275	155,232
Payments to Suppliers & Employees		(1,153,374)	(1,343,898)
Interest Received		1,339	1,640
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES		236,024	2,674
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	(38,040)
NET CASH GENERATED (USED) BY INVESTING ACTIVITIES		0	(38,040)
NET INCREASE (DECREASE) IN CASH HELD		236,024	(35,366)
Cash and Cash Equivalents at the beginning of the year		181,729	215,095
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		417,753	181,729

This statement is to be read in conjunction with the attached notes to the financial accounts

FINANCIAL OVERVIEW 2018

The La Mama Trust
ABN 74 925 853 734

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2018

	31st December 2018 \$	31st December 2017 \$
INCOME		
Interest Received	8,444	8,947
Donations	58,418	72,543
Total Income	66,862	81,490
EXPENSES		
Donation to La Mama Inc	43,374	91,848
Repairs and Maintenance	0	0
Total Expenses	43,374	91,848
Surplus (Deficit) for the year	23,488	(10,358)

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2018

	31st December 2018 \$	31st December 2017 \$
TRUST FUNDS		
Settled Sum	100	100
Retained earnings	411,096	387,608
Total Trust Funds	411,196	387,708
Movement in Equity Represented by:		
CURRENT ASSETS		
Trust – Sandhurst Account	24,277	11,716
Bendigo Bank Term Deposit	379,288	371,048
Trade and Other Receivables	2,749	0
Accrued Interest	2,590	2,652
Total Current Assets	408,904	385,416
NON-CURRENT ASSETS		
Artworks		
Artworks at Cost	2,292	2,292
Total Artworks	2,292	2,292
Total Non-Current Assets	2,292	2,292
TOTAL ASSETS	411,196	387,708
Liabilities		
Total Liabilities	0	0
NET ASSETS	411,196	387,708

The La Mama Trust
ABN 74 925 853 734

STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31st DECEMBER 2018

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	397,966	398,066
Surplus (deficit) for year ended 31/12/2017	0	(10,358)	(10,358)
Balance 31st December 2017	100	387,608	387,708
Surplus (deficit) for year ended 31/12/2018	0	23,488	23,488
Balance 31st December 2018	100	411,096	411,196

STATEMENT OF CASH FLOWS FOR YEAR ENDING 31st DECEMBER 2018

	Note	2018 \$	2017 \$
Cash Flows from Operating Activities			
Cash Inflows			
Interest Received		8,506	8,947
Donations		55,669	72,543
Total Cash Inflows		64,175	81,490
Cash Outflows			
Donation to La Mama Inc		43,374	91,848
Repairs & Maintenance		0	0
Total Cash Outflows		43,374	91,848
Increase (Decrease) in Cash at Bank Balance		20,801	(10,358)

FINANCIAL OVERVIEW 2018

La Mama Trust (No 2) STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDING 31st December 2018

	31st December 2018 \$	31st December 2017 \$
INCOME		
Income Grants	55,000	0
Insurance Settlement	755,947	0
Total Income	810,947	0
EXPENSES		
Write off of Building due to Fire	755,947	0
Grant Carried Forward	803,208	0
Total Expenses	1,559,235	0
Surplus (Deficit) for the year	(748,288)	0

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2018

	31st December 2018 \$	31st December 2017 \$
TRUST FUNDS		
Settled Sum	100	100
Retained earnings	962,726	1,711,014
Total Trust Funds	962,826	1,711,014
Movement in Equity Represented by:		
CURRENT ASSETS		
Sundry Debtors	810,947	0
Total Current Assets	810,947	0
NON-CURRENT ASSETS		
Property		
Building at Cost	7,658	755,947
Land at Cost	955,167	955,167
Total Property	962,825	1,711,114
Total Non-Current Assets	962,825	1,711,114
TOTAL ASSETS	1,773,772	1,711,114
Current Liabilities		
Sundry Creditors	7,658	0
Grant Carried Forward	803,288	0
Total Current Liabilities	810,946	0
NET ASSETS	962,826	1,711,114

STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31ST DECEMBER 2018

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	1,711,014	1,711,114
Surplus (deficit) for year ended 31/12/2017		0	0
Balance 31st December 2017	100	1,711,014	1,711,114
Surplus (deficit) for year ended 31/12/2018		(748,288)	(748,288)
Balance 31st December 2018	100	962,726	962,826

STATEMENT OF CASH FLOWS FOR YEAR ENDING 31ST DECEMBER 2018

	Note	2018 \$	2017 \$
Cash Flows from Operating Activities			
Cash Inflows			
Cash Inflows		0	0
Total Cash Inflows		0	0
Cash Outflows			
Cash Outflows		0	0
Total Cash Outflows		0	0
Increase (Decrease) in Cash at Bank Balance		0	0

Note The insurance settlement did not occur until January 2019 therefore this transaction did not form part of the Cashflow Statement for the year ended 31st December 2018

FINANCIAL OVERVIEW 2018

NOTES TO THE 2018 FINANCES

La Mama Inc:

The \$74,486 deficit is not an operational outcome, but is rather an irregular accounting outcome reflecting the asset write-off of items destroyed by the fire and owned by La Mama Inc (\$153,091).

\$138,347 has been carried forward from 2018 to 2019. Operational relief packages from the fire (Creative Victoria, \$100,000, Australia Council \$50,000) are expenses reflected across both 2018 and 2019.

Included in the Carried Forward figure is Auspiced Productions: In Her Room (\$3062) and Puppet Festival (\$10,285)

La Mama Trust:

'Keep La Mama On Stage' and 'La Mama 4 All' donations are reflected here. La Mama Trust has DGR status.

La Mama Trust 2:

La Mama Trust 2 is a non-reportable entity that was set up solely as the owner of the La Mama land and building and ordinarily there are no actions by La Mama Trust 2. However this has changed because of the 2018 fire and the future rebuild. To ensure the integrity of the purpose of the Trust, all income (grants and donations) and expenses relating solely to the rebuilding of La Mama will be reflected in La Mama Trust 2.

As a result the insurance settlement and rebuild specific grants (City of Melbourne, \$30,000 and Heritage Victoria \$25,000) are reflected here.

Please note a copy of the full audit is available upon request.



Image: La Mama 4 All campaign badges. Photo by Jen Tran.

2018 KEY PERFORMANCE INDICATORS

2018 GOALS AND KEY PERFORMANCE INDICATORS (From the 2016 – 2020 Strategic Plan)

La Mama's Artistic, Access and Participation and Sector Development targets are intrinsically linked and intersect across our organisational goals. La Mama has been working at capacity for a number of years. The key areas that are being addressed are those of sustainability, efficiency, continued relevance and responsiveness to a changing world.

GOAL TO DELIVER AN ARTIST DRIVEN CURATORIAL MODEL AT LA MAMA AND LA MAMA COURTHOUSE

STRATEGIES:

- To read, assess and consider for programming all unsolicited scripts of new Australian works
- To evaluate and consider all project proposals
- To provide a supported experience for programmed artists that allows for a focus on making art
- To program exciting, adventurous, innovative, relevant risk-taking art

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Number of scripts accessed and appraised	167	154	Approx 100
Number of projects discussed and considered for programming	150 (approx.)	104	150
Number of productions that benefit from the standard model: Production Budget, 80% Box Office, marketing, technical, ticketing, administration and Front of House (Production and Explorations)	99 (Inc. 21 50th fest receiving 100% Box Office)	85	54

GOAL

TO DELIVER EFFECTIVE PATHWAYS FOR INDIVIDUAL ARTISTS AND ENSEMBLES

STRATEGIES:

- To provide a range of services and access points into, throughout and beyond La Mama
- To support selected work to move beyond the standard La Mama model, including into regional touring and industry collaborations
- To stay in conversation with regional, national and international industry partners
- To respond to innovative ideas for collaboration and exchange from cross-sector industries
- To participate in local festivals (Midsumma, Fringe, Comedy, Next Wave)
- To provide artistic leadership, advocacy, advice, consultation and a space for feedback and industry support.
- To continue to be a launching pad for great Australian art and artists
- To provide Mentorships, Internships, Work Experience and Volunteer placements

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Number of productions that continue to develop at La Mama (ie. from Playreading to Exploration to Primary Production)	12	12	17
Number of productions that develop beyond La Mama to other venues and festivals: including local, interstate, regional, international (Including Mobile and Encore programs)	13 (at time of print)	14	9 (at time of print)
Number of special events that are given additional support by La Mama through partnerships and collaborations	5	3	5
Number of industry/advocacy events and conferences attended/public talks given	6	5	3
Number of La Mama productions participating in broader festival contexts	41	20	15 (+ 6 DJ evenings)
Number of independent artists seeking general industry advice and support	200 (approx.)	200	150 (approx.)
Number of Volunteers, Mentorships, Internships and Work Experience placements (total).	65	25	52

2018 KEY PERFORMANCE INDICATORS

GOAL

TO CELEBRATE, ENCOURAGE AND ADVOCATE FOR DIVERSITY IN ART: GETTING THE BALANCE RIGHT

STRATEGIES:

- To nurture and provide opportunities for a diverse range of artists
- To program work that presents a diverse range of artistic styles and political, social and cultural ideas.
- To program works by, encourage collaboration with, and nurture opportunities for a diverse range of cultures, indigenous artists and artists with a disability
- To actively remove barriers to access for economically and socially challenged communities and those living on the margins.

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Number of works and collaborations with youth artists and audiences	15	5	6
Number of works and collaborations with older generation artists and audiences	8	5	13
Number of works and collaborations with CALD artists and audiences	8	5	9
Number of works and collaborations with indigenous artists and audiences	2	5	2
Number of works and collaborations with artists and audiences with a disability	3	5	4
Number of programs/ events/collaborations that actively create access to the arts for those living on the margins	17	4	1

GOAL

TO DELIVER A HIGH QUALITY, ACCESSIBLE EXPERIENCE FOR A BROAD AUDIENCE

STRATEGIES:

- To provide a physically accessible, inviting and affordable experience
- To take measures to ensure a broad range of audience from a cross-section of the community are participating
- To continue to ask the question who is not here and why not?
- To increase participation in La Mama communications including hard-copy, website and online presence
- To program a range of events that attract a wide audience: La Mama Poetica, Musica, Learning, Access and La Mama for Kids
- To increase ticket prices to \$30/\$20 in 2018, remaining accessible but adapting to future changes.

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Affordable ticket prices (main season.)	\$25 / \$15	\$30/\$20	\$30/\$20
Number of audience	27,846	26,600	21,558
Acknowledgement of traditional ownership at all events and on all hardcopy marketing collateral	Ongoing	Ongoing	Ongoing
Indigenous flag and traditional owners plaque displayed at venues	Ongoing	Ongoing	Ongoing
Continued implementation of Disability Action Plan	Ongoing	Ongoing	Ongoing
Free tea, coffee and cold water at all events	Ongoing	Ongoing	Ongoing
La Mama Front of House participates in each event as part of the experience.	Ongoing	Ongoing	Ongoing
La Mama Courtyard and Forecourt are used as a community meeting space	Ongoing	Ongoing	Ongoing
Number of initiatives inviting specific audiences	11	10	12
Develop and implement a Strategic Marketing Plan	Ongoing	Ongoing	Ongoing
Number of Poetica events	4	4	4
Number of Musica Events	10	10	10
Number of La Mama for Kids productions	14 (Puppet Festival)	6	2
Number of La Mama Learning events: VCE syllabus productions, Study Sessions, Workshops, Tours	15	12	10
Number of Access (One-off Community) events	19	6	6

2018 KEY PERFORMANCE INDICATORS

GOAL

TO DIRECTLY SUPPORT ART, ARTISTS AND AUDIENCES BY MAINTAINING THE UNIQUE LA MAMA FINANCIAL MODEL

STRATEGIES:

- To continue and develop relationships with government, philanthropic bodies and financial supporters to maintain financial sustainability
- To continue to maintain affordable ticket prices
- Employment of a Development Officer

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Number of philanthropic quality relationships/ grants	2	4	4
Number of significant private donations/ sponsorships	62 (50th donations)	200	157 (Keep La Mama & La Mama 4 All)
Continued operational funding through local, state and federal government	Ongoing	Ongoing	Ongoing
Box Office income (total)	\$302, 996	\$360, 000	\$333, 574
Retained affordable ticket prices	\$25 / \$15	\$30 / \$20	\$30 / \$20
Development Officer is sustained through philanthropic funds	\$20,000	\$40,000	Through Creative Vic relief fund
Audited accounts present a surplus and comparative figures	Ongoing	Ongoing	Ongoing

GOAL

TO IMPROVE GOVERNANCE TO ENSURE LA MAMA CONTINUES TO THRIVE

STRATEGIES:

- To ensure La Mama has an engaged and connected board that covers broad knowledge to provide artistic, financial, legal, marketing, advocacy, philanthropic and business expertise and support
- To ensure management procedures and protocols are effective, efficient, up-to-date, and in-line with obligations, legal requirements and ethical practice
- To recruit, retain and train staff who can effectively ensure that La Mama's history and original vision is treasured while accommodating current needs and the needs of future generations
- To implement procedures that adhere to best practice management for environmental sustainability
- To ensure organisational sustainability by gradually implementing a leadership succession plan
- To maintain La Mama's position as an institution of historical and cultural importance
- To support staff and board members to work in healthy conditions and not burn out
- To conserve and continue to improve the La Mama building, courtyard and forecourt (in line with Heritage Victoria's standards) and La Mama Courthouse (in consultation with landlords Working Heritage)

MEASURES	2017 ACTUALS	2018 FORECAST	2018 ACTUALS
Board members cover artistic, financial, legal, marketing, advocacy, philanthropic and business expertise	Ongoing	Ongoing	Ongoing
All reporting requirements are met and approved by relevant bodies	Ongoing	Ongoing	Ongoing
Staff inductions for new staff and annual reviews for all ongoing staff members	Ongoing	Ongoing	Ongoing
Publish La Mama's Sustainability Action Plan	New Version in Development	Ongoing	Updated
Continued mentorship by current Artistic Director and increased responsibility for incoming Artistic Director	Ongoing	Ongoing	Ongoing
Updated, comprehensive archives are maintained in partnership with University of Melbourne	Ongoing	Ongoing	Ongoing
Renovations, repairs, and ongoing maintenance of all La Mama spaces	Ongoing	Ongoing	Ongoing