

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

Hedda is 'the part that every actress wants to play'. Hedda is 'Hamlet for women'. Hedda is a woman growing increasingly frustrated because she is unable to leave the confines of her home. 'Hedda Gabler' was a Feminist battle-cry in 1891, but 130 years later, do we really need more stories about bourgeois angst, lockdown, and pretty-dead-women?

'Hedda GablerGablerGabler' is a new three-person show which experiments with form in order to explore how women are represented in the theatrical canon. The show combines extracts from Henrik Ibsen's 'Hedda Gabler' with new, devised scenes and a collection of competitive tasks. In each performance, the three actors compete against each other to decide who will get to play Hedda in each of Ibsen's scenes. These competitions include things like 'racing to remove a corset as quickly as possible' and 'competing to see who can hold up the most copies of Ibsen's script'. When performing scenes from 'Hedda Gabler', the roles are not predetermined. The actors come prepared to play all parts. These competitions are real.

Blurring the worlds of fiction and reality, 'Hedda GablerGablerGabler' interrogates each actors' personal dedication to this iconic part. It asks, 'Why are we so obsessed with Hedda?', 'Why are all these plays about feminine suffering written by dudes?' and 'How should we interact with a theatrical canon that prioritises the stories of the privileged?'

'Hedda GablerGablerGabler' was first developed at the Victorian College of the Arts in 2019 by a group of queer/femme practitioners, eager to interrogate the power structures and trends at play in theatrical adaptation. The project was conceived and directed by Masters student, Mary Angley, in collaboration with an ensemble of emerging actors (Caithlin O'Loughlen, Sarah-Jayde Tracey, and Emma Jevons) and dramaturg, Meta Cohen. The work was lit, scored, and stage managed by a team of undergraduate practitioners (Merissa Tang, Olivia McKenna, and Max Woods).

Their combined work was described as "Vital and enlightening" by Stage Whispers and was selected for a season at La Mama in 2020. After a year of Covidian postponement, the team will regroup as new graduates (joined by new lighting designer, Harrie Hogan, and stage manager/referee, Brooke Simmonds) in order to explore what this work might mean to a city that has spent a year under Gabler-esque circumstances.

Conceived and directed by Mary Angley

Co-created and performed by Caithlin O'Loughlen, Emma Jevons, and Sarah-Jayde Tracey

Dramaturg: Meta Cohen

Lighting Designer: Harrie Hogan

Sound Designer: Olivia McKenna

Stage Manager: Brooke Simmonds

Production Manager: Max Woods

Image by Darren Gill

SEASON 10 - 15 August

TIMES Tue 6.30pm (preview)

Wed - Sat 7.30pm

Sun 4pm

VENUE La Mama Courthouse

349 Drummond St, Carlton

LENGTH Approx. 70 minutes

TICKETS \$30 Adult | \$20 Concession

BOOKINGS 03 9347 6948 or www.lamama.com.au

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Theatre

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Mouth

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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. 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!