

 LA MAMA



LA MAMA PRESENTS

STUCK

MAY 6 - 24

STUCK by Megan Twycross

Young One:

Eva Seymour

Old One:

Caroline Lee

Director:

Susie Dee

Set & Costume Designer:

Lindy Macauley

Sound Designer:

Ian Moorhead

Co-Lighting Designers:

Amelia Lever-Davidson

Spencer Herd

Assistant Director:

Kate Fryer

Stage Manager:

Stephanie Young

Producer:

Kate Hancock

STUCK features on the 2026 VCE DRAMA playlist.

STUCK explores mature themes, including teenage pregnancy and abortion. If the material raises concerns, free mental health support is available through headspace.org.au and 1800respect.org.au. This production includes flashing lights and loud sound effects.

STUCK has been supported by the Victorian Government through Creative Victoria, the Australian Government through the Regional Arts Fund and Regional Arts Victoria, the Fletcher Jones Family Foundation and the Robert Salzer Foundation.



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STUCK was first written in 2020 and had a moved reading with the support of Warrnambool Theatre Company. The work was selected for development through La Mama's Explorations program in 2024 and through the La Mama Residency Program in 2025.

WRITER'S NOTE: MEGAN TWYLCROSS

As a regional playwright, the inspiration for this play came from a very real situation. Every week I would do my shopping at the local Woolworths. I watched one young woman become increasingly passive in her circumstances, letting go of her ambitions and becoming content with her lot. This ignited a hunt for many women in the same position, only to find that my 'deli girl' was just one of many women stuck in the same dilemma.

This is not just a story of women in regional Australia, it is a story for all women. STUCK asks, why do women pull other women down? How are women shaped by class expectations? Why is motherhood idealised? How can we change the story for the next generation of young women? The work goes to the heart of what it means to be a female living in a patriarchal world, it deals with the trappings of class and internalised misogyny.

The play also draws on my experience after having two children. This made me acutely aware of what financial dependence can feel like and how strongly women are shaped by the stories and expectations they grow up with. Yes, motherhood was beautiful, but it did come at a cost, one that I feel was not openly talked about.

DIRECTOR'S NOTE: SUSIE DEE

Megan asked me some years ago to work with her on her new play, *STUCK*. After reading an early draft I immediately connected with the world she was creating. The play presents us with two characters, one old, one young, both nameless. They work in a deli. They slice, dice and serve. They share mundanities and their dreams. They confront each other's reality. At times it is a battlefield - cruel and judgemental, other times it's fun and full of acceptance.

Megan's use of language is highly stylised, lean, pared back, poetic, rhythmic and at times crude. And there are challenges. The many exits/entrances, jumps in time and the need to keep the underlying tension bubbling away throughout. Also, in our version, creative elements come into play: the subtle sonic world, the use of bold lighting and design choices, all these are there to help create meaningful and sustained dramatic tension.

STUCK digs into the social issues of motherhood and class but it also works on a metaphoric plane. Do we go along with what is in front of us and passively accept the status quo? Do we accept our 'lot' in life as it unfolds? Do we have a choice? A choice to change direction? Do we continue to dream of a better life, a different life or can we be content?

What makes this play so exciting is the way it challenges the idea of complacency and the notion of choice. What is it to be stuck? Stuck in a relationship, stuck in a thankless job, stuck in a particular place or phase. Do we choose to stay put, or do we want something more? It is so easy for an outsider to observe, be critical and to judge. But not so easy when you're in it, and you're stuck.

THANK YOU

Creative Victoria, Jo Porter & Stacey Barnes at Regional Arts Victoria, David Jones, Susan Jones & Lisa McLeod at Fletcher Jones Family Foundations, Gwen and Edna Jones Foundation, Robert Salzer Foundation, Matt Reeves at Hire Australia Elevating Communities Program, Selene Bateman & Timothy Ryan at Auspicious Arts Projects, Claire Grady & Rose Callaghan at Currency Press, Christian Schooneveldt-Reid and Mike Finch from Circus Oz Workshop, La Mama Theatre, Lighthouse Theatre, Circus Centre Melbourne, 16th Street Actors Studio, Malthouse Theatre, Warrnambool Theatre Company, Peta Brady, Lucy Ansell, Nicci Wilks, Lorna Mcleod, Janette & Darryl, Benny, Elsie and Louis.



MEGAN TWYXCROSS

PLAYWRIGHT

Megan Twycross is a writer, teacher and performer based in Southwest Victoria, committed to bringing regional voices to the stage. In 2011, her first full-length play *Smudged* previewed at LaMama Courthouse and was the recipient of Under the Radar fund, allowing it to premiere at the Brisbane Festival. *Cluster*, Megan's first play for young people won the 2020 APT Regional Playwriting Award, a mentorship with director Susie Dee and was shortlisted for the 2021 MTC Cybec Electric Series. Her most recent play *STUCK* was developed as part of La Mama Explorations. It was selected for the 2026 VCE Playlist and premiered as part of La Mama Presents in May 2026. Last year, Megan was the recipient of the inaugural Fletcher Jones Fellowship which allowed her to work as Griffin Theatre Company's Literary Assistant on the Griffin Award. Megan has spent the last five years as the theatre director for all-abilities arts organisation Find Your Voice Collective.



SUSIE DEE DIRECTOR

Susie Dee has worked extensively in theatre as a performer, deviser and director both in Australia and overseas for the past forty years. She has been the Artistic Director of Melbourne Workers Theatre (MWT), Union House Theatre (UHT) and Institute of Complex Entertainment (ICE), whose projects received many accolades for their ground-breaking site-specific work. Susie has a long history of directing plays by Patricia Cornelius- *Bad Boy*, *RUNT* (fortyfivedownstairs, La Boite Theatre and Sydney Opera House) *SHIT* and *Love*, both toured to the Venice Biennale Theatre Festival. Other directing highlights include *Animal* (Theatreworks and Dark Mofo) *Anthem*, (Performing Lines/Melbourne, Sydney and Perth Festivals). She often works with Fat Fruit: most recently directing *Fuck Christmas*. She was the recipient of the Ewa Czajor Memorial Award for female directors (a residency with Theatre Du Soleil, Paris) and in 2022 she received the prestigious Australia Council Award for Theatre. Susie has won numerous Green Room Awards for Directing, most recently for *My Sister Jill* (Melbourne Theatre Company) winning the Green Room Award for 'Best Director' and 'Outstanding Production' in 2023. Last year she directed another Cornelius work-*TRUTH* (Malthouse Theatre) and two works at HotHouse Theatre (*Rodeo Clown* and *I'm With Her*) and *Fair Punishment* (Browns Mart Theatre).



CAROLINE LEE

ACTOR

Caroline is based in Melbourne, Australia, and has worked professionally as a theatre, television, film and voice actress for over thirty years. She has worked with many companies around Australia including the Malthouse, Sydney Theatre Company, Melbourne Theatre Company, Bell Shakespeare, Back to Back Theatre, Red Stitch Actors Theatre, Chamber Made Opera, MKA, Finucane and Smith, HeLD Productions, Hildegard, Playbox and La Mama. She is an ensemble member of the Red Stitch Actors Theatre, and has received three Greenroom Awards for Best Actress, as well as an OAM for services to the Performing Arts. Most recently she has played Lola Montez in *The Exotic Lives of Lola Montez* with Finucane and Smith, Honour in Honour (dir: Sam Strong), Rae in *Super* (dir: Emma Valente) and Aislin in *Your Name Means Dream* at Red Stitch (dir: Kat Henry); appeared in *June: a monologue about not speaking* by Patrick McCarthy (dir: Emily Tomlins) at Theatreworks; *Shhhh* by Clare Barron (dir: Emma Valente); and *Wittencoom* by Mary Anne Butler (dir: Susie Dee) at Red Stitch. Caroline is a well-known, and awarded, narrator of audiobooks, including such books as *Apples Never Fall* and *Big Little Lies* by Liane Moriarty. Film and television appearances include the role of Jean Pascoe in *The Newsreader* (series 1,2 and 3) and *Bogan Pride*; and roles in *Miss Fisher's MODern Murder Mysteries*, *The Dressmaker*, *Tangle*, *Winners and Losers*, *Satisfaction*, *Stingers*, *MDA*, *Halifax fp*, *Blue Heelers*, *Neighbours*, *Holidays on the River Yarra* and *Dogs in Space*.



EVA SEYMOUR
ACTOR

Eva is an award-winning actor and writer working across screen, theatre and music. As an actor, she has worked with many theatre companies across Australian and UK. Notable works including Truth (Malthouse Theatre), Puffs AU (TEG Live) and Anthem (Performing Lines). Eva has also worked extensively in screen, in TV productions including How To Stay Married, Neighbours (Network 10), and Dear Life (Stan). As a writer, her short films Superstars and End Pointe have screened at multiple Academy Award Qualifying Film Festivals across Australia. Her debut solo show The Understudy premiered at Melbourne Fringe Festival 2025, after which it toured the festival circuit to rave reviews from audiences and critics alike.



LINDY MACAULEY
SET & COSTUME DESIGNER

Lindy Macauley is a production designer based in Central Victoria, designing sets and costumes for theatre as well as facilitating visual art projects and curating exhibitions and events. She is a graduate of the Victorian College of the Arts Production Course and has worked on many theatre and visual arts projects as a designer, maker and curator. She has worked with Arts Access Victoria, Melbourne Workers Theatre, Back to Back Theatre and Eleventh Hour as well as many independent artists. In recent years, she has worked as a visual art teacher and facilitator. In 2024, she returned to set and costume design, working on the productions, Rodeo Clown (Borderville Theatre, Albury) and The Splendid Anomaly (Arts House). In 2025, she worked as a design consultant for Hothouse Theatre's I'm With Her and Where is Joy (fortyfive downstairs).



IAN MOORHEAD

COMPOSER

Ian is a Melbourne (Naarm) based artist specialising in music composition and sound design for theatre, dance, circus, film and radio. He has performed around Australia and internationally, including New York, London, Edinburgh, Dublin, Wellington, Calgary and Vancouver. He has worked with numerous companies, including Melbourne Theatre Company, Malthouse Theatre, State Theatre Company of South Australia, New Working Group, Back to Back Theatre, Red Stitch Actors' Theatre, Dee and Cornelius, Windmill Theatre Co, Barking Gecko, Lab Kelpie, La Mama, Leigh Warren and Dancers, Patch Theatre Company, Restless Dance Theatre, Vitalstatistix, Circus Monoxide, NICA, Arts Centre Melbourne, Radiophrenia, Wave Farm, Ten Days on the Island, the Australian Festival for Young People, Underbelly Arts Festival, FOLA, Big West Festival, Darwin Festival, Museum Victoria, the Australian Museum and ABC Radio. He has been nominated for three Green Room Awards for his designs for Jurassica (Red Stitch Actors' Theatre in 2016), Looking Glass (New Working Group in 2018) and Wittenoom (Red Stitch Actors' Theatre in 2023).



AMELIA LEVER-DAVIDSON

CO-LIGHTING DESIGNER

Amelia Lever-Davidson is an award-winning lighting designer for theatre, dance, live art, installation, and events. Design credits include: *The Almighty Sometimes*, *Meet Me At Dawn*, *Bloom*, *Bernhardt/Hamlet*, *Girls & Boys*, *Slap. Bang. Kiss.*, *Admissions*, *Torch The Place*, (MTC); *Macbeth (An Undoing)*, *Hour Of The Wolf*, *Because The Night*, *K-Box*, *Australian Realness*, *Trustees (Malthouse Theatre)*; *The Seagull*, *Julius Caesar (STC)*; *The Wrong Gods*, *Blessed Union*, *My Brilliant Career*, *Every Brilliant Thing (Belvoir)*; *They Divided The Sky (Belvoir 25A)*; *Coriolanus (Bell Shakespeare)*. Amelia's work has been presented nationally and internationally for Red Stitch Actor's Theatre, Chamber Made and Chunky Move, and at festivals including Noorderzon, RISING, DARK MOFO, Melbourne Festival, Now or Never, and Melbourne International Comedy Festival.



SPENCER HERD

CO-LIGHTING DESIGNER

Spencer is a multidisciplinary lighting designer and artist working across all forms of live performance including theatre, contemporary circus, cabaret, concerts and events. He is also a highly skilled visual artist who favours acrylic and pencil mediums.

He is the 2026 recipient of the Kristian Fredrikson for Design in the Performing Arts. Recent credits as lighting designer include: the Green Room Award nominated in Best Lighting Design for *The Last Train to Madeline* by Callum Mackay, *English* by Sanaz Toossi, *SUGAR* by Ro Bright, *Thirty-Six* by Jo Clifford, *a scary thing happened* by the *CAMPFIRE* by Split Focus, *Given Volume* by Matthias Schack-Arnott, *Romeo & Julie* by Gary Owen, and *FAMOUS* by the National Institute of Circus Arts.

Spencer has been associate lighting designer for Paul Jackson on *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* by Sheridan Harbridge and Sarah Goodes, and *Truth* (Malthouse Theatre); with Rachel Burke on *Rhinoceros* (Spinning Plates Co), & *Far Away* (Patalog Theatre), *Wittenoom & Iphigenia in Splott* (Red Stitch Actors' Theatre); Katie Sfetkidis on *Monolith* (Joel Bray Dance), *Vampire Lesbians of Sodom* (Little Ones Theatre) and *Homopentacostus* (Malthouse Theatre); and Phoebe Pilcher on *A Model Murder* (Sydney Festival) and *La Cage aux Folles* (Playhouse ACM).



KATE FRYER
ASSISTANT DIRECTOR

Kate has been a performer, director, teacher and writer of circus and physical theatre for over 25 years. Combining story-telling and physical mayhem she has travelled the globe directing and performing at street festivals, major events and in some of the world's most prestigious theatres.

She is a founding member and current Artistic Director of Dislocate and became the co- Artistic Director of the Fish Creek Carnival in 2020.

Previously she was the Artistic Facilitator at Circus Oz; having been an associate, show, and touring director with the company. She has directed works for The Women's Circus, St Martins Youth Theatre, Bambuko, A4 Circus Ensemble, This Side Up, Throw Down, Team Loco and numerous solo circus performers both in Australia and Spain. She worked as an assistant director with The Victorian Opera and Legs on the Wall and as a stunt choreographer for Ridiculusmus and Salvador Dinosaur.

Her work creating site-specific and outdoor performances has led to collaborations with The Melbourne Commonwealth Games, London 2012 Olympics, The Melbourne, Adelaide, Perth, Sydney Valladolid, and Mas Nou Festivals. Kate was an assistant director or dance leader of the Melbourne Moomba parade for 6 years.

She strongly believes in the importance of providing pathways for emerging artists to thrive in the industry, directing numerous works for the National Institute of Circus Arts and has been a Circus Director for the State Schools Spectacular since 2021.



STEPHANIE YOUNG

STAGE MANAGER

Steph is a Naarm/Melbourne-based arts freelancer from Gunaikurnai country in West Gippsland, specialising in stage and production management. Their practice centres collaborative, inclusive processes that support artistic risk-taking while prioritising safety, care, and access across all layers of performance-making. Steph has managed award-winning productions across experimental arts, circus, contemporary dance, physical theatre, cabaret, festivals, musical theatre, and opera.

Their extensive experience spans organisations such as Arts House, Lucy Guerin Inc, Na Djinang Circus, Born in a Taxi, the Flying Fruit Fly Circus, Come Close and Listen & The Ribbons Collective, Loom Arts and Management, St Martins Youth Arts Centre, HotHouse Theatre, Red Stitch Actors Theatre, and both Monash Performing Arts Centres and the University of Melbourne's Faculty of Fine Arts and Music. Steph is also the touring stage manager for IMAGINE LIVE and Robot Song with Nicholas Clark Management.

In 2024 and 2025, Steph led the Access Team for the immersive Live Action Role Play (LARP) a Dance of Ribbons, developing and implementing the project's first access and inclusion framework. Steph holds a Bachelor of Fine Arts (Production) from the Victorian College of the Arts and a Master of Arts and Cultural Management from the University of Melbourne, and was part of the 2024 Accessible Arts Equip Leadership Toolkit cohort.



KATE HANCOCK

PRODUCER

Kate Hancock is a producer with over 15 years of experience in the performing arts industry within Australia and the UK. For six years she was Executive Producer at Insite Arts International where she supported the delivery of large-scale events including Mona Foma (Tasmania) and Unsound Adelaide, alongside providing support for Insite Arts' stable of artists. This includes international presentations Rooman, theatre work by Fleur Elise Noble at the Busan International Performing Arts Festival (Korea) 2023 and In Muva We Trust, large scale outdoor projection work as part of the Fierce Festival/ Birmingham 2022 Commonwealth Games. Kate is currently producer at disability arts organisation Find Your Voice Collective.



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La Mama Theatre is on the traditional lands of the peoples of the Kulin nation, and we give our respect to the Elders 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.

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We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community. Thank you!

