



Office Phone: (03) 9347 6948

Office Hours: Mon – Fri | 10:30am – 5:30pm

349 Drummond, Carlton VIC 3053

www.lamama.com.au | info@lamama.com.au

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

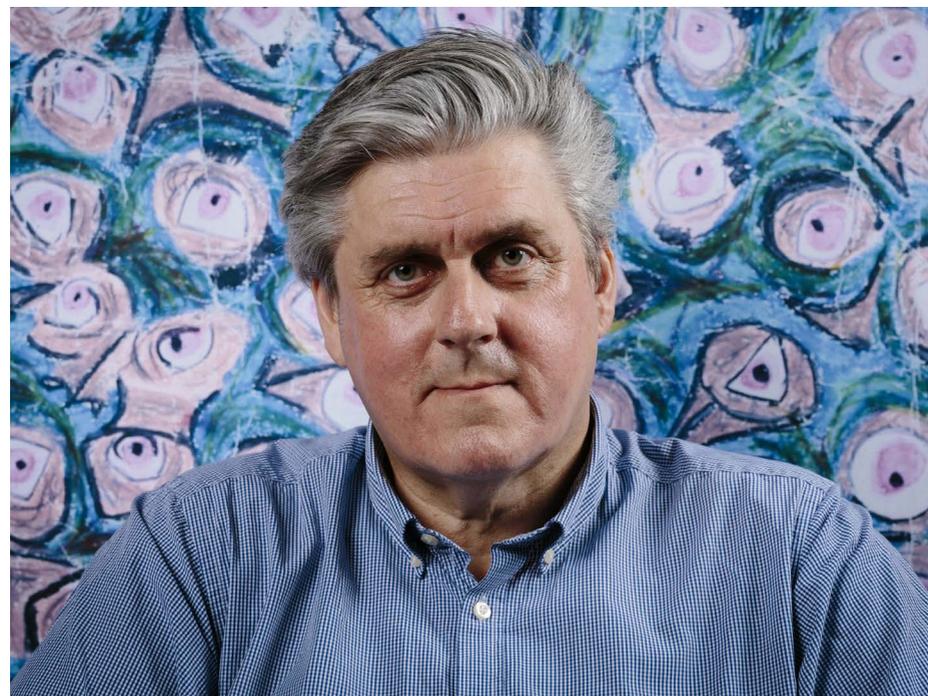
We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative, the Victorian Government through Creative Victoria, and the City of Melbourne through the *Arts and Creative Partnerships Program*.



L A M A M A P R E S E N T S

LITTLE BROTHER, BIG SISTER



M a y 2 5 - 3 0 , 2 0 2 1



LITTLE BROTHER, BIG SISTER

Written by Michel Paul Tuomy

Directed by Cathy Hunt

Performed by Adam Cass & Jane Barry

Set & costume design - Kris Bird

Lighting design - Shane Grant

Sound design - Jess Keeffe

Production & Stage manager – Hayley Fox

Dramaturg – Peter Matheson

NDIS Arts Mentor – Tania Smith

Directing Attachment (Emerging Director Award, Union House) – Vaishnavi Ravikrishna

Mad Comrade – Sandy Jeffs

Michel's artworks by Michel Paul Tuomy

Karen's artworks by Elyss McCleary

Publicity – Cameron Lukey

Photography credit – Darren Gill

Creator's Notes:

'Little Brother, Big Sister' started with an idea. I had a social worker who told me she had a cousin who was diagnosed with schizophrenia. Which led her to give up her vocation as a painter and take up study then work with people who shared her cousin's plight. So, from this embryonic idea I had the plot of this play. A brother who is a consumer, this being the word for a mental health patient and his big sister who stops painting to care for her little brother.

[Creator's note, continued...]

From first writing a draft of 'Little Brother, Big Sister' in 2013 the work has developed with each re-write, which leaves us with the finalised script in 2021. From the work being a commentary on schizophrenia, the work has become a character driven play. One that highlights the emotional strain, tension and ultimately the joy of a family living with a distinctive and unruly mental illness.

The play is aimed at an audience of consumers who share the diagnosis, carers, the medical fraternity and ultimately the general public. I want to portray the human faces of the mental illness. Yes, people with schizophrenia do have delusions and fantasies but they also have emotional relationships and contribute to society, that is what this play concentrates on.

I wish to leave behind the stigmatised profile of people who share my diagnosis. The common story in our news of people committing a crime, then pleading in their defence that they have schizophrenia.

Through the relationship of our characters Michel and Karen, we see the strength of human relationships in the most trying of times. Something that informs you, the audience, about the true reality of a mysterious mental illness, known as schizophrenia.

Michel Paul Tuomy

WRITER – Michel Paul Tuomy



Michel is a writer based in Melbourne. He works across many genres including theatre, film and novels. His stories are diverse and original. Michel also identifies with lived experience of schizophrenia, a life challenge that has shaped the writing of his first professional theatre production 'Little Brother, Big Sister'. This theatre piece is premiering at La Mama Theatre in May 2021, to coincide with World Schizophrenia Week. With this project Michel sees himself as a writer with a disability, but with other projects considers himself a stand-alone writer.

DIRECTOR – Cathy Hunt

Cathy Hunt is a director and dramaturg. Work includes: 'A Flower For Moses', Melbourne Writer's Theatre, '(I'm Going to Die in This Bracket)', nominated for Best Theatre, Melbourne Fringe. 'What Every Girl Should Know' Brunswick Mechanics, 'Love/Chamberlain' by Bridget Mackey, Theatre Works, 'All the Locks are Solid & Tight', La Mama Explorations & 'Her Father's Daughter' a site specific Hedda Gabler. Cathy was dramaturg on 'LuNa' by Keziah Warner, which won the Patrick White Playwright's Award. 'Les Mamelles de Tiresias', which she directed, won Lyric a Green Room Award for 'Contribution to the Development of Opera in Victoria'.

PERFORMER (KAREN) – Jane Barry

Jane has experience in both professional and Independent theatre, film, television and is an experienced Voice Over Artist. Film & Theatre credits include: 'The Family Law' (Matchbox Pictures -ABC Network), Brigette - 'Scout' (Kiln Productions – ABC IView), Janice - 'Eight' – (award winning feature film – Director - Peter Blackburn – Blacmac Productions), Jodie Black – 'Apocalyptic' – (award winning feature film – Director - Glenn Triggs) and Elsie Cook – 'The Girls in Grey' – Theatre – Shift Theatre Company – Director – Tom Healey. Jane graduated from University of Southern Qld's Bachelor of Theatre Arts/Acting in 2009 and has since trained with Larry Moss, Ivana Chubbuck and Ellen Bursten at 16th Street Actors Studio.

PERFORMER (MICHEL) – Adam Cass

Adam has had a long association with La Mama in almost every imaginable aspect of theatre making, having first performed here in 1999, and then becoming involved over several years with the Lloyd Jones Ensemble. He is best known for his play, 'I Love You, Bro,' which has been performed all over the world and has been translated into several languages, and for his work on the book to celebrate the fifty year history of La Mama. He was last seen at La Mama performing in Tony Reck's 'Broken River' (2019), directed by Richard Murfet.

SET & COSTUME DESIGNER – Kris Bird

Kris Bird is a set/costume designer and tutor at university (ed. M. Design for Performance Hons 1, VCA and B. Architecture Hons 1, UNSW). Notable production designs of new works include 'Highway of Lost Hearts', 2012, 'Broken' (2015), 'The Sound of Waiting' (2017), 'Marbles' (2012), 'The Lion Tamer' (2013) and 'Bastard Territory' (2014). Kris has also designed hit productions of 'The Cripple of Inishmaan' (2012), 'God of Carnage' (2013), 'Slow Falling Bird' (2013), 'Into The Woods' (2018) and 'Away' (2020).

LIGHTING DESIGNER – Shane Grant

Shane has been acknowledged as an "Absolute Genius" (Theatre People, 30/7/16) for his lighting design of Sarah Kane's '4:48 Psychosis'. Shane has: toured the world; operated venues (Gasworks, Mechanics Institute Brunswick, St Martins); written shows; performed shows; sold tickets to shows; produced shows; sold drinks in the foyer at shows; built sets; built theatres; and given the St Crispin's Day speeches that get everyone over the line on opening night—sometimes all with the same production.

SOUND DESIGNER – Jess Keeffe

Jess Keeffe, theatre-maker, multi-instrumentalist and composer enjoys a variety of musical and theatrical pursuits. Work includes 'Poona' (Next Wave), 'Human Voice' (Periscope), 'What Every Girl Should Know' (Brunswick Mechanics), 'Unsuckle' (La Mama), 'Disparate Scenes for Millennial Dreams' (Periscope), 'All The

Locks are Solid & Tight' (La Mama Explorations), 'Nomnomnom', Testing Grounds / Roshelle Fong), 'RUR2020' (Playreactive), 'Her Father's Daughter' (Hotel Now), Renae Shadler 'RESTORE' (Winner: RAV Market Ready, Melb Fringe) & 'In The Bleak Midwinter' (cellist, Malthouse, The Rabble). She was selected for MTC's first Women in Theatre Program. She performs as a cellist & electronic artist under the name Tarsier.

PRODUCTION & STAGE MANAGER – Hayley Fox

Hayley completed a Diploma of Live Production and a Master of Arts in 2012. Since graduating, Hayley has stage and production managed throughout Melbourne, regional Victoria and interstate. Hayley now spends her days as Venue Manager for La Mama theatre and is thrilled to see live entertainment beginning to flourish once more.

DRAMATURG - Peter Matheson

Since becoming a freelance dramaturg in 2002, Peter Matheson has assessed scripts and/or worked dramaturgically with most of the major mainstage (as well as many smaller) theatre companies and all the assessment agencies in Australia. He has taught playwrighting, handled residencies, facilitated development programs and tutored in organizations from tertiary institutions through to enthusiastic amateurs. His most recent work has been with TasPerforms, Playlab's Incubator series, Blue Cow's Cowshed program, and supporting a new writers program for Yirra Yaakin TC in Western Australia.

NDIS ARTS MENTOR – Tania Smith

Tania Smith has a multi-disciplinary practice incorporating live performance, photography, video and costume. She co-founded the Red Cabbage Collective, a site-specific theatre company, and her video art has toured internationally. She has a child with a rare genetic condition, Prader-willi Syndrome, and she balances her art practice with her advocacy and care for her child. www.tanialousmith.com

DIRECTING ATTACHMENT – Vaishnavi Ravikrishna

Vaishnavi (she/her) is an aspiring director who finds joy in supporting other artists in her role as Creative Arts Officer at the University of Melbourne Student Union. She loves new and experimental work and enjoys exploring various creative avenues. Vaishnavi is also a lover of beauty and special effects makeup and can be found constantly covered in rabbit fur from her two fluffy bunnies.

MAD COMRADE – Sandy Jeffs

Sandy Jeffs was diagnosed with schizophrenia in 1976 when it was considered a death-sentence. Since then she has published 8 volumes of poetry and a memoir. Her most recent book about Larundel Psychiatric Hospital, 'Out of the Madhouse: From Asylums to Caring Community?' was co-authored with Margie Leggatt. It won a Victorian Community History Award in 2020. Sandy has a forthcoming poetry book The Poetics of a Plague due for release in November.

ARTIST - KAREN'S ARTWORK – Elyss McCleary

Elyss McCleary is an artist whose practice responds to the synthesizing of working with the body in space. Her process-led intention combines feelings of colour in layers of materials using painting, installation, drawing and collage. These connections approach how shapes shift and merge with physicality, gesture and environments. Elyss has worked as a support worker, volunteer, staff artist & co-ordinator at various organisations including Arts Project Australia, Arts Access Victoria, Milparinka, Interact, FRANS, Redfern Community Centre and Access Inc. McCleary exhibits in solo and group shows, continues to work with an extensive collaborative community of people and teaches drawing sessionally at RMIT.

ART WORKS

Elyss McCleary

Double Eyes (Karen to Michel)

51cm x 43cm

Willow Charcoal on paper, 2021

Image courtesy of the artist

Thank you...

Xanthe Beesley, Jo Briscoe, Caitlin Dullard, Heidi Everett, Wendy Hunt, Adena, Marcia & Mike Jacobs, Tim Horn, Ellie Kent, Thom Schmocker, Tessa Spooner, Tania Smith, Fiona Tuomy, Jill & Peter Tuomy, Steph from RUC, Lachlan Woods, Shannon Loughnane.