



LA MAMA

2016 ANNUAL GENERAL REPORT



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Venues:

La Mama Theatre, 205 Faraday St, Carlton 3053
La Mama Courthouse, 349 Drummond St, Carlton, 3053

Committee of Management:

Chair: Sue Broadway
Deputy Chair: Dur-e' Dara
Secretary/Public Officer: Liz Jones
Treasurer: Peter Shaw
Ordinary Members: Caroline Lee, David Levin, Kerry Noonan and Richard Watts

Staff:

Artistic Director: Liz Jones
Company Manager/Creative Producer: Caitlin Dullard
Communications Coordinator: Nedd Jones
Marketing/Development Coordinator: Mary Helen Sassman
Media and Creative Communications: Stefania Di Gennaro
Venue/Technical Managers: Rebecca Etchell (until July), Hayley Fox (from Oct)
Front of House Manager: Amber Hart
Office Coordinator: Elena Larkin
La Mama Learning Producer: Maureen Hartley
La Mama for Kids Producer: Ella Holmes
La Mama Musica Producer: Annabel Warmington
La Mama Poetica Producer: Amanda Anastasi
La Mama Casting Service: Zac Kazepis
Preservation Coordinator: Fiona Wiseman
Script Appraiser: Graham Downey
Groundsman: Chris Molyneux (until June)

Front of House Staff:

Maureen Hartley, Susan Bamford Caleo, Carmelina Di Guglielmo, Phil Roberts, Laurence Strangio, Robyn Clancy, Darren Vizer, Zac Kazepis, Dennis Coard, Caitlin Dullard, Nedd Jones, Amber Hart, Elena Larkin and Annabel Warmington.

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ABOUT LA MAMA:

Fundamental Purpose

By providing a low financial risk/high artistic risk framework, La Mama facilitates the creation, presentation and ongoing development of contemporary theatre practice and new Australian work by a diverse range of theatre makers.

Artistic Vision

To provide a truly accessible space for artistic ambition, freedom, and support, a space which genuinely celebrates diversity and individuality, warmly welcomes audiences from a wide cross-section of the community, and stimulates work that is adventurous, vigorous, relevant and risky and which reflects a vital range of needs and voices.

Values

- Artists' Driven Programming, Art
- Pathways for Artists and Ensembles
- Accessibility and Participation
- Diversity: supporting works by indigenous artists, artists with a disability, artists from all cultures and across all art forms
- Sustainability (Environmental and Organisational)
- Inclusivity (Artists and Audiences)
- Exciting, adventurous, risk-taking theatre and art

Goals

- To deliver an artist driven curatorial model at la mama and La Mama Courthouse
- To deliver effective pathways for individual artists and ensembles
- To celebrate diversity in art: getting the balance right
- To deliver a high quality, accessible experience for a broad audience
- To directly support art, artists and audiences by maintaining the unique La Mama financial model
- To continue to improve governance to ensure la mama continues to thrive



ch (image by Elena Larkin)



Isaac Albéniz (image by Darren Gill)

A SUMMARY OF 2016

In 2016 La Mama:

- Presented 175 different productions and events, including 63 Primary Seasons, 34 EXPLORATIONS, 13 Playreadings, 3 La Mama for Kids, 10 La Mama Musica, 4 La Mama Poetica, 10 La Mama Learning, 10 La Mama Mobile, 10 La Mama Access and 18 Other Events.
- This was a total of 906 performances and events. That's an average of 2.4 per day, every day of the year.
- Provided 1700 opportunities for Independent Artists.
- Welcomed 31321 local, interstate and international audiences. This is 9199 more than in 2015.
- Welcomed 22 Work Experience Students, 4 Internships and 40 Volunteers
- Paid Artists \$259,782 in Box Office, \$60,946 in Production Budgets, \$83,024 in Artists Fees (Auspiced Productions). This total of \$403,752 is 34.7% of La Mama's Annual Expenditure and an increase of \$84,775 (32%) from 2015.
- Was proud to present work with the following Green Room Nominees: *City by Night* (Best Production), Lisa Mibus (Lighting Design, *Yarri*), Bronwyn Pringle (Lighting Design, *Yarri*) and Chris Wenn (Sound Design, *Yarri*)

ARTISTIC REPORT

An absolute highlight of our 2016 season was the performance of *Coraarrk: The Shook* at the Wandon property for an audience of 700, gathered in the paddock/amphitheatre at sunset.

Another of the highlights of our season was the acclaimed production of *Shook* over 36 hours in 2016 at Steiglitz and Egenstown, both in inspiring 19th Century private homes again for a privileged audience of 40 per performance.

In 2016, 31,321 audience members showed their enthusiasm for the work at La Mama, La Mama Courthouse and off-site La Mama events. **This was a 30% increase on 2015 (and 81% of available capacity)**

La Mama prioritises Australian work in all its diversity.

In 2016 we produced 36 premiere seasons of new Australian works.

In 2016 we produced 14 extant Australian plays as we are also highly committed to making sure that new work has further lives and interpretations.

In 2016 we programmed 34 three day EXPLORATIONS, curated by Caitlin Dullard.

La Mama also presents challenging works from other cultures.

In 2016 we have presented a number of cutting edge European works (10). These include 6 in our **Nordic Noir Festival** and one in conjunction with **Alliance Francaise** in the basement of their historic building in St Kilda.

We continued our ongoing partnership with fortyfivedownstairs, ENCORE, co-presenting our award-winning production of *Audrey* there for a completely sold out season.

La Mama is dedicated to creating viable development pathways for emerging artists, particularly playwrights, and new works.

We read all scripts submitted and offer a written appraisal on request for no cost. In 2016 over 109 scripts were appraised by Graham Downey, Liz Jones and Caitlin Dullard.

Free written appraisals were sent to 12 writers at their request

We host rehearsed public readings upon request by playwrights or directors. In 2016 fourteen such readings were held.

In 2016 seven of our productions were full developments of previous years' EXPLORATIONS.

La Mama is committed to creating both access and participation for culturally diverse and marginalized communities in Victoria.

In 2016 La Mama Mobile toured two productions, *Coraarrk: The Shook* and *Coraarrk: The Shook* to regional venues including: The Hut St Andrews; Carolyn Theatre, Cororooke; The Courthouse, Stratford; Memo Hall, Healesville; Traralgon; Dandenong; Deakin University Geelong and Ballarat.

We also continued our collaborations with DVA (Theatre of Disability) AMES (with newly arrived refugee communities) and presented numerous productions created and performed by culturally diverse communities.

La Mama is highly pro-active in including young people in our program.

In 2016 we hosted Creative Writing students from RMIT and A Directors Season for the VCA.

In 2015 our education co-ordinator ran two VCE workshops and 10 La Mama Tours for schools and we presented 3 full productions for the VCE syllabus all accompanied by follow up forums. Two of these productions had scripts published by Currency Press to accompany them.

Our **La Mama for Kids** program presents works for kindergarten and primary students. In 2016 we presented 3 productions for kids including 2 very successful school holiday programs.

In 2016 we had a number of independent residencies at La Mama and the Courthouse. These included *Ribca* (a group of young artists from the recently de-funded **Platform Youth**) and the annual *Platform* residency.

Both **La Mama Poetica** curated by Amanda Anastasi and **La Mama Musica** curated by Annabel Warmington continue as regular and vital inclusions in our annual program.

Liz Jones CEO & Artistic Director



Platform Youth's *Platform* (image by Nedd Jones)

PRIMARY PROGRAM

Curated by Liz Jones

In 2016 La Mama presented 63 productions in our primary program. Each production received a modest production budget, technical support, marketing, ticketing, front of house and administrative support. Once programmed, these productions have complete artistic freedom. At the end of the season, the production takes 80% of the total box office.

NO ONE LIKES ME

JANUARY 16 – JANUARY 31

La Mama Theatre

Produced by Devize Co

Written and Performed by Darren Vizer

Lighting Design by Bronwyn Pringle

Sound Design by Zac Kazepis

Dramaturgy by Shondelle Pratt

Stage Managed by Annabel Warmington

Photography by Stefania Di Gennaro

Part of the 2016 MIDSUMMA FESTIVAL

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MEMBER

JANUARY 19 – JANUARY 30

La Mama Theatre

Written & Performed by Ben Noble

Additional Words by Rochelle Bright, Meg Courtney, Bjorn Deigner, Emma Dockery, Dan

Giovannoni, Elise Hearst & Finegan Kruckemeyer

Directed by Casey Gould

Design by Jacob Battista

Lighting Design by Lisa Mibus

Sound Design by Coleman Grehan

Images by Luke Cadden

A Fairly Lucid Production

Part of the 2016 MIDSUMMA FESTIVAL

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UNTITLED, OR THE SEAT OF NARCISSA

JANUARY 19 – JANUARY 31

La Mama Theatre

Narcissa- Penny Larkins
 Baroness of Inverness- Kate Hosking
 Marcello- Madeline Hudson
 Duchess of Dullcote- Erica Chestnut
 Writer/ Director/ Musical Director- Sofia Chapman
 Choreographer- Kate Hosking
 Set Designer- Alana Hunt
 Backdrop design- Sofia Chapman and Gabrielle Falconer
 Lighting Designer- Greg Carroll
 Lighting operator and photographer- Annabel Warmington
 Costumes- Sofia Chapman;
 Narcissa dressed by Marc McIntyre; everyone contributed a wee bit.
 Masks by Jada la Befana
 A Burning Deck Theatre Company Production

Part of the 2016 MIDSUMMA FESTIVAL

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THE GIRLIE SHOW

JANUARY 20 – JANUARY 31

La Mama Courthouse

Writer / Producer: Wayne Tunks
 Director: Josh Karlik
 Lighting Designer: Kate Kelly
 Poster Photo: Evan Crain
 Choreographer: Kristin Adriaan
 Original Music: Nothing Broken But My Heart – Lyrics by Wayne Tunks, Music by Prudence Holloway
 Sing: Lyrics by Wayne Tunks, Music by Emma Louise

Part of the 2016 MIDSUMMA FESTIVAL

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DORIS & DORIS... GO TO A FUNERAL

JANUARY 22 – JANUARY 31

La Mama Theatre

Written and Performed by Chris Molyneux & Jack Beeby
 Dramaturgy, Design & Technicals by Annabel Warmington
 Images by Annabel Warmington

Part of the 2016 MIDSUMMA FESTIVAL

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INTOXICATION

JANUARY 27 – FEBRUARY 7

La Mama Courthouse

Written by Christopher Bryant
 Directed by Jessica Arthur
 Performed by Christopher Bryant, Ryan Forbes and Amy Hack
 Designed by Jonathan Hindmarsh
 Lighting design by Alex Berlage
 Stage managed by Trelawney Edgar
 Photography by Sarah Walker
 A Before Shot Production

Part of the 2016 MIDSUMMA FESTIVAL

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BLOOD. SEX. TEARS.

JANUARY 28 – JANUARY 31

La Mama Forecourt

Sound artist: Sharyn Brand
 Performed by Dan Goronszy
 Image by Kiss This Fist Photography

Part of the 2016 MIDSUMMA FESTIVAL.

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HOMOPHONIC

FEBRUARY 1 – FEBRUARY 2

La Mama Courthouse

Samuel Barber: A Stopwatch and an Ordnance Map
 Benjamin Britten: Six metamorphoses after Ovid
 Charles Wuorinen: Trio for bass instruments
 Krysztyna Eira: Change(less)
 John Cage & Lou Harrison; Double Music
 Naima Fine; We keep going. Crystal Ruth Bell
 Billy Strayhorn: Lush Life (arr. Gemma Horbury)
 Performers:
 Voices: Steven Hodgson, (director); Andrew Collyer, Scott Dundson; Ben Owen; Ian Travers; John Werekta.
 Percussion: Nat Grant; Matthew Horsley; Kaylie Melville; Hamish Upton.
 Trumpet: Gemma Horbury
 Bass Trombone: Benjamin Anderson
 Tuba: Mark Leece
 Oboe: Ben Opie
 Flute: Belinda Woods
 'Cello; Jennifer Mills
 Double Bass: Miranda Hill
 A 3 Shades Black Production

Part of the 2016 MIDSUMMA FESTIVAL

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Image by Sarah Walker

DESTINATION HOME

FEBRUARY 2 – FEBRUARY 7

La Mama Forecourt

Creator, Performer, Puppets: Dan Goronszy

Director/Co-Creator: Sandra Fiona Long

Composer/ Sound design: Sharyn Brand

Lighting Design: Bronwyn Pringle

Costume consultant: Emily Barrie

Part of the 2016 MIDSUMMA FESTIVAL

La Mama Theatre

BETTE & JOAN: BITCH. SLUT. LIAR. WHORE.

FEBRUARY 2 – FEBRUARY 7

La Mama Theatre

Written by David Morris

Performed by Tom Halls, David Morris & Shanon Whitelock

Directed by Simone French

Set & Costume Design by Luke Warm

Lighting & Sound Operation by Hayden Burke

Part of the 2016 MIDSUMMA FESTIVAL

La Mama Theatre

THE ULTIMATE LESBIAN DOUBLE FEATURE

FEBRUARY 5 – FEBRUARY 7

La Mama Theatre

Written by Zoe Brinnand

Directed by Lucy Hotchin

Production Assistant – Zakaria Shahrudin

Performed by Kristen Adriaan, Kristina Benton, Kimberley Kardaras, Joseph Lai, Tamara Natt, Shamita Sivabalan, Lana Wolf

Part of the 2016 MIDSUMMA FESTIVAL

La Mama Theatre

POINT 8 SIX

FEBRUARY 10 – FEBRUARY 21

La Mama Theatre

Written by Tim Wotherspoon

Directed by Kirsten von Bibra

Performed by Adam Cass, Brianagh Curran, Matt Furlani, Amy Jones,

Yvette de Ravin Turner and Tim Wotherspoon

Lighting design by Kris Chainey

Design Consultant: Matt Adey

Dramaturgy by Georgia Symons

Image: Jason Cavanagh

Producer: Ro Taylor

Part of the 2016 MIDSUMMA FESTIVAL

La Mama Theatre

FLY GUARDIAN

FEBRUARY 10 – FEBRUARY 21

La Mama Courthouse

Written by Radoslaw Figura

Translated by Kristof Kaczmarek & Steve Gome

Dramaturgy by Nic Velissaris

Directed by Kristof Kaczmarek

Performed by Luke Lennox, Suhasini Seelin, Dawid Kaczmarek & Kristof Kaczmarek

Light design by Kris Chainey

Set design by Kim Ritchie

Sound design by Matt Lancaster

Stage Manager: Ola Chrapowicka, Jerzy Krysiak

Publicity: Beata Kaczmarek

Images: Luke Lennox, Beata Kaczmarek

An EXIT THEATRE Production

/ אָפּאַרשטעלונג פֿון אַ שפּאַנישן אַפּאַרשטעלונג

ENCOUNTER

FEBRUARY 24 – MARCH 6

La Mama Theatre

Written by Kirby Medway

Directed by Sanja Simic

Performed by Mark Rogers, Lucy Heffernan and Solomon Thomas

Sound design and composition by Liam Halwell (Snowy Nasdaq)

Image by Sanja Simic

A work by Woodcourt Art Theatre and Bodysnatchers

אַרבעט פֿון אַ שפּאַנישן אַפּאַרשטעלונג

CARLY AND TROY DO 'A DOLL'S HOUSE'

FEBRUARY 24 – MARCH 6

La Mama Theatre

Director Emma McManus

Performed by Troy Reid and Carly Young

Set & Lighting Designer Emma Lockhart-Wilson

AV Designer David Molloy

Dramaturg Declan Greene

A work by Woodcourt Theatre and His Three Daughters

אַרבעט פֿון אַ שפּאַנישן אַפּאַרשטעלונג

THE OTHER SIDE

MARCH 9 – MARCH 20

La Mama Theatre

Written & directed by James Clayden

With Helen Hopkins & David Brown

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REDEMPTION

MARCH 17 – MARCH 27

La Mama Courthouse

Written by Anthony Crowley

Directed by Petra Kalive

Performed by Tom Considine & Anthony Crowley

Set & Costume design by Casey-Scott Corless

Lighting design by Lisa Mibus

אַרבעט פֿון אַ שפּאַנישן אַפּאַרשטעלונג

STILL ALIVE

MARCH 23 – MARCH 27

La Mama Theatre

Devised by Louise O'Dwyer and Tim Ratcliffe

Directed by Tim Ratcliffe

Performed by Louise O'Dwyer, Katherine Connolly, Kate Stones

(With special secret guest)

Choreography: Lennie Messing

Stage Manager: Meika Clark

Part of the 2016 International Comedy Festival

אַרבעט פֿון אַ שפּאַנישן אַפּאַרשטעלונג (אָפּאַרשטעלונג 2016)

YEAH ABSOLUTELY

MARCH 23 – MARCH 27

La Mama Theatre

Written by Anna McCarthy

Performed by Anna McCarthy and Jem Nicholas

Dramaturg: Lara Thoms

Outside Eyes: Stephen Nicolazzo and Lara Stevens

Lighting design: Katie Sfetkidis

Set and Costume design: Romanie Harper

Sound Design: Daniel Nixon

Photography: Theresa Harrison

Stage Manager: Meika Clark

Part of the 2016 International Comedy Festival

אַרבעט פֿון אַ שפּאַנישן אַפּאַרשטעלונג

VLADIMIR THE CROW – WHISPERING GHOUL

MARCH 30 – APRIL 10

La Mama Courthouse

Written and performed by Paul Bourke

Sound design by Stephen Bourke

Photo by Alberto Gallego Photography

Illustration and image design by Vanessa Hutchinson

Part of the 2016 International Comedy Festival

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AT ARM'S LENGTH

MARCH 30 – APRIL 10

La Mama Courthouse

Writer, Choreographer and Director: Lucy Pitt

Performers: Victoria Bennett, Patrick Durnan-Silva, Jacqueline Essing and Riley Pullen

Stage Manager: Susannah De Bree

Lighting: Robin Thomas

Photography: Gemma Dawn

Part of the 2016 International Comedy Festival

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MYSTERY RADIO THEATRE

MARCH 31 – APRIL 10

La Mama Theatre

Performed by Frank Handrum, Fleur Murphy, Vaughn Rae, Nicholas Rasche, Anna Renzenbrink,

Chris Saxton, Chris Tomkins and Mark Woodward

Written by James Hazelden and Nicholas Rasche

Directed by James Hazelden

Lighting and sound design by Allan Hirons

Photography by Chris Tomkins

Image and poster design by Mark Woodward

Part of the 2016 International Comedy Festival.

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NIGHT SINGS ITS SONGS

APRIL 13 – APRIL 24

La Mama Theatre

Written by Jon Fosse

Translated from Norwegian by Sarah Cameron Sunde

Directed by Rodrigo Calderón

Performed by Katharine Innes, Reece Vella, Miles Paras, Dennis Manahan and Luca Roma

Original music by Lanark Project

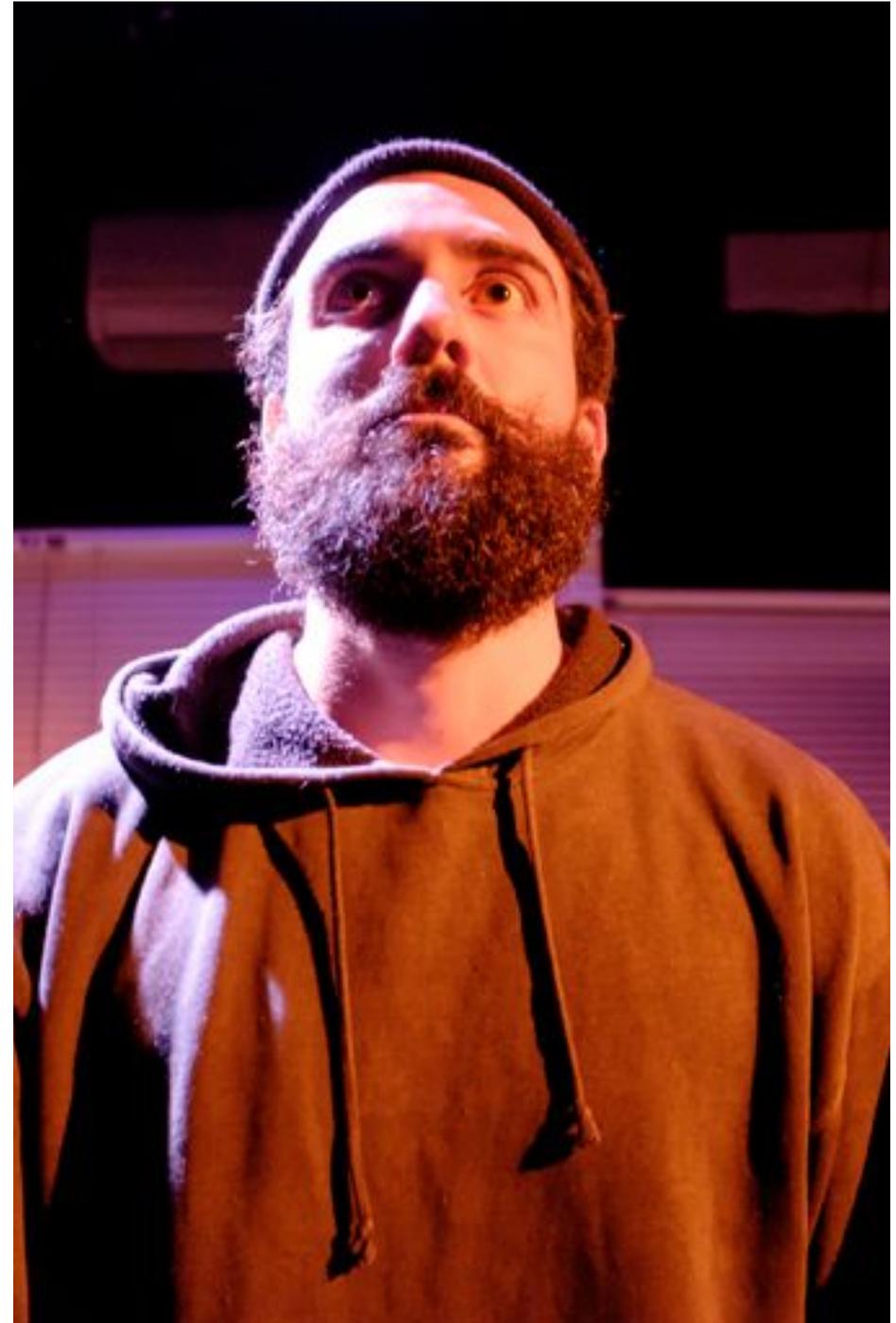
Set and costume design by Lara Week

Lighting design by Shane Grant

Image by Maddy Menca

Part of La Mama's Nordic Noir Season

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h S /s S (image by Justyn Koh)

DIRTY PICTURES

APRIL 14 – APRIL 24
La Mama Courthouse

Written and Directed by Tony Reck
Performed by Ange Arabatzis, Lucia Brancatisano, Willow Conway, Nick Stribakos
Sound Design by Hugo Race
Lighting Design by Hugo Barber

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FUCKING PARASITES

APRIL 27 – MAY 8
La Mama Theatre

Written by Ninna Tersman
Directed by Adam J. A. Cass
Performed by Elizabeth Esguerra and Asha Khan

Part of La Mama’s Nordic Noir Festival
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A ROOM OF ONE’S OWN

APRIL 28 – MAY 8
La Mama Courthouse

Written by Virginia Woolf
Translated for the stage and directed by Peta Hanrahan
Performed by Anna Kennedy, James Cook, Carolyn Bock and Marissa O’Reilly
Set & costume design by Dagmara Gieysztor
Sound design by David Thomson
Lighting design by Peta Hanrahan
Stage Management & Operation by Shannah McDonald
Web Design & Management: Frith Kennedy
Graphics/ Image credit: Frith Kennedy
A Sentient Theatre Production

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IN SEARCH OF OWEN ROE

MAY 11 – MAY 28
La Mama Theatre

Writer & Performer: Vanessa O’Neill
Director & Dramaturg: Glynis Angell
Sound Design: Darius Kedros
Lighting Design: Richard Vabre
Set Design (Irish map and Family Tree): Annie Edney
Stage Manager: Sarah McKenzie
Publicity Images: Ponch Hawkes
Production Photos: Sarah Walker
Music / by the band Foolin In Doolin:
Karol Lynch – Banjo and guitars and Backing Vocals
Michael ‘Blackie’ O’Connell – Uileann Pipes, Whistles and Backing Vocals
Cyril O’Donohue – Bouzouki and Vocals.

Part of the 2016 VCE Drama Playlist and La Mama Learning Program.
☐☐☐ A s☐ra☐ia☐ ☐ ☐rk☐(☐xp☐ra☐☐☐s 2013)

TALES OF A CITY BY THE SEA

MAY 11 – MAY 29
La Mama Courthouse

Writer: Samah Sabawi
Original Direction: Lech Mackiewicz
2016 Remount Direction: Wahibe Moussa
Set Design: Lara Week
Lighting Design: Shane Grant
Sound Design: Khaled Sabsabi
Sound Mixer: Max Schollar-Root
Production/Stage Manager: Hayley Fox
Assistant Stage Manager: James Crafti
Producers: Samah Sabawi, Lara Week, Daniel Clarke
Poster Design, Cover Art: Ahmad Sabra and Aya El-Zinati
Performers: Helana Sawires, Osamah Sami, Emina Ashman, Reece Vella, Alex Pinder, Rebecca Morton, Cara Whitehouse, Aseel Tayah, Ubaldino Mantelli

Part of the 2016 VCE Drama Playlist and La Mama Learning Program.
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THREE SHORT WORKS

GENDER AGENDA, LET’S PARTY, OFF HAND CUTS
JUNE 1 – JUNE 5
La Mama Theatre

Devised and Designed by Lloyd Jones
In collaboration with The Ensemble
Performed by The Ensemble
An O.T.H.A.N. Theatre Company presentation

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Shirley (image by Darren Gill)

THE MAGIC HOUR

JUNE 1 – JUNE 12

La Mama Courthouse

Performed by Arjun Raina, Peter Fraser, Helen Smith, Cherian Jacob
Ezekiel Day and Lillian Warrum

Director - Arjun Raina

Stage Management - Madhulika Basu

Cicero's Circle Theatre Company

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THE NAKED EYE

JUNE 8 – JUNE 19

La Mama Theatre

Written By Cerise de Gelder

Directed By Brenda Palmer

Set and Props By Harry Paternoster

Video and Graphics By Joe Eidelson

Image By Roger Palmer

Stage Management and Lighting Design By Meika Clark

Performed By, Milijana Cancar, Stephanie Lillis, Carolyn Masson and Robert Ricks

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YARN

JUNE 9 – JUNE 19

La Mama Theatre

Director: Andrew Gray

Writer/performer: Lily Fish

Set and Costume Designer: Melanie Liertz

Lighting Designer and Projections: Bronwyn Pringle

Sound Designer: Baz Thomas

Stage Manager: Jason Crick

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BIJOU

A Cabaret of Secrets and Seduction

JUNE 15 – JUNE 19

La Mama Courthouse

Written by Chrissie Shaw

Directed by Susan Pilbeam

Performed by Chrissie Shaw and Alan Hicks

Designed by Imogen Keen and Victoria Worsley

Musical Direction: Alan Hicks and Chrissie Shaw

Image by Sarah Nathan-Truesdale

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TALES OF KABBARLI

JUNE 22 – JUNE 26

La Mama Courthouse

Written and directed by Geoffrey Sykes

Performed by Robina Beard

Lighting Sarah McKenzie

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CATHERINE: THE BODY POLITIC

JUNE 23 – JULY 3

La Mama Theatre

Conceived, written and performed by Caroline Lee

Alice Darling: Direction

Madeleine Flynn: Composition

Rachel Burke: Visual Design

Bagryana Popov: Dramaturgy

Sarah Bianco: Stage Management

Andy Turner: Construction

Photography/Image credit: Pia Johnson

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BENEATH AND BEYOND

JUNE 30 – JULY 10

La Mama Courthouse, La Mama Forecourt

Director, Producer and Lighting Design - Bronwyn Pringle

Concept and Spacial Design - Melanie Liertz and Bronwyn Pringle

Costume Design - Melanie Liertz

Sound Design - Pippa Bainbridge

Performers - Jack Beeby and Scott Jackson

Animation - Jack Beeby, Bronwyn Pringle and Rachel Edward

Projection/Digital Art - Rachel Edward

Set Realisation & Creature Design - Anastasia Poppenberg, Jessica Davie, Chris Molyneux, Jack Beeby

Lighting operator - Jason Crick

Sound operator - Meika Clark

Creature Crew - Harley McDonald-Eckersall, Ashley Hughes

Head Electrics - Sarah Bianco

Workshop artists - Sayraphim Lothian, Dan Goronzy, Sharyn Brand,

Anastasia Poppenberg, Fredricka Arthur

Access co-ordinator/Audio Description - Nilgun Guven

Auslan Interpreter - Lynn Gordon

Associate Producer - Anna Schoo

Graphic design - Sian Bennett

Illustration - Jack Beeby

And wonderful additional creative input from Richard Vabre, Rebecca Etchell, Lisa Mibus.

A Making Space Production

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COURAGE TO KILL

JULY 6 – JULY 17

La Mama Theatre

Written By Lars Noren

English Translation By Marita Lindholm Gochman

Directed By Richard Murphet

Performed By Stephen House, Luke Mulquiney and Tamara Natt

Set Design By Charlotte Lane

Sound Design by Adam Casey

Light Design By Kris Chainey

Stage Management Daniel Barca

Publicity: Eleanor Howlett (Sassy Red PR)

Image By Lachlan McDougall and Sarah Walker

A Public Front production

Part of La Mama's Nordic Noir Festival

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THE SERVANT OF TWO MASTERS

JULY 13 – JULY 31

La Mama Courthouse

Direction: Rosa Campagnaro

Producer: Make A Scene

Set & Costume Design: Eloise Kent

Design Assistant, Artwork & Stage Manager: Anna Bishop

Sound Design: Tim Wotherspoon

Choreography: Irene del Pilar Gomez

Understudy & Production Assistant: Jasper Foley

Poster Art: Alex Motta (Photography) and Sebastiano Motta (Design)

Performers: Christian Bagin, Sharon Davis, Roby Favretto, Lelda Kapsis, Irene del Pilar, Freya

Pragt, Darcy Kent

Make A Scene Theatre Arts Education.

Part of the VCE Theatre Studies 2016 Playlist and La Mama Learning Program.

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NOUGHT POINT FIVE ABOVE ZERO NO WIND

JULY 21 – JULY 31

La Mama Theatre

Written by Maria Kilpi

Translated from the Finnish by David Hackston

Directed by Laurence Strangio

Performed by Shirley Cattunar and Sophia Riozzi

Design by Mattea Davies

Lighting design by Bronwyn Pringle and Jason Crick

Sound design by Christopher de Groot

Cultural advice: Pia Friberg and Frida Wallin

Part of La Mama's Nordic Noir Festival.

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© ra███ K/███(image by Jeff Busby)

CORANDERRK: WE WILL SHOW THE COUNTRY

AUGUST 3- AUGUST 7

La Mama Courthouse

Directed by Giordano Nanni

Based on the original 2010 verbatim performance by Rachel Maza

By Giordano Nanni and Andrea James

Performed by Uncle Jack Charles, Jim Daly, Richard Bligh, Glenn Shae, David Patterson, Greg Fryer, Pauline Whyman, Peter Finlay and Liz Jones

Design by Bronwyn Pringle

Production management by Sarah McKenzie

Stage management by Hayley Fox

Part of the Minutes of Evidences Project

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DUETS

AUGUST 4- AUGUST 14

La Mama Theatre

Conceived and performed by The Stain

The Stain are Francesca Sculli, Jo Franklin and Gen Bernstein

With special guests: Harpist Genevieve Fry

Performance artists: Sarah Ward, The Huxley's, Paula Russell and Ash Flanders Direction Maude Davey

Sound Design: Nat Grant

Lighting Design: Simon Coleman

Set Construction & Props: Herbz @Rah Creations

Sound Operation: Bumpy Favell

Photography/Image credit Terry Murphy @ Kommune

Huxley's Costume: The Huxley's

Sarah Ward's Headpiece: The Huxley's

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P.O.V. DAVE

AUGUST 10- AUGUST 21

La Mama Courthouse

Written & Produced by Noel Maloney Directed by Beng Oh

Performed by Keith Brockett, Eleanor Howlett, Jude Katsianis, Annie Lumsden, Gabriel

Partington and Peter Stratford

Stage design and costumes by Christina Logan-Bell

Lighting design by Matthew Barber

Sound design by Tom Backhaus

Dramaturgy by Jane Miller

Videographer: Yolanda Rios

Stage Manager: Daniel Barca

Image by Guy Holt

A 15 Minutes from Anywhere & Electric Tom Tom production

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NIGHT SINGS ITS SONGS

AUGUST 17- AUGUST 21
La Mama Theatre

Written by Jon Fosse
Translated from Norwegian by Sarah Cameron Sunde
Directed by Rodrigo Calderón
Performed by Katharine Innes, Reece Vella, Miles Paras, Dennis Manahan and Luca Roma
Music by Lanark
Project Designed by Lara Week
Lighting Design by Shane Grant Lighting Operation by Nicholas Moloney
Image and Video by Christopher Nichols
Graphic Design by Maddy Menca

Part of La Mama's Nordic Noir Festival
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WE MAY HAVE TO CHOOSE

AUGUST 23- AUGUST 28
La Mama Theatre

Written and performed by Emma Hall
Directed by Prue Clark
Set and lighting design by Amelia Lever-Davidson
Sound by SS. Sebastian
Mentored by Bagryana Popov
Produced by Cameron Stewart

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THE HUNTER. THE HUNTED

AUGUST 24- SEPTEMBER 4
La Mama Courthouse

Devised by Fiona Roake, John Forman, Christain Bagin, Aurora Kurth, Vanessa Chapple and Josephine Lange
Devised and directed by James Pratt
Performed by Fiona Roake, John Forman, Christain Bagin and Aurora Kurth
Live music by Fiona Roake
Soundscape music by Josephine Lange
Lighting design by Richard Vabre
A Company13 Production

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THE RIBCAGE COLLECTIVE

AUGUST 31 –SEPTEMBER 11
La Mama Theatre

Co-Artistic Directors: Laura Hartnell and Chris Hosking
Ensemble: Adrian Del Re, Alanah Parkin, Cassandra-Elli Yiannacou, Cera Maree Brown, Dominic Weintraub, Ebony Beaton, Jai Leeworthy, Jonathan Walpole, Lucy Pitt, Niamh Vlahakis, Sandra Chui, Shannon Ly and Steph Cordel

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ORIEL

SEPTEMBER 7- SEPTEMBER 18
La Mama Courthouse

Written by Merrilee Moss
Directed by Kim Durban
Performed by Sarah Hamilton, Alyson Gale, Charlie Mycroft, Nicholas Rijs & Hannah Monson
Design by Adam 'Gus' Powers
Lighting Design by Nick GlenStage
Management by Meika Clark
Photography & Voiceover by Luke Lennox
A Ghost Ensemble production

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COMMITTEE

SEPTEMBER 14- SEPTEMBER 25
La Mama Theatre

Writing and direction: Cameron Sievers
Cast: Claire Nicholls, Lee Cook, Phil Sumner, Joshua Monaghan and Gigi Pinwill Design: Emma Stoneman and Paul Melis
Sound: Milly Levakis-Lucas
Lighting: Kade Vojin
Film: Chris Bennett (Underground Media)
Media: Gigi Pinwill and Claire Nicholls
Image: James Rawlins

Part of the 2016 Melbourne Fringe Festival
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BLAAQ CATT

SEPTEMBER 21- OCTOBER 2
La Mama Courthouse

Produced, written and performed by Maurial Spearim
Direction and dramaturgy by Kirsty Hillhouse
Sound design by Mark Coles Smith
Lighting design by Kris Chainey
Choreography by Sermsah Bin Saad
Composition of *Bā alāy āyī* by Deborah Cheetham with arrangements by Mark Coles Smith
Animation by Sabastian Fowler
Set and costume design by Leon Salom
Projectionist: Andre Vanderwert
Stage Manager: Gin Rosse
Publicity by Kate Munro

Part of the 2016 Melbourne Fringe Festival
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HART

SEPTEMBER 22- OCTOBER 2
La Mama Courthouse

Concept & Performance by Ian Michael
Text by Ian Michael and Seanna van Helten
Directed by Penny Harpham
Composition & Sound Design by Raya Slavin
Set & Costume Design by Chloe Greaves
Lighting Design by Katie Sfetkidis
AV Design by Michael Carmody
Produced by Anna Kennedy
Production & Stage Management by Tonie-Rayne Steele
Photography by Gabi Briggs

Part of the 2016 Melbourne Fringe Festival
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FALLING APPLES

SEPTEMBER 22- OCTOBER 8
Kensington Town Hall

Written by Lene Therese Teigen
Directed and designed by Peta Hanrahan
Performed by Elizabeth Huey Williams, James Bolton, Brianagh Curran, Tina Leah, Timmy Knowles, Fiona Scarlett, Robert Warburton, Jessica Stevens, Steven Psoras, Laura Burzacott, Ben O'Connor, Samuel Duncan and Marissa O'Reilly
A Verve Studios production

Part of the 2016 Melbourne Fringe Festival
Part of La Mama's Nordic Noir Festival.
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Hart (image by Julie Zhu)

ESP- THE ELWOOD SCHOOL OF PROPHECY

SEPTEMBER 28 – OCTOBER 9

La Mama Theatre

Written and performed by Peter Finlay
Directorial assistance, lighting and set design by Lloyd Jones
Lighting construction and operation and stage manager: Annabel Warmington
A Year Zero production

Part of the 2016 Melbourne Fringe Festival

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CHARLES MANSON AND THE SUBTLE ART OF RADICALISATION

SEPTEMBER 29- OCTOBER 9

La Mama Theatre

Directed by Kylie Gral
Written by Dr Scott Welsh
Dramaturgy by Ezy. D
Performed by Dr. Scott Welsh, Emma Cox, Romina Verdiglione, Jaz Wickson, Ezekiel Day and Cherian Jacob
Photography Richard Mclean
A Cicero Circle Theatre production

Part of the 2016 Melbourne Fringe Festival

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THE MASQUE OF BEAUTY

OCTOBER 5- OCTOBER 9

La Mama Courthouse

Concept, script and production by Peter Green
Direction, dramaturgy, original music, keys by Faye Bendrups
Viola by Guillermo Anad
Performed by Maria Paula Afanador, Madeleine Field, Claire Nicholls and Jessica Greenall
Lighting design by Greg Carroll
Stage Manager: Kade Vojin
Image by Ponch Hawkes

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ONE IN SEVEN

OCTOBER 11- OCTOBER 14

La Mama Courthouse

Words Music & Lyrics: Megan Shorey
Arrangements: Shanon Whitelock
Director: Dirk Hoult
Music Director: Lucy O'Brien
Movement Director: Andy Dexterity
Sound Design: Tom Backhaus
Stage Manager: Natasha Brown
Production Manager: David Harrod (VCA)
Production Assistant: Corey Reynolds
Performed by: Raelene Isbester, Kaarin Fairfax, Tod Strike, Ben Adams, Lucy, O'Brien, Mark George, Nick Robinson

As part of the VCA Masters of Directors Residency

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OUR LADY OF THE FLOWERS

OCTOBER 16- OCTOBER 19

La Mama Courthouse

Directed by Mick Klepner Roe
Written by Cinnamon Templeton
Devised and performed by Krishna Isthia Bobuq Sayed, Mossy, Cinnamon Templeton and Mick Klepner Roe
Sound design by Romy Seven (aka Scum Witch)
Set Design by M'ck McKeague
Lighting Design by Nathan Burmeister
Costume design by Rare Candy
An Embittered Swish production

As part of the VCA Masters of Directors Residency

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THE LAST TEN MINUTES OF HISTORY

OCTOBER 21- OCTOBER 23

La Mama Courthouse

Written by Ross Mueller
Directed by Katy Maudlin
Performed by Marco Chiappi, Charles Purcell, Jennifer Rani, James Saunders, Louise Siverson
Dramaturgy by Trent Baker, Georgina Capper, George Lingard, Katy Maudlin and Cast
Set and Costume Design by Sophia Burns
Sound Design and Composition by Russell Goldsmith
Lighting Design by Michelle Thorne
Assistant Lighting Design and Operation by Megz Evans
Engineering by Aaron Edwards
Set Construction Dudley Maudlin and Josh Maudlin
Rehearsal Photography Georgina Capper
Cinematographer by Charles Alexander

As part of the VCA Masters of Directors Residency

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THE LAST TEN MINUTES OF HISTORY

OCTOBER 21- OCTOBER 23

La Mama Courthouse

Written by Ross Mueller

Directed by Katy Maudlin

Performed by Marco Chiappi, Charles Purcell, Jennifer Rani, James Saunders, Louise Siverson

Dramaturgy by Trent Baker, Georgina Capper, George Lingard, Katy Maudlin and Cast

Set and Costume Design by Sophia Burns

Sound Design and Composition by Russell Goldsmith

Lighting Design by Michelle Thorne

Assistant Lighting Design and Operation by Megz Evans

Engineering by Aaron Edwards

Set Construction Dudley Maudlin and Josh Maudlin

Rehearsal Photography Georgina Capper

Cinematographer by Charles Alexander

As part of the VCA Masters of Directors Residency

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ROBERTO ZUCCO

OCTOBER 26- NOVEMBER 13

Alliance Française de Melbourne

Director: Alice Bishop

Producers: Matthew Molony, Elizabeth Thomson, Alice Bishop

Spatial Design: Efterpi Soropos

Stage Manager & Operator: Claire Noone

Sound Design: Nat Grant

Guitar & Photography: Michael F. Cahill

Presented by La Mama and the Alliance Française de Melbourne

A Le Poulet Terrible production

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RUST AND BONE

NOVEMBER 16- NOVEMBER 27

La Mama Courthouse

Written by Caleb Lewis

Directed by Daniel Clarke

Assistant director: Penny Harpham

Movement director: Ingrid Voorendt

Set and costume design by Jacob Battista

Lighting design by Richard Vabre

Sound design by Chris Wenn

Stage manager: Douglas Montgomery

Performed by Glenn Maynard, Eddie Luke Mulquiney and Adam Ibrahim

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KORALY

NOVEMBER 30-DECEMBER 11

La Mama Courthouse

Creator, producer, writer, performer, video design: Koraly Dimitriadis
Director, dramaturg, Set design: Olga Aristodemou
Lighting Design: Helen Papadomanolakis
Sound Design: Christian Bianco
Vocal Coach: Andrea Geldart
Lighting Operator: Chris Keuken
Sound, Video Operator and Editor: Andrew Vassilopoulos:
Producer, Stage Hand: Shang Wu
Media Assistant: Maria Konidaris
Stage hand, Set assistant: Nicholas Lah

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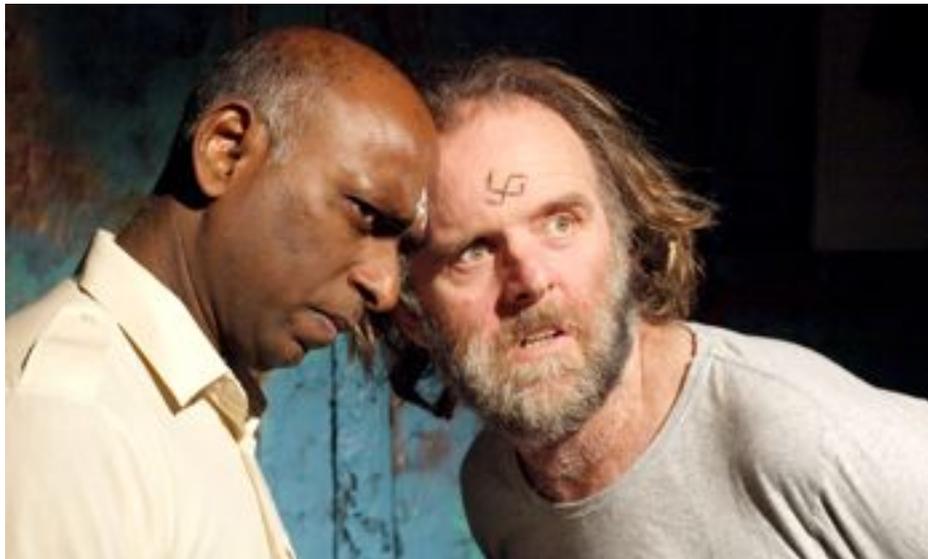
CARMILLA

DECEMBER 15- DECEMBER 18

La Mama Courthouse

Orchestra: Tom Pughe, Eidit Golder, Lyndon Chester, Rosanne Hunt, Liz Barcan, Pri Victor, Matan Franco
Performed by: Georgia Brooks, Anna Burley, Josh Porter, Amit Golder, Danielle Carey
Director: Karen Wakeham
Lighting Designer: Emma Fox
Stage Designer: Helen Rofe
Stage Manager: Melanie Belcher
Makeup Artist: Janna Pechersky

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EXPLORATIONS

Curated by Caitlin Dullard

La Mama's EXPLORATIONS season has been supporting works in development since 1980. Creative exploration is at the core of all works produced and presented at La Mama, however the EXPLORATIONS annual season of works in development is a special time of year where productions are given three nights in the space to explore their practice and develop their theatrical pursuits. All Explorations are new Australian developments and all were held at La Mama Theatre. In 2016 we had 34 EXPLORATIONS.

LAND AND HOME

OCTOBER 10- OCTOBER 12

Created by Gillian Schroeter and Mary-Rose McLaren with VU and ACU students:
Amber Jones, Nicki Dalton, Klaire Landgrove, Anne Jessup, Joe Melhem, Mara Santos, Natalia Gojevic, Frances Masi, Lesley Ryan, Achol Koooc and Scott Welsh and Shiona Long

TO LONELY, WITH LOVE

OCTOBER 11- OCTOBER 13

Created by Jennifer Monk, Perri Cummings and Lisa Dallinger from real letters.
Scripted by Perri Cummings Directed by Jennifer Monk
Performed by Jennifer Monk and Lisa Dallinger
Movement Director: Harriet Devlin
Vocal Coach: Lisa Dallinger
Dance Choreographer: Lee McClenaghan
Costume Designer: Emma Howchin
Stage Manager: Meika Clark
Original Audio by: Jeremy Schifftan
Image Credit: Eadie Testro-Girasole



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ROMEO AND JULIET

OCTOBER 14 – OCTOBER 16

Naghal, Creator/Designer Elnaz Sheshgelani
Script Advisor Liz Jones
Light Manipulator Simon Fisher
Music and Sound Designer Myfanway Hunter
With support from the Victorian College of Arts (VCA) as part of Elnaz Sheshgelani's doctoral candidature

PEDAÇOS

OCTOBER 15- OCTOBER 17

Conceived by Magda Miranda and Rea Dennis
Performed by Magda Miranda
Directed by Rea Dennis
Image credits/ Rea Dennis and Magda Miranda

WHERE'S DAVID?

OCTOBER 18- OCTOBER 20

Created and performed by Sandra Chui
Outside eye: Jeanette Tong
Lighting Design: Meika Clark

LIGHT AS A FEATHER STIFF AS A BOAT

OCTOBER 19- OCTOBER 21

Sourced, adapted and developed for theatrical presentation by Brian Lowe and Lloyd Jones
Based on the work of John Smale with contribution from Matthew Arnold and Brian Lowe
Performed by Brian Lowe
Directed by Lloyd Jones
Stage Managed and technician: Lisa Inman

THE CRYING MACHINE

OCTOBER 22- OCTOBER 24

Original concept and research by Kenneth MacLeod
Written and devised by Kenneth MacLeod and Kate Stones
Music and sound by Kenneth MacLeod
Directed by Kate Stones

Part of VCA theatre Masters Directors Residency

I SAT AND WAITED BUT YOU WERE GONE TOO LONG

OCTOBER 23- OCTOBER 25

Written and directed by Olivia Satchell
Performed by Rosie Clynes and Emily Tomlins
Dramaturgy by Emma Valente
Sound Design by Russell Goldsmith
Set/Costume Design by James Lew
Lighting Design by Kelsey Watt
Stage Managed by Zak Pidd
Image by Sarah Walker

Part of VCA theatre Masters Directors Residency

LAST YEAR'S EVE

OCTOBER 26- OCTOBER 28

Devised, performed and scored by Zac Kazepis
Stage manager/ operator: Daniel Barca

RUNNING JANUS

OCTOBER 27 – OCTOBER 29

Devised and performed by Ebony Beaton, Grant Foulkes, Anna Priestly and Elnaz Sheshgelani
Puppet design and construction by Elnaz Sheshgelani
Lighting design by Simon Fisher
Lighting and stage management by Annabel Warmington

HOW TO REJECT A PROPOSAL

OCTOBER 30-NOVEMBER 1

Performed and devised by Adrian Del-Re
Directed and devised by Julia Hanna

THE RUG

OCTOBER 31- NOVEMBER 2

Created and performed by Ben Grant
Technical operation by Kirch Campbell

FORTUNA LEEWARD HO!

NOVEMBER 3- NOVEMBER 5

Written and conceived by Bridget Haylock and Sue Ingleton
Performed by Bridget Haylock
Directed by Sue Ingleton
Composer Malcolm Hill



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THE FEATHER PILLOW
NOVEMBER 4- NOVEMBER 6

Created & Performed by Brigid Morgan
Surround Sound provided by Chailight Productions / Mark Pedersen
Sound Creation by Brigid Morgan / Xen Ochren
Music by Adrian Younge / John Zorn
Movement Direction: Suze Smith
Visual Dramaturgy/ Outside Eye: Ahmarnya Price
Projected Images: Xen Ochren
Sound Operation: Evan Morgan
Light Operation: Kade Vojin Kennedy

LAST CALL
NOVEMBER 7-NOVEMBER 9

Written by Bill Ten Eyck
Director Christine Sinclair
Lighting and Sound Jessica Eble
Set Design Robert Ten Eyck
Stage Manager John Riddell
Cast: Zoe O'Neill, Emma Ten Eyck, David R. Bertram, James Mason, Laurie O'Neill, Sharon Corbier Jack, Robert Ten Eyck, Lee Atwood, Bill Ten Eyck
Music credits: Woody Guthrie Arranged and Emma Ten Eyck

CONVERSATIONS WITH DEAD RELATIVES
NOVEMBER 8- NOVEMBER 10

Created and performed by Phil Ormsby and Alex Ellis

THE TANGO TOUCH
NOVEMBER 11- NOVEMBER 13

Performed by Raffaele Rufo and Valentina Vitolo (with special guests)
Music by Elian Sellanes
Light design by Rachel Burke
Image by Jorge de Araujo
The Tango Touch is part of Raffaele Rufo's PhD project at Deakin University

I HEART FRIDA KAHLO
NOVEMBER 12- NOVEMBER 14

Created and performed by Amaya Vecellio
Sound Design by Ben TD

THE CROSSING
NOVEMBER 15- NOVEMBER 17

Written and performed by James Lawson
Directed by Anna Loewendahl
Visual Design by Greg Pritchard
Additional Visual Design/Object direction by Lynne Kent
Sound Design by Declan Kelly
A Vessel Production

HANDS OVER EYES

NOVEMBER 16- NOVEMBER 18

Written and directed by Peter Danastasio

Performed by Danny Carroll, Ashton Sly, Ezekiel Day, Jim Coulson, Alex Rouse, Alex Rowe and Evangeline Stoios

Lighting design and filming components by Darcy Conlan

Set design by Ange Danastasio

Sound design by Ben Griffiths

MADAME NIGHTSHADE'S POISON GARDEN

NOVEMBER 19- NOVEMBER 21

Conceived, devised & performed by Anna Lehmann Thomson

Directed & co-devised by Kimberly Twiner

Dramaturgy: Jaye Hayes

Sound production: Jack Thomson

Image credit: Mikey J. White

LIFE'S A GAMBLE & LAST MAN STANDING

NOVEMBER 23- NOVEMBER 25

Directing and dramaturgy by Catherine Hill

Performed by Denis Coard

Last Man Standing written by Michelle Wright

Life is a Gamble written by Denis Coard

Stage Manager: Bela Warmington

GOLDFISH

NOVEMBER 24- NOVEMBER 26

Devised and performed by Suzie Hardgrave

Music by Piotr Nowotnik

Lighting design by Bronwyn Pringle

Qlab programmer/ Assistant sound design: Millie Levakis-Lucas

Stage management and technical operation by Annabel Warmington

With the artistic support of Tom Healey

US

NOVEMBER 27- 29

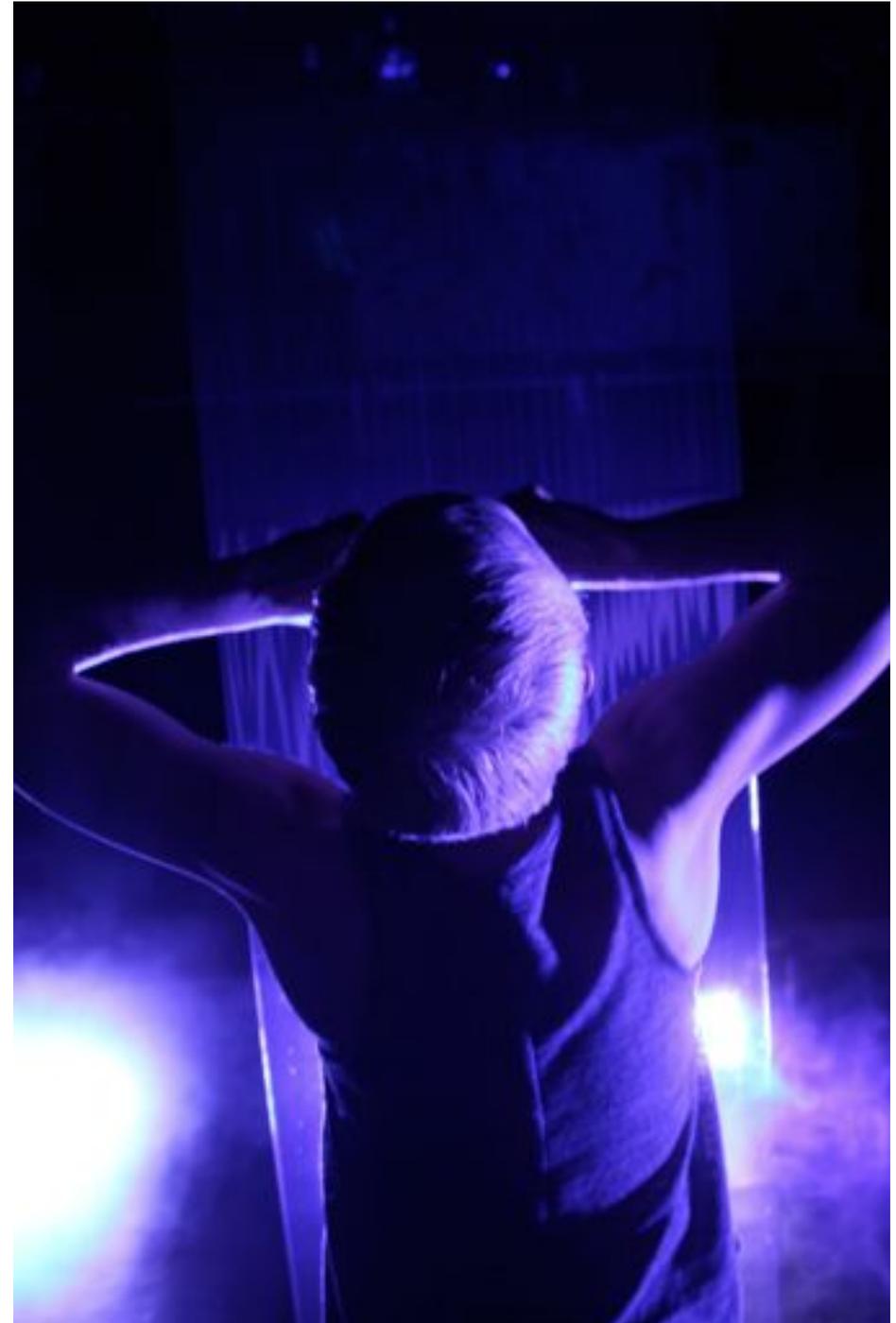
Creator/Performer: Penny Baron

Live Sound Performance: Michael Havar

Dramaturge: Glynis Angell

Outside Eye: Carolyn Hanna

Lighting design and operation: Bronwyn Pringle



Goldfish (image by Nedd Jones)

ECHO

NOVEMBER 28- NOVEMBER 30

Written by Amber Hart and Christie Rohr
Performed by Amber Hart, Christie Rohr and River Gaines
Designed by Amber Hart
Lighting and sound operated by Annabel Warmington

MR PHASE

DECEMBER 1- DECEMBER 3

Written and performed by Christopher Brown
Also featuring Solomon Brown
Creative Team: Thomas Howie, Luke Kerridge, David Franzke, Shio Otani, Rhian Hinkley
An Encyclopaedia of Animals Production

DUALITY, OK!

DECEMBER 2- DECEMBER 4

Created, devised and performed by Sarah Mainwaring
Original Script by David Mainwaring
Director: Iris Gaillard
Dramaturg & Performance assistant: Kate Stones
Sound Designer: Jess Keefe
Lighting Designer: Remy Chadwick
Photo & Film: David Burrows

VARIATIONS SUR LE MEME THEME

DECEMBER 5- DECEMBER 7

Concept design/ performance: Kaira Hachefa
Director: Penelope Bartlau
Assistant director: Remi Deulceux
Sound designer/composer: Darius Kedros
Puppet maker: Vanessa Ellis and Michael Conole
Set design and construction: Michael Conole and Kaira Hachefa
Prop maker: Penelope Bartlaud and Kaira Hachefa
Production assistant: Michael Conole
Produced by Compagnie Articulate/ Kaira Hachefa

CLEAVE

DECEMBER 6- DECEMBER 8

Writer, performer: Colleen Burke
Directing and dramaturgy: Paul Bourke

FUGUES

DECEMBER 9- DECEMBER 11

Performed by Lucinda Barratt, Max Gettler, Jason Schwab and Laila Thaker Directed by Tamiah Bantum and Maty Young
Collaborators Emma Caldwell, Charlotte Fox, Matthew Sini and Seon Williams



HALLOWED GROUND: WOMEN DOCTORS AT WAR

DECEMBER 10 – DECEMBER 12

Written by Carolyn Bock and Helen Hopkins

Performed by: Carolyn Bock, Chi Nguyen, Fiona McLeod and Helen Hopkins

Directed by Tom Healey

Sound design: Nick Van Cuylenburg

Lighting design and Stage management: Rebecca Etchell

DURAS: THE LOVER

DECEMBER 13- DECEMBER 15

La Mama Theatre

Text by Marguerite Duras

Adapted and Directed by Laurence Stangio

Performed by Brenda Palmer and Annie Thorold

Dramaturgical associate: Annie Thorold

Design concept: Laurence Stangio

Lighting design by Bronwyn Pringle

Stage management: Meika Clark

Original translations by Barbara Bray, Leigh Hafrey and Linda Coverdale

Original music by Carlos D'Alessio

DURAS: DESTROY, SHE SAID

DECEMBER 13- DECEMBER 15

La Mama Theatre

Text by Marguerite Duras

Adapted and Directed by Laurence Stangio

Performed by Rupert Burns, Dean Cartmel, Laura Lattuada and Belinda Mantelli

Dramaturgical associate: Caitlin Dullard

Design by Laurence Stangio

Lighting Design by Bronwyn Pringle

Stage Management: Meika Clark

Original translation by Barbara Bray

WHAT IF IT DOESN'T MATTER?

DECEMBER 16- DECEMBER 18

La Mama Theatre

Devised designed and directed by Lloyd Jones

In collaboration with The Ensemble

An O.T.H.A.N Theatre Company presentation

LAMAMAPLAYREADINGS

Curated by Liz Jones

On selected Saturday afternoons, La Mama gives writers (and directors) highly sought after space for a reading, audience feedback and the chance for these scripts to grown and develop.

LADY IN WAITING

JANUARY 30

La Mama Theatre

Written by Sandra Shotlander

Performed by Rosemary Johns and Brenda Palmer

Part of the 2016 MIDSUMMA FESTIVAL

THE WINDOWS

FEBRUARY 20

La Mama Theatre

Written by Ayse Bayramoglu

Directed by Lloyd Jones

Translated from Turkish by Bilge Gulturk

OLD FRIENDS OLD FOE

MARCH 19

La Mama Theatre

Performed by Donna de Palma, Rebecca Morton, Kristy Snowden,

Catherine Tesselaar and Kristine Petkovska

Directed by Alicia Benn-Lawler

A RAP:t Production

FLORIDA

APRIL 4

La Mama Theatre

Written and Directed by Zachary Dunbar

AD/Producer: Ayesha Tansey

Performed by Jack Gunn, Patrick Livesey, Julian Dibley-Hall, James Biasetto

YOURS TRULY ARTHUR STREETON

APRIL 19

La Mama Theatre

Directed by Rebecca Morton and Alicia Benn-Lawler

With Phil Roberts

A RAP:t Production

THE DARK SIDE OF MIDNIGHT

MAY 21

La Mama Theatre

Directed by Phil Roberts

Performed by David McCrae, Mark Lawrence, Alicia Benn-Lawler,

Donna de Palma and Zoe Ellerton-Ashley

A RAP:t Production

FRAILTY

JUNE 11

La Mama Theatre

Written and Directed by Sue Ingleton

Read by Meg Clancy and Bridget Haylock

FALLING APPLES

JUNE 18

La Mama Theatre

Written by Lene Therese Teigen

Directed by Peta Hanrahan

Performed by Jessica Stevens, Elizabeth Huey-Williams, Timothy Knowles, Robert Warburton, Steve Psoras, Fiona Scarlet, Tina Leah, Marissa O'Reilly, Samuel Duncan, James Bolton, Brianagh Curran, Benjamin O'Connor, Laura Burzacott

STAINLESS

JULY 23

La Mama Courthouse

Written by Jany Hyde

Performed by Maggie Millar

SNUB

NOVEMBER 19

Written by Kevin Summers

Performed by Dennis Coard, Kirsty Snowden and Anthony Sharpe.

Narration by Peter Stratford

ATLANTIS

October 23

La Mama Courthouse

Written by Rob Reid

Performed by Ben McKenzie, Claire Hooper, Fiona Macleod, Elliot Summers

FLASH DONAHS

November 23

La Mama Courthouse

Written by Graeme Dale

Performed by Mareesa Ballao, Cassandra-Elli Yiannacou, Melissa Viola, Bethany Tweedale & Alanah Parkin

Dramaturgical advice: Dr. Karina Smith & John Penman

LAWSONS WOMEN

December 2

La Mama Courthouse

Written, Directed and Music Composition by Rick Burchall

Lyrics by Henry Lawson

The Ballad of Drover's Wife Lyrics by Rick Burchall

Musical Direction: Ana Mitsikas

Performed by Rebecca Moore, Jenny Seedsman, Brent Trotter and James Wright

LAMAMA FOR KIDS

Curated by Ella Holmes with Liz Jones

La Mama for Kids seeks to enlighten, empower and to excite, developing young audiences by providing opportunities to engage with high quality new Australian theatre. Aligning with La Mama's aim to address social inequity, the La Mama for Kids program is inclusive, affordable and accessible for all.

VENICE IN LOVE

APRIL 23

La Mama Courthouse

Created and performed by Rosa Campagnaro and Christian Bagin

Make A Scene Theatre Arts Education

KOLOBOK

SEPTEMBER 17- SEPTEMBER 24

La Mama Theatre

Created and performed by Olena Fedorova and collaborators including: Marina Charapanovskaia, Sofia Reuta, Piotr Nowotnik, Irina Shapirova, Lara Tumas, Sonja Vuckovic and Max Viaz

SUPER AMAZING GIANT GIRL

SEPTEMBER 27- OCTOBER 1

La Mama Courthouse

Devised and performed by Anna Lumb

Special Guest Gabi Barton

Soundtrack by Thomas Butt

Original Songs by Sarah Ward

Image by Theresa Harrison



Bikini's Bikini (image by Mathilde Broudic)

LAMAMA MUSICA

Curated by Annabel Warmington

La Mama Musica is one of Melbourne's longest running music nights, in operation since 1969. These days it is a curated monthly concert series showcasing new music, improvising musicians and sound-artists at La Mama's Theatre and Courthouse venues. The series has been organised by the curatorial team of Annabel Warmington and Adrian Sherriff for more than a dozen years; the team encourages unusual collaborations and values the history of the Musica series. They offer music and sound artists of all genres (and ages) opportunities to explore and develop new work and production values, with an audience appreciative of these aspects.

FEBRUARY 15

La Mama Courthouse

CARMEN CHAN: DO YOU SEE WHAT I HEAR? With Clinton Green (speaker), Carman Chan (marimba, percussion), Laura Goodall (percussion), Brigid Burke (live video art, bass clarinet, objects), Adam Simmons (wind instruments) and Warren Burt (electronics)

MARCH 14

La Mama Theatre

EMPTY EFFIGY: 3 episodes. With Simon Fisher (projections), Elnaz Sheshgelani (movement), and Ren Walters (sound), Scott Tinkler (solo trumpet)

APRIL 18

La Mama Theatre

Nick Tsiavos (solo contrabass), Mary Doumany (harps, koto, voice), with guests Belinda Woods (flutes) and Anita Hustas (bass)

MAY 16

La Mama Theatre

Nat Grant (percussion), Belinda Woods (flutes), Gemma Horbury (electronics, brass, video projections) and Miranda Hill (double bass).

JUNE 13

La Mama Theatre

Tom Fryer (solo fretless guitars); AD HOC: Andrea Keeble (violins), Kylie Morigan (violins), Ceridwyn Davies (viola), Dan Witton (bass), Ronny Ferella (drumkit), and Carolyn Connors (voice).

JULY 18

La Mama Courthouse

Clinton Green (solo turntables); and Michiko Morita (solo piano keyboard)

AUGUST 29

La Mama Courthouse

Adam King (solo drumkit); Simon Charles' *ras Archi* with Fairfield Melbourne Polytechnic music students (manipulated electronic samples and field recordings); Simon Charles, Jon Heilbronn, Marlene Samson, Frank Corbino, Flynn Sky-McCormack, Justin Ossher, Jessica McFarlane, Kier Stephens, Daniel McDermot

SEPTEMBER 5

La Mama Theatre

Warren Burt (solo iPad, electronics); CLOCKS AND CLOUDS (NSW): Kraig Grady (vibraphones), Terumi Nerushima (pump organ), with guest Adrian Sherriff

NOVEMBER 21

La Mama Courthouse

Brigid Bourke (solo Bb/Bass clarinet live electronics and video mixing); Adrian Sherriff (solo bass trombone, shakuhachi, moog Taurus synth; electronics)

DECEMBER 19

La Mama Courthouse

Asylum Seeker Resource Centre (ASRC) Music Group



Ha... (image by Darren Gill)

LAMAMAPOETICA

Curated by Amanda Anastasi

La Mama presented poetry for the first time in 1968 with Tomasetti and Kris Hemmensley. Following these wonderful events, Mal Morgan began to organize *Poetica* nights which took place every five weeks. Now curated by Amanda Anastasi, *Poetica* remains 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

FEBRUARY 16

La Mama Courthouse

Featuring Geoff Page, Chloe Wilson, Matt Hetherington and Brigitte Lewis.

MAY 3

La Mama Theatre

Featuring Claire Gaskin, Jeltje, Kevin Pearson and Abe Nouk.

AUGUST 16

La Mama Courthouse

Featuring Joel Deane, Sam Ferrante, Alana Kelsall and Komninos.

NOVEMBER 22

La Mama Courthouse

Featuring Lisa Brockwell, Stuart Barnes, Arielle Cottingham and Grant Caldwell



©s (image by Darren Gill)

LAMAMA LEARNING

Coordinated by Maureen Hartley

The La Mama Learning Program seeks to actively engage audiences, students, educators and artists alike in the process of critical thinking and practical investigation, as it relates to contemporary performance. To do this the La Mama Learning Program offers a diverse range of theatre opportunities and activities, and nurtures on-going relationships with students and educators, particularly in secondary and tertiary institutions in order to help them to discover the joy of theatre and to encourage a long lasting engagement with theatre.

COMMEDIA DELL'ARTE WORKSHOP

APRIL 23 & JULY 14

La Mama Courthouse

With Rosa Campagnaro.

Make A Scene Theatre Arts Education.

IN SEARCH OF OWEN ROE

MAY 11 – MAY 28

La Mama Theatre

Part of the 2016 VCE Drama Playlist.

Included publication of text, production notes and program details through Currency Press

Included post-show Q&A's with cast, crew and creatives

TALES OF A CITY BY THE SEA

MAY 11 – MAY 29

La Mama Courthouse

Part of the 2016 VCE Drama Playlist.

Included publication of text, production notes and program details through Currency Press

Included post-show Q&A's with cast, crew and creatives

THE SERVANT OF TWO MASTERS

JULY 13 – JULY 31

La Mama Courthouse

Part of the VCE Theatre Studies Playlist.

Included publication of text, production notes and program details through Currency Press

Included post-show Q&A's with cast, crew and creatives

COMMEDIA DELL'ARTE WORKSHOP

JULY 14

La Mama Courthouse

Make A Scene Theatre Arts Education.

TALES OF A CITY BY THE SEA REVISITED (STUDY SESSION)

SEPTEMBER 28

THE SERVANT OF TWO MASTERS REVISITED (STUDY SESSION)

SEPTEMBER 27

IN SEARCH OF OWEN ROE REVISITED (STUDY SESSION)

SEPTEMBER 29

LA MAMA HISTORY/INFORMATION TOURS

MAY 19 – NOVEMBER 24

(8 x tours for secondary schools and tertiary groups throughout 2016)

SCHOOL VISITS ORGANISED TO OTHER PRODUCTIONS

AUGUST 24 – NOV 24

(4 x school visits with post-show forums)

(4 x school visits without post-show forums)

AWARDS:

La Mama Learning received two 2016 Drama Victoria Awards, presented on Dec 2 at VCA, during the Drama Teachers' 2016 State Conference:

- Best New Australian Publication for VCE Drama and/or Theatre Studies Teachers and Students (our Currency Publication - with script, production notes and program details for *La Mamas in a City by the Sea*)
- Best Performance by a Theatre Company for VCE Drama (*La Mamas in a City by the Sea*)

LAMAMA MOBILE

Curated by Caitlin Dullard

Created in 2011, La Mama Mobile promotes access, diversity and inclusion through touring and working with presenters in order to provide affordable, high quality and challenging work that promotes audience development and exchange across Victoria.

Throughout its history, La Mama Mobile has continued to support productions to have an extended life, develop regional relationships and facilitate opportunities for meaningful regional and metropolitan exchange.

CORANDERRK: WE WILL SHOW THE COUNTRY

On-country performance at Coranderrk

FEBRUARY 21

Coranderrk, Barak Lane, Healesville

By Giordano Nanni and Andrea James

Performed by Uncle Jack Charles, Jim Daly, Richard Bligh, Glenn Shea, David Paterson, Greg Fryer, Pauline Whyman, Peter Finlay, and Liz Jones

Based on the original 2010 production directed by Rachael Maza

Image and original design by Bronwyn Pringle

Part of the Minutes of Evidence Project

In partnership with Wandooon Estate Corporation

CORANDERRK: WE WILL SHOW THE COUNTRY

JULY 26 – JULY 27

Harold Mitchell Performance Space at the Institute of Koorie Education, Deakin University.

OF COWS WOMEN AND WAR

AUGUST 26

VRI Hall, Traralgon

Written by Ajak Kwai and Bagryana Popov

Based on the unpublished book by Ajak Kwai

Performed by Ajak Kwai

Directed by Bagryana Popov

Musicians: Kofi Kunkpe and Matt Erickson

Stage Managed by Hayley Fox

OF COWS WOMEN AND WAR

AUGUST 27

Stratford Courthouse

OF COWS WOMEN AND WAR

SEPTEMBER 1

Walker Street Gallery, Dandenong

OF COWS WOMEN AND WAR

SEPTEMBER 3

The Hut, St Andrews

FEDERATION UNI COLLABORATION

(Of Cows Women and War, Confide, Yours Everlasting Fred)

SEPTEMBER 4

Federation University, Ballarat

OF COWS WOMEN AND WAR

SEPTEMBER 10

Red Rock Regional Gallery



Coranderrk in a City (image by Nedd Jones)

LAMAMA ACCESS

La Mama Access works with a range of partners to extend the reach of our program to communities experiencing barriers in accessing the arts. Our aim is to engage the participation of artists and community members from all backgrounds, with all abilities and needs, and with all kinds of life experiences.

L'AMANTE ANGLAISE: AUSLAN INTERPRETED PERFORMANCE

JUNE 25

fortyfivedownstairs, Flinders Lane

BENEATH AND BEYOND: AUSLAN INTERPRETED WORKSHOPS

JULY 5, 6, 8 & 10

La Mama Forecourt

BENEATH AND BEYOND: RELAXED PERFORMANCE

JULY 5

La Mama Courthouse

BENEATH AND BEYOND: TACTILE TOUR

JULY 8 - JULY 9

La Mama Courthouse

DUETS: AUSLAN INTERPRETED PERFORMANCE

AUGUST 6 & 13

La Mama Theatre

WHO'S THE BEST? PERFORMANCE DEVISING WORKSHOPS WITH Adult Multicultural Education Services (AMES)

Facilitated and Directed by Cathy Hunt and Justin Nott

INTRODUCTORY WORKSHOPS

JULY 13 and JULY 15

AMES Noble Park and AMES Dandenong

DEVISING WORKSHOPS

JULY 18 – AUGUST 29

AMES Noble Park

PERFORMANCE: WHO'S THE BEST?

SEPTEMBER 8

Walker Street Gallery, Dandenong

PERFORMANCE: WHO'S THE BEST?

SEPTEMBER 9

La Mama Courthouse

LAMAMA OTHER EVENTS

Throughout the year, La Mama responds to a number of requests outside of our main program. These include one-off performances, visual art exhibitions, talks, workshops as well as hire arrangements, collaborations, off-site events, launches and celebrations

CAMUS: THE OUTSIDER

FEBRUARY 24 – MARCH 13

La Mama Courthouse

Written by Albert Camus

Translated and adapted by Colin Duckworth

Directed by James Jackson

Designed by Nathan Burmeister

Performed Ray Chong Nee

Photography/Image credit: Angela Lynkushka & Philomena Manifold

A Stork Theatre Production (Hire)

THERE IS NO SUCH THING AS A BABY

MARCH 1

La Mama Theatre

Written and Performed by Dr Christine Hill

UNCLE VANYA IN STEIGLITZ

APRIL 9 – APRIL 10

Regent Street, Steiglitz (Private home)

Written by Anton Chekhov

Directed by Bagryana Popov

Dramaturgy by Maryanne Lynch

Performed by James Wardlaw, Natascha Flowers, Liz Jones, Olena Fedorova, John Bolton,

Meredith Rogers, Vince Crowley and Richard Bligh

Sound by Elissa Goodrich

Adapted by Bagryana Popov with the creative team

Originally conceived and presented with the Avoca Project

UNCLE VANYA IN EGANSTOWN

APRIL 16 – APRIL 17

Midland Highway, Eganstown (Private home)

I SHUDDER TO THINK: PERFORMANCE AS PHILOSOPHY

BOOK LAUNCH

APRIL 23

La Mama Theatre

Authored by Margret Cameron

Published by Ladyfinger Press

Photo by Lisa Businovski

OTHELLO ON TRIAL

May 15 – May 17

La Mama Courthouse

Written and directed by Adrian Howe

Original Music by Mark Morand

Willow Song (Act 4, Scene 3, Othello) performed by Isabella Tuccio

Performed by James Ao, Felix Berger O'Neill, Philip Cameron-Smith, Eliza Charley, Amber

Ludbrook, Stephanie Rayner, Isabella Tuccio, Daniel Williams

Presented in partnership with Fitzroy Legal Serv

LOST FOR WORDS

MAY 23 – MAY 24

La Mama Theatre

2000s (Video) by Ashton Peck

0000s (Performance) by Felix Allsop

0000s Say 0000s 0000s (Visual Poem) by Samantha Abdy

0000s (Video) by Nathan Hollywood

0000s (Dance) by Isaac Mitchell-Frey

0000s (Performance and video) by Millicent Bishop

0000s (Theatre/Performance Art) Directed by Stephanie McCarthy, performed by Stephanie McCarthy and Georgia Vokes

0000s (Performance with video) by Alexander Bennetts, performed by Felix Allsop

0000s (Experimental theatre and installation) by Yuki Iwama

0000s (Sound work) by Dylan Murphy

0000s (video) by Calypso Spendlove

0000s (Verbatim theatre) by Jessica Budin and contributors, performed by Giordia

Cahoon, Nick Carr, Andrea Mendez and Liam Smith

0000s (Installation) by Natalie Acerman

0000s (Photography and Poem) by India Bucknall

0000s (Sculpture) by Tom Jones

0000s (Photography and Craft) by Michelle Melky

0000s (Installation) by Alexander Sayer

By Live Art Studio (RMIT final year creative writing students)

RECONCILIATION WEEK (CORANDERRK: WE WILL SHOW THE COUNTRY)

MAY 31

Melbourne Town Hall

(Except of Coranderrk: We Will Show the Country and Panel Discussion)

L'AMANTE ANGLAISE

JUNE 21 – JULY 3

fortyfivedownstairs

Written by Marguerite Duras

Translated by Barbara Bray

Directed by Laurence Strangio

Performed by Rob Meldrum and Jillian Murray

Image by Oscar Strangio

An ENCORE production co-produced with fortyfivedownstairs

FAULTLINE FUNDRAISER

JUNE 29

La Mama Courtyard

OPEN HOUSE MELBOURNE

JULY 30 – JULY 31

La Mama Theatre & La Mama Courthouse

VOYAGER

OCTOBER 8

La Mama Courthouse

A Melbourne Playback Theatre Production

Performers: Danny Diesendorf, Ernie Gruner, Karen Berger, Alex Sangster, Michelle Nussey, Emily

Taylor, Mike McEvoy, Sermsah Bin Saad

MC and Creative Producer: Rachael Dyson-McGregor

Support & social media: Diana Nguyen

Support & outside eye notes: Lenka Vanderboom

Lighting: Alan Davies

JUST ENCOUNTERS SYMPOSIUM

OCTOBER 24

Melbourne University

(Except of Coranderrk: We Will Show the Country and Panel Discussion)

TOAST

NOVEMBER 12 &13

Penleigh and Essendon Grammar School

Performed by the DVA Theatre Company Ensemble: Michael Buxton, Jamie Halliday, Duane

Wilks, Matthew Longmuir, Doreen Youtlen, Paul Delosa, Joanne Spicer, Clare Bowman, Michelle

Desmond, Jenny Cairns, Shaamini Rajerswaran, Brendan Slee, Simon Bryden, John Doupe, Paul

Philpot, Bernadette Negri, Melanie Clarke, Kassie Davies, Lorelle Kearney

In collaboration with Black Hole Puppetry Theatre

Directed by Nicia T. Byrnes

Assistant Director: Sophia Constantine

Puppetry Artist: Rod Primrose

Lighting design by Richard Vabre

Costume Design by Nicla Byrnes and Jeanette Wilkes

Musician: Claire Weiland

Sound design by Lewis Gordman

A DVA Production

Melbourne Writers Theatre: MONTHLY READINGS/EVENTS

La Mama Courthouse

LET'S START A PLAY (Workshop)

15 FEBRUARY

EAT MY WORDS (Workshop)

7 MARCH

PENANCE (Playreading by Sarina Cassino)

4 APRIL

EAT MY WORDS (Workshop)

2 MAY

EAT MY WORDS (Workshop)

6 JUNE

SEASON MEETING

JULY 4

WINTER SOIREE (Fundraiser)

AUGUST 15

THE WHITE MOUSE (Playreading by Christine Croyden)

SEPTEMBER 12

THE WORLD WITHOUT BIRDS (Playreading by Christine Croyden.)

OCTOBER 12

EVENING OF NOSTALGIA AND CHRISTMAS PARTY

DECEMBER 5

Melbourne Writers Theatre Presents: THE WORLD WITHOUT BIRDS

OCTOBER 26- NOVEMBER 6

La Mama Courthouse

Written by Christine Croyden

Directed by Elisabeth Walley

Performed by Margot Knight, Sophie Jackson and Nathaniel Paul Schneider

Music and songs by Ella Filar

Set and costume design by Dagmara Gieystor

Lighting design by Matthew Barber

Image by John Edwards

Melbourne Writers Theatre Presents: MELBOURNE MONOLOGUES

NOVEMBER 8 – NOVEMBER 13

La Mama Courthouse

Writers: Louise Baxter, Christine Croyden, Alison Knight, Mazz Ryan and Bruce Shearer

Actors: Alec Gilbert, Isabella Gilbert, Carolyn Masson, Sean Paisley-Collins, Brenda Palmer and Arissa Yura

Director and Designer: Elizabeth Walley

Stage & Lighting: Mazz Ryan

SEASON LAUNCHES

JANUARY 14 – OCTOBER 4

La Mama Forecourt

4 Launches with all programmed artists



© r (image by Stefania Di Gennaro)



201 (image by Darren Gill)

| La Mama Primary Program | Perf. No | Full | Conc | Guest | Other | Total | Capacity | No of Artists |
|--------------------------------------|------------|-------------|-------------|-------------|-------------|--------------|------------|---------------|
| No One Likes Me | 6 | 72 | 34 | 49 | 0 | 155 | 78% | 6 |
| Member | 10 | 156 | 75 | 53 | 0 | 284 | 86% | 13 |
| Untitled, Or The Seat Of Narcissa | 10 | 113 | 118 | 71 | 0 | 302 | 92% | 13 |
| The Girlie Show | 10 | 248 | 132 | 47 | 2 | 429 | 72% | 7 |
| Doris & Doris... Go To A Funeral | 6 | 61 | 55 | 30 | 0 | 146 | 74% | 3 |
| Intoxication | 10 | 145 | 111 | 52 | 0 | 308 | 51% | 8 |
| Blood. Sex. Tears. | 4 | 2 | 9 | 2 | 0 | 13 | 27% | 2 |
| Homophonic! | 2 | 50 | 49 | 10 | 0 | 109 | 73% | 5 |
| Destination Home | 6 | 24 | 26 | 12 | 0 | 62 | 79% | 7 |
| Bette & Joan: Slut. Liar. Whore. | 6 | 117 | 65 | 21 | 0 | 203 | 103% | 9 |
| The Ultimate Lesbian Double Feature | 5 | 80 | 73 | 11 | 0 | 164 | 99% | 10 |
| Point 8 Six | 10 | 92 | 88 | 81 | 2 | 263 | 94% | 11 |
| Fly Guardian | 10 | 63 | 92 | 90 | 0 | 245 | 41% | 14 |
| Encounter | 10 | 22 | 34 | 56 | 34 | 146 | 44% | 6 |
| Carly And Troy Do 'A Doll's House' | 10 | 36 | 48 | 66 | 34 | 184 | 77% | 6 |
| The Other Side | 10 | 38 | 29 | 38 | 0 | 102 | 43% | 3 |
| Redemption | 10 | 96 | 106 | 61 | 7 | 270 | 43% | 6 |
| Still Alive | 5 | 34 | 28 | 46 | 0 | 108 | 62% | 7 |
| Yeah Absolutely | 5 | 55 | 52 | 66 | 0 | 173 | 99% | 10 |
| Vladimir The Crow - Whispering Ghoul | 10 | 61 | 56 | 177 | 8 | 302 | 41% | 4 |
| At Arm's Length | 10 | 76 | 73 | 40 | 7 | 196 | 27% | 8 |
| Mystery Radio Theatre | 10 | 180 | 76 | 64 | 4 | 324 | 93% | 13 |
| Night Sing Its Songs | 11 | 132 | 100 | 64 | 0 | 296 | 96% | 12 |
| Dirty Pictures | 9 | 69 | 38 | 57 | 2 | 166 | 31% | 7 |
| Fucking Parasites | 10 | 60 | 55 | 58 | 0 | 173 | 62% | 4 |
| A Room Of One's Own | 9 | 245 | 198 | 143 | 0 | 586 | 93% | 9 |
| In Search Of Owen Roe | 20 | 80 | 109 | 109 | 350 | 648 | 83% | 5 |
| Tales Of A City By The Sea | 22 | 422 | 319 | 181 | 519 | 1441 | 90% | 13 |
| Three Short Works | 5 | 21 | 52 | 33 | 4 | 110 | 76% | 22 |
| The Magic Hour | 9 | 123 | 93 | 72 | 0 | 288 | 44% | 8 |
| The Naked Eye | 10 | 130 | 88 | 29 | 0 | 247 | 71% | 10 |
| Yarn | 9 | 102 | 64 | 48 | 13 | 227 | 72% | 6 |
| Bijou | 5 | 78 | 78 | 49 | 0 | 205 | 56% | 6 |
| Tales of Kabbaril | 5 | 16 | 39 | 19 | 2 | 76 | 21% | 3 |
| Catherine: The Body Politic | 9 | 85 | 85 | 51 | 0 | 221 | 74% | 13 |
| Beneath and Beyond | 16 | 42 | 208 | 101 | 0 | 351 | 55% | 27 |
| Courage To Kill | 10 | 146 | 103 | 63 | 0 | 312 | 95% | 13 |
| The Servant Of Two Masters | 22 | 256 | 241 | 119 | 683 | 1299 | 81% | 7 |
| Nought Point Five Above Zero No Wind | 9 | 74 | 59 | 37 | 2 | 172 | 68% | 11 |
| Corranderk: We Will Show The Country | 5 | 124 | 119 | 34 | 0 | 277 | 75% | 15 |
| Duets | 9 | 134 | 83 | 51 | 14 | 282 | 80% | 14 |
| P.O.V Dave | 10 | 191 | 138 | 72 | 1 | 402 | 74% | 15 |
| Night Sings Its Song | 5 | 55 | 38 | 17 | 0 | 110 | 79% | 13 |
| We May Have to Choose | 7 | 75 | 72 | 28 | 57 | 232 | 95% | 6 |
| The Hunter. The Hunted | 10 | 214 | 132 | 70 | 46 | 462 | 62% | 8 |
| The Ribcage Collective | 10 | 66 | 92 | 35 | 48 | 241 | 62% | 10 |
| Oriel | 10 | 157 | 136 | 75 | 108 | 476 | 65% | 11 |
| Committee | 10 | 80 | 57 | 34 | 28 | 199 | 71% | 13 |
| Blaaq Catt | 10 | 101 | 96 | 108 | 150 | 455 | 62% | 12 |
| Hart | 9 | 98 | 102 | 138 | 158 | 496 | 75% | 10 |
| Falling Apples | 12 | 139 | 56 | 87 | 22 | 304 | 51% | 15 |
| ESP | 10 | 17 | 31 | 33 | 8 | 89 | 33% | 3 |
| Charles Manson | 9 | 62 | 38 | 37 | 7 | 144 | 59% | 10 |
| The Masque of Beauty | 5 | 58 | 60 | 36 | 15 | 169 | 80% | 10 |
| One in Seven | 4 | 20 | 23 | 51 | 2 | 96 | 40% | 16 |
| Our Lady of the Flowers | 4 | 61 | 177 | 34 | 6 | 281 | 94% | 9 |
| The Last Ten Minutes of History | 4 | 73 | 51 | 74 | 10 | 208 | 87% | 20 |
| Roberto Zucco | 15 | 226 | 84 | 85 | 12 | 407 | 62% | 8 |
| Rust and Bone | 10 | 127 | 126 | 167 | 0 | 420 | 70% | 11 |
| Koraly | 10 | 119 | 54 | 71 | 6 | 250 | 34% | 10 |
| Carmilla | 3 | 149 | 70 | 16 | 4 | 239 | 81% | 17 |
| TOTALS | 546 | 6248 | 5193 | 3729 | 2375 | 17545 | 66% | 603 |

| Explorations | Perf. No | Full | Conc | Guests | Other | Total | Capacity | Total Artists |
|-------------------------------------|------------|-----------|-------------|------------|-----------|-------------|------------|---------------|
| Land and Home | 3 | NA | 33 | 27 | 0 | 60 | 59% | 14 |
| To lonely, with love | 3 | NA | 50 | 25 | 0 | 75 | 96% | 9 |
| Romeo and Juliet | 4 | NA | 100 | 21 | 11 | 132 | 97% | 4 |
| Pedacos | 3 | NA | 44 | 12 | 0 | 56 | 55% | 2 |
| Where's David | 3 | NA | 23 | 22 | 0 | 45 | 44% | 3 |
| Light as a feather stiff as a board | 3 | NA | 5 | 20 | 1 | 26 | 25% | 5 |
| The Crying Machine | 2 | NA | 6 | 9 | 2 | 17 | 26% | 2 |
| I sat and waited... | 3 | NA | 70 | 37 | 1 | 108 | 109% | 9 |
| Last Year's Eve | 3 | NA | 23 | 41 | 0 | 64 | 65% | 2 |
| Running Janus | 3 | NA | 17 | 20 | 9 | 46 | 46% | 6 |
| How to Reject a Proposal | 3 | NA | 37 | 9 | 0 | 46 | 46% | 2 |
| The Rug | 3 | NA | 48 | 47 | 0 | 95 | 96% | 2 |
| Fortuna, Leeward ho! | 3 | NA | 48 | 29 | 0 | 77 | 78% | 3 |
| The Feather Pillow | 3 | NA | 38 | 15 | 0 | 53 | 54% | 11 |
| Last Call | 3 | NA | 90 | 15 | 0 | 105 | 106% | 14 |
| Conversation with Dead Relatives | 3 | NA | 6 | 29 | 0 | 35 | 35% | 2 |
| The Tango Touch | 3 | NA | 55 | 12 | 0 | 67 | 68% | 5 |
| I Heart Frida Kahlo | 4 | NA | 114 | 16 | 0 | 130 | 98% | 2 |
| The Crossing | 3 | NA | 50 | 11 | 0 | 61 | 62% | 5 |
| Hands Over Eyes | 3 | NA | 56 | 17 | 0 | 73 | 74% | 11 |
| Madame Nightshade... | 3 | NA | 68 | 31 | 0 | 99 | 100% | 5 |
| Life's a Gamble | 3 | NA | 97 | 25 | 0 | 122 | 123% | 4 |
| Goldfish | 3 | NA | 39 | 14 | 9 | 62 | 63% | 6 |
| Us | 3 | NA | 69 | 18 | 0 | 87 | 88% | 5 |
| Echo | 3 | NA | 53 | 56 | 5 | 114 | 115% | 4 |
| Mr Phase | 3 | NA | 59 | 32 | 0 | 91 | 92% | 7 |
| Duality, ok! | 3 | NA | 44 | 11 | 0 | 55 | 56% | 7 |
| Variations sur le meme theme | 3 | NA | 26 | 52 | 0 | 78 | 96% | 6 |
| Cleave | 3 | NA | 17 | 0 | 10 | 30 | 30% | 2 |
| Fugues | 3 | NA | 64 | 14 | 0 | 78 | 79% | 10 |
| Hallowed Ground | 3 | NA | 61 | 30 | 0 | 91 | 92% | 7 |
| Duras: The Lover | 3 | NA | 69 | 35 | 0 | 104 | 120% | 9 |
| Duras: Destroy, She Said | 3 | NA | 50 | 34 | 0 | 84 | 108% | 9 |
| What If It Doesn't Matter? | 3 | NA | 35 | 24 | 7 | 66 | 100% | 24 |
| Totals | 103 | NA | 1664 | 810 | 55 | 2532 | 77% | 218 |

| La Mama Playreadings | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artist |
|------------------------------|-----------|------------|----------|-----------|-----------|------------|------------|--------------|
| Lady in Waiting | 2 | 58 | 0 | 4 | 0 | 62 | 94% | 3 |
| The Windows | 1 | 10 | 0 | 9 | 0 | 19 | 72% | 3 |
| Old Friends Old foe | 1 | 12 | 0 | 3 | 0 | 15 | 63% | 6 |
| Florida | 1 | 39 | 0 | 15 | 0 | 54 | 100% | 7 |
| Yours Truly Arthur Streeton | 1 | 1 | 2 | 0 | 4 | 7 | 20% | 3 |
| The Dark Side Of Midnight | 1 | 9 | 0 | 4 | 0 | 13 | 46% | 6 |
| Frailty | 1 | 0 | 0 | 0 | 14 | 14 | 50% | 3 |
| Falling Apples (Nordic Noir) | 1 | 0 | 0 | 3 | 7 | 10 | 36% | 15 |
| Stainless | 1 | 30 | 0 | 3 | 0 | 60 | 55% | 2 |
| Snub | 1 | 33 | 0 | 1 | 0 | 34 | 60% | 5 |
| Atlantis | 1 | 6 | 0 | 4 | 0 | 10 | 17% | 5 |
| Flash Donahs | 1 | 13 | 0 | 0 | 0 | 13 | 22% | 8 |
| Lawsons Women | 1 | 19 | 0 | 13 | 0 | 32 | 43% | 8 |
| TOTALS | 14 | 230 | 2 | 59 | 25 | 343 | 52% | 74 |

| La Mama For Kids | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artist |
|--------------------------|-----------|----------|------------|------------|------------|------------|------------|--------------|
| Venice In Love | 1 | NA | 41 | 4 | 0 | 45 | 76% | 2 |
| Kolobok | 11 | NA | 218 | 45 | 61 | 324 | 98% | 8 |
| Super Amazing Giant Girl | 5 | NA | 252 | 54 | 61 | 367 | 99% | 5 |
| TOTALS | 17 | 0 | 511 | 103 | 122 | 736 | 91% | 15 |

| La Mama Musica | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artists |
|------------------|-----------|------------|------------|-----------|----------|------------|------------|---------------|
| Musica February | 1 | 6 | 20 | 2 | 0 | 28 | 48% | 6 |
| Musica March | 1 | 6 | 20 | 20 | 0 | 46 | 92% | 4 |
| Musica April | 1 | 16 | 12 | 5 | 0 | 33 | 55% | 4 |
| Musica May | 1 | 8 | 8 | 3 | 0 | 19 | 66% | 4 |
| Musica June | 1 | 8 | 17 | 5 | 0 | 30 | 100% | 7 |
| Musica July | 1 | 28 | 8 | 4 | 0 | 40 | 138% | 2 |
| Musica August | 1 | 2 | 4 | 5 | 0 | 11 | 20% | 10 |
| Musica September | 1 | 10 | 13 | 3 | 0 | 26 | 74% | 4 |
| Musica November | 1 | 0 | 2 | 0 | 0 | 2 | 4% | 2 |
| Musica December | 1 | 18 | 8 | 0 | 0 | 26 | 35% | 13 |
| Total | 10 | 102 | 112 | 47 | 0 | 261 | 63% | 56 |

| La Mama Poetica | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artist |
|------------------|----------|------------|-----------|-----------|----------|------------|-------------|--------------|
| Poetica February | 1 | 30 | 22 | 7 | 0 | 59 | 98% | 4 |
| Poetica May | 1 | 23 | 18 | 4 | 0 | 44 | 152% | 4 |
| Poetica August | 1 | 20 | 13 | 2 | 0 | 35 | 65% | 4 |
| Poetica November | 1 | 38 | 25 | 5 | 0 | 68 | 126% | 4 |
| Totals | 4 | 111 | 78 | 18 | 0 | 206 | 110% | 16 |

| La Mama Learning | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artists |
|--|-----------|------------|------------|------------|-------------|-------------|------------|---------------|
| Commedia Dell 'Arte Workshop | 2 | NA | NA | NA | 37 | 37 | NA | 1 |
| In Search Of Owen Roe (post show forum) | 20 | 80 | 109 | 350 | 648 | 1441 | 90% | 13 |
| Tales Of A City By The Sea (post show forum) | 22 | 422 | 319 | 181 | 519 | 1441 | 90% | 13 |
| The Servant Of Two Masters (post show forum) | 22 | 256 | 241 | 119 | 683 | 1299 | 81% | 7 |
| Tales Of A City By The Sea Revisted | 1 | 0 | 0 | 0 | 13 | 13 | NA | 2 |
| The Servant Of Two Masters Revisted | 1 | 0 | 0 | 0 | 12 | 12 | NA | 3 |
| In Search Of Owen Roe Revisted | 1 | 0 | 0 | 0 | 14 | 14 | NA | 1 |
| History/Information tours | 8 | NA | NA | 12 | 84 | 96 | NA | 1 |
| School Visits (with post-show forum) | 4 | NA | NA | NA | 59 | 59 | NA | 10 |
| School Visits (no post-show forum) | 4 | NA | NA | NA | 67 | 67 | NA | NA |
| TOTALS | 85 | 758 | 669 | 421 | 1838 | 3686 | 85% | 43 |

| La Mama Mobile | Dates | Full | Conc | Guest | Other | Total | Capacity | Total Artist |
|--------------------------------------|----------------|------------|------------|------------|------------|-------------|------------|--------------|
| Coranderrk: We will Show The Country | Feb 21st | 273 | 252 | 178 | 0 | 703 | 100% | 13 |
| Coranderrk: We will Show The Country | July 26th - 27 | 65 | 52 | 85 | 400 | 602 | 100% | AS ABOVE |
| Coranderrk: We will Show The Country | July 28th | NA | NA | 240 | 0 | 240 | 84% | AS ABOVE |
| Of Cows, Women and War | Aug 26th | 23 | 15 | 3 | 0 | 41 | 82% | 5 |
| Of Cows, Women and War | Aug 27th | 18 | 11 | 5 | 0 | 34 | 50% | AS ABOVE |
| Of Cows, Women and War | Sept 1st | NA | NA | 80 | 0 | 80 | 110% | AS ABOVE |
| Of Cows, Women and War | Sept 3rd | 30 | 14 | 7 | 0 | 51 | 100% | AS ABOVE |
| Of Cows, Women and War | Sept 4th | NA | NA | NA | NA | NA | NA | AS ABOVE |
| Of Cows, Women and War | Sept 9th | 34 | 0 | 5 | 0 | 39 | 55% | AS ABOVE |
| Federation University Collaboration | Sept 4th | 7 | 9 | 4 | 50 | 70 | 90% | 14 |
| TOTALS | | 450 | 353 | 607 | 450 | 1860 | 86% | 32 |

| La Mama Access | Perf. No | Full | Conc | Guest | Other | Total | Capacity | Total Artist |
|--|-----------|-----------|-----------|------------|-----------|------------|-------------|--------------|
| Untitled (Auslan Interpreted) | 1 | NA | NA | NA | NA | NA | NA | NA |
| L'amante Anglaise (Auslan Interpreted) | 1 | NA | NA | NA | NA | NA | NA | NA |
| Beneath and Beyond Workshop | 7 | NA | NA | NA | NA | NA | NA | NA |
| Beneath and Beyond Relaxed | 1 | NA | NA | NA | NA | NA | NA | NA |
| Beneath and Beyond Tactile Tour | 2 | NA | NA | NA | NA | NA | NA | NA |
| Duets (Auslan Interpreted) | 2 | NA | NA | NA | NA | NA | NA | NA |
| AMES Introductory Workshops | 3 | NA | NA | 120 | NA | 120 | NA | 3 |
| AMES Devising Workshops | 8 | NA | NA | 31 | NA | 31 | NA | 3 |
| AMES: Who's The Best? Performance | 2 | NA | NA | 140 | NA | 140 | 100% | 7 |
| AMES: Who's The Best? Performance | 1 | NA | NA | 85 | NA | 85 | 100% | 7 |
| TOTALS | 28 | NA | NA | 376 | NA | 376 | 100% | 20 |

| Other Events | Perf. No | Full | Conc | Guest | Other | Total | Capacity | No. Artists |
|---|-----------|-------------|------------|------------|------------|-------------|------------|-------------|
| Camus: The Outsider | 18 | 692 | 566 | 0 | 41 | 1299 | 96% | 5 |
| There's No Such Thing As A Baby | 1 | 0 | 0 | 50 | 0 | 50 | 100% | 1 |
| Uncle Vanya in Steiglitz | 2 | 13 | 9 | 14 | 0 | 36 | 100% | 13 |
| Uncle Vanya in Eganstown | 2 | 20 | 16 | 4 | 0 | 40 | 100% | 13 |
| I Shudder To Think: Performance As Philosophy | 1 | 0 | 0 | 80 | 0 | 80 | NA | 0 |
| Othello On Trial | 3 | 76 | 43 | 31 | 0 | 150 | 68% | 11 |
| Lost For Words | 4 | 39 | 60 | 32 | 0 | 131 | 84% | 11 |
| Reconciliation Week (Coranderrk) | 1 | 0 | 0 | 130 | 0 | 130 | NA | 6 |
| L'amante Anglaise (ENCORE) | 12 | 184 | 143 | 59 | 0 | 386 | 92% | 2 |
| Faultline Fundraiser | 1 | 0 | 0 | 15 | 0 | 15 | NA | 0 |
| Open House Melbourne | 6 | NA | NA | 75 | 0 | 75 | NA | 0 |
| Voyager (Melbourne Playback) | 1 | 6 | 11 | 18 | 5 | 40 | 74% | 12 |
| Just Encounters Symposium (Coranderrk) | 1 | 0 | 0 | 80 | 0 | 80 | NA | 6 |
| Toast (DVA Theatre Company) | 3 | 73 | 65 | 13 | 0 | 151 | 50% | 26 |
| MWT: Monthly Events | 10 | NA | NA | NA | 194 | 194 | NA | 194 |
| MWT: The World Without Birds | 11 | NA | NA | NA | 522 | 522 | NA | 9 |
| MWT: Melbourne Monologues | 6 | NA | NA | NA | 150 | 150 | NA | 13 |
| Season Launches | 4 | NA | NA | 300 | 0 | 300 | NA | 300 |
| TOTALS | 87 | 1103 | 913 | 901 | 912 | 3829 | 85% | 622 |

| 2016 Totals | Perf No. | Full | Conc | Guest | Other | Total | Capacity | Total Artists |
|----------------------|------------|-------------|-------------|-------------|-------------|--------------|------------|---------------|
| Primary Program | 546 | 6248 | 5193 | 3729 | 2375 | 17545 | 66% | 603 |
| Explorations | 103 | NA | 1664 | 810 | 55 | 2532 | 77% | 218 |
| Playreadings | 14 | 201 | 28 | 56 | 29 | 290 | 49% | 75 |
| La Mama for Kids | 17 | NA | 511 | 103 | 122 | 736 | 91% | 15 |
| La Mama Musica | 10 | 102 | 112 | 47 | 0 | 261 | 63% | 56 |
| La Mama Poetica | 4 | 111 | 78 | 18 | 0 | 206 | 110% | 16 |
| La Mama Learning | 85 | 758 | 669 | 421 | 1838 | 3686 | 85% | 43 |
| La Mama Mobile | 12 | 450 | 353 | 607 | 450 | 1860 | 86% | 32 |
| La Mama Access | 28 | NA | NA | 376 | NA | 376 | 100% | 20 |
| La Mama Other Events | 87 | 1103 | 913 | 901 | 912 | 3829 | 85% | 622 |
| TOTALS 2016 | 906 | 8973 | 9521 | 7068 | 5781 | 31321 | 81% | 1700 |
| TOTALS 2015 | 723 | 8132 | 6286 | 6297 | 1406 | 22122 | 76% | 1198 |
| INCREASE/DECREASE | 183 | 841 | 3235 | 771 | 4375 | 9199 | 5% | 502 |



A0Ar0 s 0000h (image by Nedd Jones)

INTERNSHIPS, WORK EXPERIENCE & VOLUNTEERS

INTERNSHIPS

In 2016, La Mama hosted seven internships. While each intern worked across a multitude of areas, below is a summary of each intern's most significant achievements. We would like to thank each of them for the enormous contribution they made to La Mama. Thank you interns!

- **Matilda Houlihan** was successful in winning the La Mama Emerging Producer/Arts Manager Award through the Melbourne University Union House program. In this internship Matilda produced Uncle Vanya in Steiglitz and Eganstown. (Jan – April)
- **Bianca Cordes** did an internship with us as part of her studies at Griffith University. Much of the work in this Annual General Report was done by Bianca! (July)
- **Mathilde Broudic** is a student from Sciences Po in Rennes, France. Amongst many duties, Mathilde worked on the archives for our book La Mama, celebrating our 50th Birthday. Mathilde also set up an Ambassador program, supporting locals and community organisations to develop ongoing relationships with La Mama. (Sept 2016 – April 2017)
- **Annie Thorold** came through the Australian Institute of Music's Dramatic Arts, Bachelor of Performance. Annie worked with Laurence Strangio on the Explorations performances *Shakespeare's Sai* and *h*. (Oct-Dec)

WORK EXPERIENCE

La Mama would like to thank the twenty-two students for high-school and TAFE contributing to La Mama in their week of Work Experience. We hope they continue to have fruitful careers working in the arts, 2016 students are: **Isabelle Molinia, Simone Herbert, Ethan Holmes, Daniel Ungrenovic, Afeworki Mulugheta, Charlotte Mackie, Ellie Carroll, Maddy Barr, Arun Bhanot, Millie Spencer, Samuel Glenister, Conor Ammett, Mia Brittain, Declan Basil, Gemma Livingstone, Olivia Neilsen, Jessica LaMotta, Erik Horvat, Jessica Smallwood and Cylina Tran**

VOLUNTEERS

La Mama operates with the help of numerous volunteers. They help particular shows with bump ins and bump outs, brochure mailouts and distribution around town, season launches and an array of essential tasks. Thank you to all the volunteers for giving your time to La Mama, it is deeply appreciated. We had 40 volunteers in 2016: **Asleen Mauthoor, Elena Hohlberg, Aziza Velagic, Shang Wu, Natasha Cohen, Maria Paula, Afandor Vesga, Millie Mills, Katie Cameron, Latifa Elmrini, Harley McDonald-Eckersall, Becky Hale, Matilda Benz, Melissa Ho, Fredricka Arthur, Kellie Fernando Bird, Eidann Glover, Alick Draper, Hannah Smakman, Sjenna Allison, Sarah Finley-Strong, Bonnie Jo Belford, Dave Temme, Lindsay Astarita, Emma Clare, Nicholas Lah, Amna Bakhtiar, Ashleigh McCloskey, Montana McCallum, Liam Smith, Kate Parker, Christian Sully, Nurdan Aliyazicioglu, Katie Cameron, Ash B, Max Gettler, Lana Amia, Natasha Cohen, Dom Westcott, Bradley Chivell and Ruby Walker.**

FINANCIAL OVERVIEW 2016

La Mama is in a very healthy financial position. La Mama Inc is our operating account which finished 2016 with a surplus of \$24,255.

The La Mama Trust holds our reserves including a very generous bequest left by Max Chapman. The La Mama Trust has DGR Status and all our philanthropic donations are deposited here. These funds are intended, among other things, to maintain our buildings and we use it occasionally for repairs and maintenance. The deficit of \$22,269 for the end of the 2016 financial year is explained by the Office Renovations (\$8770), new air-conditioning system at the La Mama Courthouse (\$6902) and a deposit towards the Courthouse renovations being undertaken in 2017. (La Mama contributed \$15,000 in 2016 and will contribute another \$15,000 in 2017. The remainder of the renovations (approximately \$200,000) the landlords Working Heritage will pay for.

The La Mama Trust (2) is an individual entity, and was set up in 2008 when La Mama bought the building we operate from in Faraday St (ongoing value of \$1,711,014.)

In 2016 our Box Office income was increased by 32%. 80% of this went directly to artists, but this still contributed to a financially fruitful year in 2016.



□ □ □ □ □/k□s □ □ (image by Darren Gill)

La Mama Incorporated

STATEMENT PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31st DECEMBER 2016

| | 31st December 2016 \$ | 31st December 2015 \$ |
|--|--------------------------------|--------------------------------|
| REVENUE | | |
| Grants | | |
| Australia Council | 261,068 | 261,066 |
| Arts Victoria | 214,200 | 214,200 |
| City of Melbourne | 80,000 | 80,000 |
| Ames Project Funding | 6,000 | 6,000 |
| Coranderrk Project Funding | 75,943 | 91,430 |
| | 637,211 | 652,696 |
| Box Office | 354,156 | 229,084 |
| Donations and Auspiced Productions | 115,797 | 204,355 |
| Other Income | 64,298 | 76,616 |
| Grant carried forward | 28,351 | 20,556 |
| Less Income Carried Forward to 2017 | (14,762) | (28,351) |
| TOTAL REVENUE | 1,185,051 | 1,154,956 |
| EXPENDITURE | | |
| Cost of Sales | 34,520 | 35,345 |
| Salaries and artist fees | 459,909 | 503,044 |
| Venue and Production | 124,397 | 139,516 |
| Marketing | 61,556 | 29,795 |
| Administration | 131,187 | 149,709 |
| Other Programs | 74,985 | 96,425 |
| Sundry Expenses | 0 | 0 |
| Box Office | 259,782 | 175,007 |
| Depreciation Expense | 14,460 | 17,736 |
| TOTAL EXPENDITURE | 1,160,796 | 1,146,577 |
| Surplus (Deficit) for the year | 24,255 | 8,379 |
| OTHER COMPREHENSIVE INCOME: | | |
| Other Comprehensive Income for the year | 0 | 0 |
| TOTAL COMPREHENSIVE INCOME FOR THE YEAR | 24,255 | 8,379 |

La Mama Incorporated

STATEMENT OF FINANCIAL POSITION
AS AT 31st DECEMBER 2016

| | 31st December 2016 \$ | 31st December 2015 \$ |
|------------------------------------|--------------------------------|--------------------------------|
| ASSETS | | |
| Current Assets | | |
| Cash and Cash Equivalents | 215,095 | 205,023 |
| Trade and Other Receivables | 4,381 | 3,461 |
| Other Current Assets – Prepayments | 6,408 | 10,033 |
| Total Current Assets | 225,884 | 218,517 |
| NON-CURRENT ASSETS | | |
| Property, Plant & Equipment | 135,058 | 129,395 |
| Total Non-Current Assets | 135,058 | 129,395 |
| TOTAL ASSETS | 360,942 | 347,912 |
| LIABILITIES | | |
| Current Liabilities | | |
| Trade and Other Payables | 39,995 | 40,343 |
| Provisions | 91,724 | 109,079 |
| Other Liabilities | 169,762 | 163,284 |
| Total Current Liabilities | 301,481 | 312,706 |
| TOTAL LIABILITIES | 301,481 | 312,706 |
| NET ASSETS | 59,461 | 35,206 |
| EQUITY | | |
| Retained Earnings | 59,461 | 35,206 |
| TOTAL EQUITY | 59,461 | 35,206 |

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31st December 2016**

| | Retained Earnings | Total Equity |
|---|----------------------|---------------|
| 2014 | | |
| Balance at end of financial year | 26,827 | 26,827 |
| 2015 | | |
| Profit (Loss) attributable to members | 8,379 | 8,379 |
| Balance at end of financial year | 35,206 | 35,206 |
| 2016 | | |
| Profit (Loss) attributable to members | 24,255 | 24,255 |
| Balance at end of financial year | 59,461 | 59,461 |

**STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDING 31st December 2016**

| | 31st December 2016 \$ | 31 st December 2015 \$ |
|---------------------------------------|-----------------------------|---|
| INCOME | | |
| Interest Received | 10,364 | 11,521 |
| Donations | 56,980 | 111,634 |
| Total Income | 67,344 | 123,155 |
| EXPENSES | | |
| Donation to La Mama Inc | 89,613 | 102,259 |
| Repairs and Maintenance | 0 | 0 |
| Total Expenses | 89,613 | 102,259 |
| Surplus (Deficit) for the year | (22,269) | 20,896 |

**STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDING 31st December 2016**

| | 31st December 2016 \$ | 31 st December 2015 \$ |
|------------------------------------|-----------------------------|---|
| TRUST FUNDS | | |
| Settled Sum | 100 | 100 |
| Retained earnings | 397,966 | 420,235 |
| Total Trust Funds | 398,066 | 420,335 |
| Movement in Equity Represented by: | | |
| CURRENT ASSETS | | |
| Trust – Sandhurst Account | 30,662 | 29,688 |
| Bendigo Bank Term Deposit | 362,267 | 385,084 |
| Accrued Interest | 2,845 | 3,271 |
| Total Current Assets | 395,774 | 418,043 |
| 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 | 398,066 | 420,335 |
| Liabilities | 0 | 0 |
| Total Liabilities | 0 | 0 |
| NET ASSETS | 398,066 | 420,335 |

La Mama Trust (No 2)

**STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDING 31st December 2016**

| | 31st December 2016 \$ | 31 st December 2015 \$ |
|---------------------------------------|-----------------------------|---|
| INCOME | | |
| Income | 0 | 0 |
| Total Income | <u>0</u> | <u>0</u> |
| EXPENSES | | |
| Expenses | <u>0</u> | <u>0</u> |
| Total Expenses | <u>0</u> | <u>0</u> |
| Surplus (Deficit) for the year | <u>0</u> | <u>0</u> |

**STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDING 31st December 2016**

| | 31st December 2016 \$ | 31 st December 2015 \$ |
|------------------------------------|-----------------------------|---|
| TRUST FUNDS | | |
| Settled Sum | 100 | 100 |
| Retained earnings | <u>1,711,014</u> | <u>1,711,014</u> |
| Total Trust Funds | <u>1,711,014</u> | <u>1,711,014</u> |
| Movement in Equity Represented by: | | |
| CURRENT ASSETS | | |
| Current Assets | <u>0</u> | <u>0</u> |
| Total Current Assets | <u>0</u> | <u>0</u> |
| NON-CURRENT ASSETS | | |
| Property and Artworks | | |
| Building at Cost | 1,711,114 | 1,711,114 |
| Total Property and Artworks | <u>1,711,114</u> | <u>1,711,114</u> |
| Total Non-Current Assets | <u>1,711,114</u> | <u>1,711,114</u> |
| TOTAL ASSETS | <u>1,711,114</u> | <u>1,711,114</u> |
| Liabilities | 0 | 0 |
| Total Liabilities | <u>0</u> | <u>0</u> |
| NET ASSETS | <u>1,711,114</u> | <u>1,711,114</u> |

**STATEMENT OF CHANGES IN EQUITY
FOR YEAR ENDING 31ST DECEMBER 2016**

| | Settled Sum | Retained Earnings | Total Equity |
|--|----------------|----------------------|------------------|
| Opening balance | 100 | 1,711,014 | 1,711,114 |
| Surplus (deficit) for year ended 31/12/2015 | | 0 | 0 |
| Balance 31st December 2015 | <u>100</u> | <u>1,711,014</u> | <u>1,711,114</u> |
| Surplus (deficit) for year ended 31/12/2016 | | 0 | 0 |
| | | 0 | 0 |
| Balance 31st December 2016 | <u>100</u> | <u>1,711,014</u> | <u>1,711,114</u> |

**STATEMENT OF CASH FLOWS
FOR YEAR ENDING 31ST DECEMBER 2016**

| | 2016 \$ | 2015 \$ |
|--|------------|------------|
| Cash Flows from Operating Activities | | |
| Cash Inflows | | |
| Cash Inflows | 0 | 0 |
| Total Cash Inflows | <u>0</u> | <u>0</u> |
| Cash Outflows | | |
| Cash Outflows | 0 | 0 |
| Total Cash Outflows | <u>0</u> | <u>0</u> |
| Increase (Decrease) in Cash at Bank Balance | <u>0</u> | <u>0</u> |

2016 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 | 2016 FORECAST | 2016 ACTUALS |
|---|---------------|--------------|
| Number of scripts accessed and appraised | 150 | 109 |
| Number of projects discussed and considered for programming | 100 | 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) | 85 | 97 |

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 | 2016 FORECAST | 2016 ACTUALS |
|--|---------------|--------------|
| Number of productions that continue to develop at La Mama (ie. from Playreading to Exploration to Primary Production.) | 10 | 10 |
| Number of productions that develop beyond La Mama to other venues and festivals: including local, interstate, regional, international (Including Mobile and Encore programs) | 12 | 10 |
| Number of special events that are given additional support by La Mama through partnerships and collaborations | 2 | 4 |
| Number of industry/advocacy events and conferences attended/public talks given | 5 | 4 |
| Number of La Mama productions participating in broader festival contexts | 18 | 24 |
| Number of independent artists seeking general industry advice and support | 200 | 200 |
| Number of Volunteers, Mentorships, Internships and Work Experience placements (total). | 25 | 57 |

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 | 2016 FORECAST | 2016 ACTUALS |
|--|---------------|--------------|
| Number of works and collaborations with youth artists and audiences | 4 | 7 |
| Number of works and collaborations with older generation artists and audiences | 4 | 6 |
| Number of works and collaborations with CALD artists and audiences | 4 | 12 |
| Number of works and collaborations with indigenous artists and audiences | 4 | 4 |
| Number of works and collaborations with artists and audiences with a disability | 4 | 3 |
| Number of programs/ events/ collaborations that actively create access to the arts for those living on the margins | 3 | 10 |

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 | 2016 FORECAST | 2016 ACTUALS |
|---|---------------|----------------------|
| Affordable ticket prices (main season) | \$25/\$15 | \$25/\$15 |
| Number of audience | 26,200 | 31,321 |
| Acknowledgement of traditional ownership at all events and on all hardcopy marketing collateral | Ongoing | Ongoing |
| Indigenous flag and traditional owners plaque displayed at venues | Ongoing | Ongoing |
| Continued implementation of Disability Action Plan | Ongoing | Ongoing |
| Free tea, coffee and cold water at all events | Ongoing | Ongoing |
| La Mama Front of House participates in each event as part of the experience. | Ongoing | Ongoing |
| La Mama Courtyard and Forecourt are used as a community meeting space | Ongoing | Ongoing |
| Number of initiatives inviting specific audiences | 6 | 6 |
| Develop and implement a Strategic Marketing Plan | Publish | Published early 2017 |
| Number of Poetica events | 4 | 4 |
| Number of Musica Events | 10 | 10 |
| Number of La Mama for Kids productions | 5 | 3 |
| Number of La Mama Learning events: VCE syllabus productions, Study Sessions, Workshops, Tours | 10 | 10 |
| Number of other community events | 6 | 18 |

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 | 2016 FORECAST | 2016 ACTUALS |
|---|---------------|------------------------------|
| Number of philanthropic quality relationships/grants | 2 | 3 |
| Number of significant private donations/sponsorships | 5 | 4 |
| Continued operational funding through local, state and federal government | Ongoing | Secured State and Fed - 2020 |
| Box Office income (total) | \$300,000 | \$345,156 |
| Retained affordable ticket prices | \$25/\$15 | \$25/\$15 |
| Development Officer is sustained through philanthropic funds | \$20,000 | \$20,000 |
| Audited accounts present a surplus and comparative figures | 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 | 2016 FORECAST | 2016 ACTUALS |
|---|---------------|----------------------------|
| Board members cover artistic, financial, legal, marketing, advocacy, philanthropic and business expertise | Ongoing | Ongoing |
| All reporting requirements are met and approved by relevant bodies | Ongoing | Ongoing |
| Staff inductions for new staff and annual reviews for all ongoing staff members | Ongoing | Ongoing |
| Publish La Mama's Sustainability Action Plan | Publish | New version in development |
| Continued mentorship by current Artistic Director and increased responsibility for incoming Artistic Director | Ongoing | Ongoing |
| Updated, comprehensive archives are maintained in partnership with University of Melbourne | Ongoing | Ongoing |
| Renovations, repairs, and ongoing maintenance of all La Mama spaces | Ongoing | Ongoing |



Paintings (image by Darren Gill)

2016 MEDIA HIGHLIGHTS

“*a p... r... m... a... h... h... p... k... a... s... p... p... c... a...*
James Daniel, **The Music** (p... b...)

“*It’s rare to find a theatremaker who trusts the crowd enough to throw them so far from the shore... b... r... class... r... h... b... h... his... c... ar... p... h... ask... s back...
John Bailey, **Real Time** (P... 8 Six)*

“*h... s... We May Have To Choose are difficult to capture in words... an unflinching... ay... ar... b... a... by... h... c... discard it... Hall is unstoppable, unflappable.”
Fiona Spitzkowsky, **Theatre People** (p... ay Ha... Ch...)*

“*h... s... this s... b... i... r... k... h... s... h... a... r... c... p... xi... ch... j... s... b... i... s... sh... h... r... is... a... b... a... y... i... h... h... y... c... j... r... b... i... a... p... r... c... r... p... a... h... a... a... y... y... as... r... h...
Maxim Boon, **The Music** (a... A...)*

“*a... b... a... b... ark h... r... a... a... classic... s... r... i... ha... y... cack... i... h... h... r... a... cry... i... h... a... s... h... h... h... h... s... p... c... a... i... s... cr... a...
Johanna Gogos, **Theatre People** (h... H... h... H...)*

“*h... s... ch... r... i... k... x... a... h... p... r... ra... h... a... as... p... a... as... x... y... ch... A... b... a... y... pass... a... play... i... h... p... a... c... a...
Katelyn Rew, **The Au Review** (i... h... S... i... S...)*

“*i... s... p... s... i... h... br... a... y... physica... car... y... ch... r... a... a... r... y... x... i... a... a... i... C... ark...’s... p... c... i... s...
Chris Boyd, **The Australian** (R... s... B...)*

“*h... i... a... i... c... a... i... p... r... s... i... s... a... by... a... r... c... S... r... a... a... s... r... h... p... r... s... h... charac... r... a... h... i... s... a... s... r... h... a... i... c... A... a... A... has... y... a... h... p... a... i... h... a... p... s... a... s... a... p... i... y... r... h... a... s... h... h... s... p... p... ha... h... h... h... y... ar... i... i... s... s...
Myron My, **Theatre Press** (a... a... A...)*

“*p... y... p... c... c... i... a... spir... r... s... i... q... ir... a... ch... r... i... p... r... i... h... i... c... i... i... s... r... ar... i... h... larra... ch... i... q... h... i... s... i... s... s... acc... s... i... b... p... r... c... P... a... Ha... r... a... cap... r... s... h... b... a... y... p... r... s... a... h... c... p... xi... y... h... r... i... a... s... h... i... s... s... i... a... p... r... c... i... h... h... r... p... r... s... i... c...
Cameron Woodhead, **The Age** (A... R... s...)*

“*as... a... h... r... b... h... r... a... s... s... a... a... a... i... s... a... h... ar... h... i... c... s... pas... c... a... a... h... sa... p... lac... h... y... o... r... sp... k... 13... y... ars... a... h... i... s... p... r... c... c... s... r... h... a... h... a... r... k...’s... s... r... y... b... s... a... b... b... s... s... r... y... h... s... i...
Anne-Marie Peard, **Sometimes Melbourne** (C... r... r... C... y...)*

2016 SOCIAL MEDIA HIGHLIGHTS

Richard Watts
November 6 at 6:42pm · 🌐

Melbourne's most important theatre? Discuss.

EDIT: Judging from all the La Mama love, perhaps this should have been 'Australia's most important theatre? Discuss.'



👍 Like 💬 Comment ➦ Share

👤👤👤 Mark Tregoning, Meg Upton and 82 others

Nick Murphy is LaMama being turned into apartments?
Like · Reply · November 6 at 6:49pm

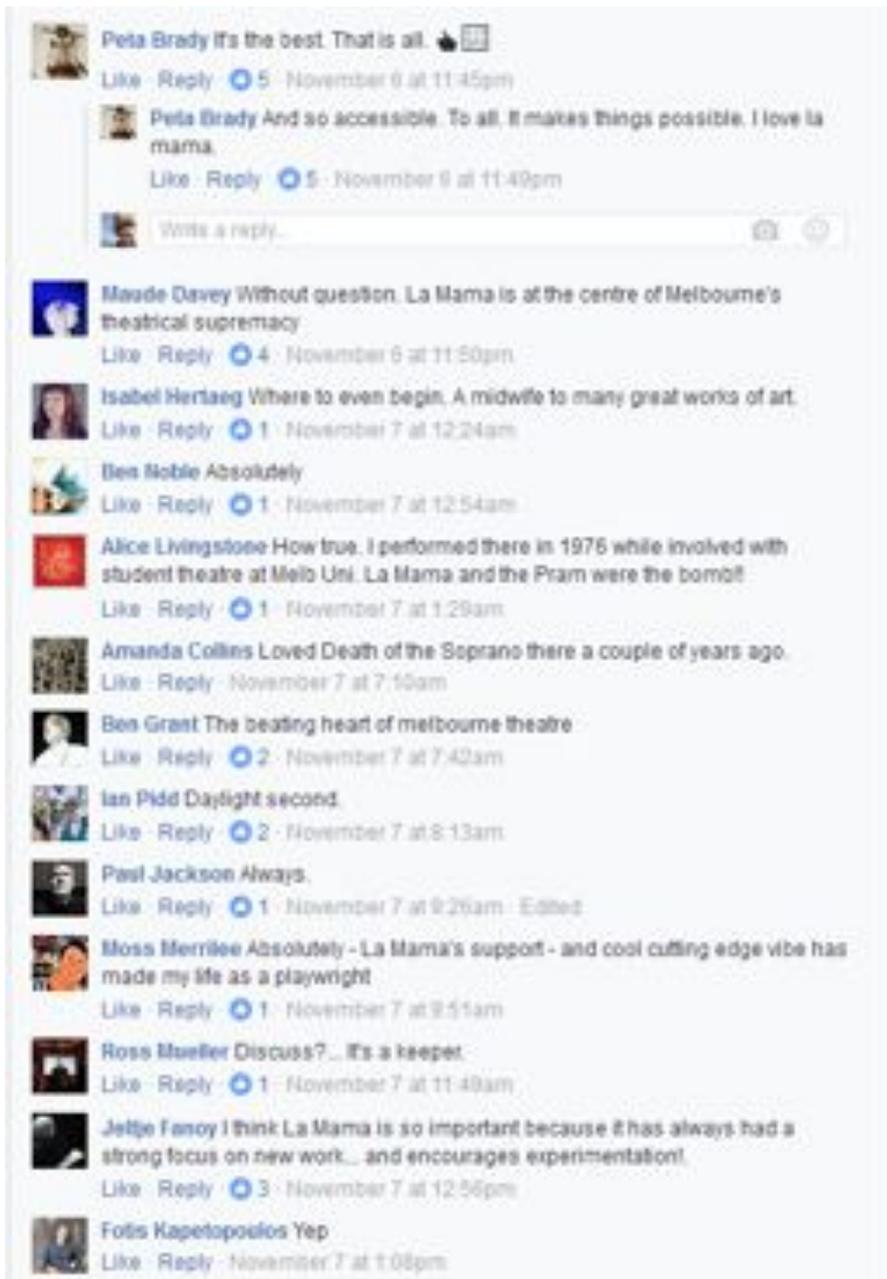
Richard Watts God no! La Mama now owns the site - it will be here forever.
Like · Reply · 21 · November 6 at 6:50pm · Edited

Nick Murphy Phew
Like · Reply · November 6 at 6:50pm

Alice Livingstone Thank fuck!!!
Like · Reply · November 7 at 1:24am

- Robert Reid** Without this theatre there wouldn't be any other theatres in Melbourne. Well, there'd be an MTC, but almost everyone's come through La Mama at one time or another.
Like · Reply · 20 · November 6 at 6:49pm
- Soren Jensen** Whats to discuss? Fact.
Like · Reply · 7 · November 6 at 6:52pm
- Jase Miller** Yep! I think we're all in furious agreement. 🙌
Like · Reply · 2 · November 6 at 7:01pm
- Peta Collard** LaMama was THE reason I moved to Melbourne. My career here started at LaMama with Odessey of a Prostitute and many years later, ended with Joy of Text. Supportive of our theatre company WAX Studios and the team and theatre are always available for advice and support of independent practitioners everywhere!
Like · Reply · 2 · November 6 at 7:03pm · Edited
- Keith Gow** No question.
Like · Reply · 2 · November 6 at 7:09pm
- Matt Scholten** Nothing to discuss. Peel back La Mama's walls and they would reveal the history of Australian theatre. It's a right of passage to have worked there, and a damn privilege. And to think, two women over almost fifty years have been at the helm, along with... See More
Like · Reply · 11 · November 6 at 7:20pm
- Jon Hawkes** birthplace of the APG almost 50 years ago - pre Pram Factory. Those walls hold many stories <http://www.pramfactory.com/chrono.html>
Like · Reply · 8 · November 6 at 7:28pm · Edited
- Alex Desebrock** Definitely
Like · Reply · 1 · November 6 at 7:42pm
- Alex Desebrock** Maybe even australia.
Like · Reply · 4 · November 6 at 7:43pm
- Richard Watts** Agreed.
Like · Reply · November 6 at 8:43pm
- Write a reply...
- Myf Clark** My first time at La Mama (well actually I think it was the Courthouse) was the moment I realised how much I loved theatre. My theatre studies teacher dragged us there, and none of us really wanted to go, but by the end of the show, I knew I was in love with La Mama and what it had to offer. Definitely my fav venue of all time.
Like · Reply · 2 · November 6 at 7:48pm

- Kase Forbes** To some for some for sure
Like · Reply · November 6 at 8:22pm
- Andrew Hall** While, by no means a prolific figure on Melbourne's stages in my 13 years in the city, I am enormously proud that my last performance in Melbourne was at La Mama. I may not have made a living, but I did reach the pinnacle.
Like · Reply · 2 · November 6 at 8:36pm
- Alex Kelly** La Mama - I came down from sheep farm in country vic and I did work experience there when I was 15 - indelible impact!
Like · Reply · 2 · November 6 at 9:14pm
- Sandra Therese Thibodeaux** We have a show there next year. I knew some of the legend surrounding this wonderful place. Feels like a tremendous privilege to be there. x
Like · Reply · 1 · November 6 at 9:21pm
- Meg Upton** Absolutely
Like · Reply · 4 · November 6 at 9:28pm
- Sam Hoff** Its legendary. I grew up in the ACT and was spoken about with sheer reverence.
Like · Reply · 1 · November 6 at 9:58pm
- Bernadette Fitzgerald** Just yes
Like · Reply · 1 · November 6 at 10:32pm
- Sandra Fiona Long** Yes for reasons tangible and intangible
Like · Reply · 1 · November 6 at 10:49pm
- Joe Kenny** Allows people without available opportunity or extreme funding to create professional, accessible work for a reasonable cost. It's good stuff.
Like · Reply · 1 · November 6 at 10:58pm
- Bryan Andy** Yes. What I admire most about La Mama is how honest, valuable post-show feedback is both expected and respected in that humble little courtyard out front. There's no pretense, that's rare, and charming.
Like · Reply · 3 · November 6 at 11:00pm · Edited
- Rose Godde** LaMama it is! The ethos behind this theatre puts it central to past, present and future theatre making in this country. This us an organisation that walks it's talk for theatre making 7 days a week.
Like · Reply · 1 · November 6 at 11:44pm



R s□a□□ B□□□ (image by Daisy Noyes)



Photo: Sarah (image by Terry Murphy)

Acknowledgements:

We acknowledge that our theatres are on traditional Wurundjeri land and we acknowledge the Wurundjeri people and its traditional owners and custodians. We honour and respect their ongoing cultural and spiritual connections to this country. We aim to respect cultural heritage, customs and beliefs of all Indigenous people.

Thank You!

La Mama would sincerely like to thank: **Australia Council, Creative Victoria and City of Melbourne** for supporting La Mama through triennial operational funding.

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La Mama would also like to thank all our wonderful volunteers, stakeholders, supporters, and audiences, as well as all of the wonderful artists who came through our doors in 2016 and inspired us with their creativity, commitment and passion.