

 LA MAMA



LA MAMA PRESENTS

GAG REFLEX

MAY 7 - 23

WRITER'S NOTE: FLICK

Young women are at the forefront of most, if not all, things I care about. I believe they are the future. I pay homage at regular intervals. That's how we got here.

Young people are bombarded with graphic content and misinformation about sex constantly. We applied with this show to the VCE Playlist this year, the response being that drama teachers are not equipped to talk about this show with students because of the sexual content. There is a breathtakingly misguided gap between what concerns your life and what those who are supposed to be older and wiser and guiding are willing/able to acknowledge and unpack with you. It's a tale as old as time for teenagers (hello, Spring Awakening). All this while you're horny AF??? Good LORD. No wonder we're still* looking up how to kiss with tongue on WikiHow!!!

I love working with director Tansy Gorman who I trust with my life and she's really hot and smart which helps us kind of onboard a lot of people #charisma. Steph Lee our SM/co-PM keeps the wheels turning: those four plaits against the world for real. These bitches are on a roll with me on shows, they're perfect. Hire them. Unless I need them in which case BACK OFF!

Our performers – Louisa, Mia, Miela – are so smart and fabulous and bring to life a text that desperately needs the 3D to make it HQ. Thank you to the creative team – Georgie, Ethan, Jodi, Justin and Karli-Rose – for making the show look so fun and sexy and loud!! Thanks to the City of Melb for the cash, Darebin Arts for the rehearsal space, and La Mama for believing in my ideas again and again. Thank you thank you to beautiful Chau for thinking I'm soo cool for writing this and for making sure I eat good dinners so I don't get hangry at bump ins (love you).

DIRECTOR'S NOTE: TANSY GORMAN

Being a teenage girl sucks. You are so entirely powerful but feel so powerless. You can feel all this perpetual energy and momentum coursing through your veins. But, you don't know what to do with all that power so... you call your mum a bitch, slam your door and read some frankly obtuse smut about a boyband member spotting you in the crowd, or a loch ness monster tearing you in two.

Gag Reflex feels like it delves into the fraught reality of sexual miseducation and desire young people are faced with.

Sexual desire without education becomes a horny guessing game that nobody wins, the only prize is misadventure and a tawdry search history. Our intention in staging this work was to approach desire without shame. To create a space where lust and curiosity are rewarded and we are encouraged to revel in the obtuse manifestations of their creativity. Our style was about exploring avidity and control, creating shapes and ideas that bottle a feeling that is about to burst. Theatrical edging and release, if you will.

Flick could convince me to direct a fridge manual at this point, I trust them so entirely, but this play was in no way a hard sell. I was drawn to the comedic heights of the characters' world and the truthful rendering of their love and friendships. Flick's script has so much heart and fragility in it, while never underestimating the strength of our characters.

Thank you Flicky, love you like a love song baby. Here's to many more x

Stephy, our SM and my literal right hand (iykyk). Thank you so much. However much you think I'm thanking you, double it.

Our glorious prod team, Margot, Georgie, Ethan, Justin, Karli and Tainá. Thank you for believing me when I said "yes but bigger and sillier." You are all so talented and exceptional collaborators.

Finally, to this trio of ludicrous talent, Mia, Miela and Louisa. Thank you for playing ball, for your true expertise and your generosity. You are all fucking powerhouses. Gagged (positive)

Enjoy the show you pervs xx

Production Credits:

Writer – Flick
Stage/Production Manager – Steph Lee
Director/Dramaturg – Tansy Gorman
Intimacy Coordinator – Margot Fenley
Lighting Designer – Georgie Wolfe
Sound Designer – Ethan Hunter
AV Designer – Justin Gardam
Costume Designer – Jodi Hope
Set Designer – Karli-Rose Laredo
Cast (Immi) – Mia Tuco
Cast (Anna) – Louisa Cusumano
Cast (Rheya) – Miela Anich
Assistant Stage Manager – Tainá Araujo

Special Thanks:

City of Melbourne, Darebin Arts, La Mama, Keegan Bragg, Josh Jones, Annie Launder, Harvey Lansley, Jacinta Wajon, Dylan Talbot, Kobe Donaldson, Olivia Fisher and everyone who helped us put this together with three nickels and the flu going around terrorising the prod schedule.

Thank you to our set builders Jimmy Mitchell & Luke Sellens and our rug painters Sam Gan, Sam Pearce, Bianca Milani, Tiffany Dias & Irany Turrall.



**GAG REFLEX IS SUPPORTED
BY THE CITY OF MELBOURNE
ARTS GRANTS.**

FLICK WRITER

Flick wrote SLUTNIK™, SLUTNIK™ 2: Planet of the Incels, mutual obligations and GAG REFLEX for the stage. Other writing is published by HNDL Magazine, Humana Obscura, Osborne and Fawcner Publishing, CREATurE Magazine, Vellichor Literary, and YDAS. Recently a writer in residence with Darebin Arts, La Mama and the City of Melbourne; a member of the Australia Plays Transform National Playwriting Group; and a Cybec Electric writer with Melbourne Theatre Company.

Graduated Victorian College of the Arts with a Master of Theatre (Dramaturgy). Soon to graduate from the University of Melbourne with a Master of Creative Writing, Editing & Publishing.

Recovering workaholic trying rest, ponder, and (un/re)learn theological theory & practice, mathematics and emotions. A proud union member. Big mouth, bigger opinion. Loves theatre.

TANSY GORMAN

DIRECTOR/DRAMATURG

Tansy Gorman (she/her) is a director based in Naarm/Melbourne.

Tansy's passion for theatre originates from her deep appreciation for the unconventional and the bizarre. She is drawn to the power of extremes in performance, seeing it as a form of artistic resilience and determination. Through the use of play and montage techniques, Tansy believes that theatre has the unique ability to explore and challenge societal norms, pushing the boundaries of what is considered possible.

Tansy has completed her Bachelor in Contemporary Arts and a First Class Bachelor of Fine Arts Hons and a Masters of Theatre (Direction) at the Victorian College of the Arts.

STEPH LEE

STAGE/PRODUCTION MANAGER

Steph is an early career queer director, theatre-maker and stage manager who graduated with a Masters of Theatre Directing from the VCA in 2023. They are a Green Room award nominated music theatre writer and have a passion for making new Australian work.

Most recently, they co-wrote and directed 'Checked Out: The Musical' for Melbourne Fringe 2025 which was a Judge's Pick (Solidarity Hall). Last year they also directed and co-devised 'SLAY' (Explosives Factory) which received a lot of critical praise for its originality and cohesion. For Midsumma 2024 they revived Declan Greene's early work 'HOME ECONOMICS' at Explosives Factory after a sold out run for her 2023 VCA grad show. In the last few years they have interned on 'Looking For Alibrandi' at Malthouse (dir. Stephen Nicolazzo), 'Wolf Play' at Red Stitch (dir. Isabella Vadeloo), and 'Harry Potter and the Cursed Child' at Princess Theatre (resident dir. David Spencer).

Their recent stage management highlights include: SM on 'Specials' (Arts House 2024 and 2026), ASM on 'A Nighttime Travesty' (Malthouse 2025; Meat Market 2023), PM/SM for Western Edge's Edge Ensembles Program 2024/2025 and VUSC school program 2025, and ASM on 'STORKED' for Antipodes Theatre Company (Theatre Works 2025).

MARGOT FENLEY

INTIMACY COORDINATOR

Margot Fenley is an actor, intimacy professional, director, and educator, who gratefully received one of eight MEAA-Equity Foundation scholarships to train as an intimacy professional with IDC (USA). Intimacy credits include the forthcoming Heathers Australian/NZ 2026 tour (dir. Andy Fickman); The Doll Trilogy (dir. Ella Caldwell), Romeo & Julie (dir. Kamarra Bell-Wykes) and Blackout Songs (dir. Tom Healey) for Red Stitch; Grease (dir. Luke Joslin) for CrossRoads Live and Neighbours for Amazon Prime. Directing credits include Willow Sizer & Rachel Lewindon's 2023 musical theatre adaptation of Virginia Woolf's Orlando for Antipodes Theatre at fortyfive downstairs, Kikki Temple's play Stuck for Midsumma 2024 at the Meat Market, and A Guide to Being Immortal at Motley Spielhaus for Melbourne Fringe 2025, (winner Fringe New Writing award). Alongside thirty years as an actor in mainstage and independent theatre and television, Margot has had an extensive teaching career, including at the VCA, University of Melbourne (2009 -2023), and in the USA at Tisch School of the Arts, NYU (2019), the University of Michigan (2022-23) and Howard University (2024-25). Margot serves as a certification panel member for Intimacy Professionals Education Collective (IPEC), USA.

GEORGIE WOLFE

LIGHTING DESIGNER

Georgie is a theatremaker based in Narmm whose work reimagines the role that technical design plays in the creation of new work. Alongside her practice as a lighting designer, she is a director, writer, and sound and set designer.

Her recent lighting design credits include 'Specials' (Arts House, 2026), 'Boys on the Verge of Tears' (fortyfivedownstairs, 2025), 'Anatomy of a Suicide' (Meat Market, 2025), 'All The Things We've Done' (Theatre Works, 2024), 'Slutnik 2: Planet of the Incels' (Theatre Works, 2023), 'Climbers' (fortyfivedownstairs, 2023), 'Full Cream' (Geelong Arts Centre, Melbourne Fringe, 2023), 'Wood Wide Web' (ArtPlay, 2022), 'Brittney and the Mannequins' (Northcote Town Hall, 2022), Q (La Mama, 2019). As a freelance maker, her work focuses on building community, with her company PIGEONPIGEON.

ETHAN HUNTER

SOUND DESIGNER

Ethan is a sound designer and VCA graduate (BFA Design & Production) working across theatre, dance, film, and installation. Recent credits include: What's Yours and Who's Afraid of Virginia Woolf? (Red Stitch Actors' Theatre & STC), Boys on the Verge of Tears (fortyfivedownstairs), Back To Te Maunga (La Mama) Flesh Vessel (The Australian Ballet), I Met An Angel Named Jacques (Footscray Community Arts), I hope this means something (Chapel Off Chapel), Laundry Shoot, MinusOneSister (Theatre Works), and several graduate productions at VCA, such as Plant Nation, Theatrum Botanicum and The Wolves. Ethan has also collaborated with Masters of Theatre (Directing) students on captivating projects like Ariadne, and An Unseasonable Fall of Snow at VCA.

www.ethanhuntersound.com

JUSTIN GARDAM

AV DESIGNER

Justin Gardam is an award-winning designer whose practice spans sound, composition, video and dramaturgy for theatre.

Recent highlights of his work include *Pride & Prejudice* and *Animal Farm* (Bloomshed/Darebin Arts), *How the King Learned to Live Forever* (Pummel Squad), *No Seasons* (Oliver Ayres/SKINT), *Endling* (Barking Spider/ArtPlay), and *Laurinda* (Melbourne Theatre Company). As associate designer, his credits include *Truth*, *Macbeth: An Undoing* and *Hour of the Wolf* (Malthouse Theatre), and *Homo Pentecostus* (Malthouse Theatre/Joel Bray Dance).

Justin is the recipient of three Green Room Awards, and has received multiple Green Room Award nominations for his work across design, writing and direction. He graduated from Monash University with a Bachelor of Performing Arts and holds a Master of Dramaturgy from the Victorian College of the Arts.

JODI HOPE

COSTUME DESIGNER

Jodi is a Costume, Textile and Set Designer in theatre, film and fashion. Her background in fine art, textiles and fashion underpin her production design practice. Her strengths in colour, composition and symbolism underpin an approach to visual storytelling through character and context.

Jodi received Green Room nominations for Costume Design in Musical Theatre and Opera in 2023 *The Grumpiest Boy In The World* (Victorian Opera) 2019 *bare - The Musical* (StageArt) and 2020 *Bright Star* (Pursued by Bear). She is the 2022 recipient of the Trina Parker Scholarship for postgraduate study in Production Design and the 2025 Design placement for Malthouse Artist Development Program.

Her recent credits as costume designer include *Specials* (Arts House), *Storked* (Antipodes Theatre Company), *The Grumpiest Boy in the World* (Victorian Opera/VCA coproduction), *Tick, Tick...BOOM!* (Storeyboard Productions), *Next to Normal* (James Terry Collective), *Into the Woods* (Watch This), *Ghost Quartet* (Antipodes Theatre Company).

She holds a Master in Production Design - Stage (Victorian College of Arts), Bachelor of Arts - Textile Design (RMIT), and Bachelor of Fine Art (Queensland College of Arts) and student exchange Glasgow School of Art.

KARLI-ROSE LAREDO

SET DESIGNER

Karli Laredo recently returned to the Melbourne theatre scene designing this iconic production of Gag Reflex. Primarily working in TV commercials and music videos, Karli has designed for artists such as Boy and Bear, Jungle Giants and Ruel with her work on display across social media, prime time tv and even Times Square. Brands such as Nike, Eldo Paso, Specsavers, Heinz beans, Respect Victoria, ANZ have collaborated with Karli to build a range of practical sets over the last few years tying into her love and past of theatrical set design. Karli is big on recycling and repurposing friendly set builds and focusing on creating a network of likeminded creatives to take a stand against this industry's waste. Karli stands for strong women in the queer and disability community proving that we are capable and able to create collaborative, unique and practical production design across the film and theatre industry.

Instagram @designbykarlirose

MIA TUCO

CAST (IMMI)

Mia is a Naarm/ Melbourne based actor who has been fortunate to work and train in Los Angeles, Indonesia, New Zealand and throughout Australia. She graduated from the Victorian College of the arts in 2020 with a Bachelor of Fine Arts in Acting.

Mias practice lies in a yearning for connection and the physical embodiment of emotion. Using her clown to access the extremities of the human experience and maintaining a sense of play and discovery throughout her pursuit, never fearing the ugly or uncomfortable in that safety.

She made her professional debut at Red Stitch in February 2022 with the world premiere of Grace in the title role (dir. Sarah Goodes). Other recent theatre credits include Blood In The Water (dir. Tansy Gorman), SLUTNIK™ (dir. Tansy Gorman), The Heartbreak Choir (Swing) (dir. Peter Houghton), No Ball Games Allowed (dir. Kitan Petkovski). Her theatre credits at the VCA include Earthquakes in London (dir. Sarah Goodes), Pool (no water) (dir. Leticia Cáceres) and Mirror Mirror (dir. Georgina Naidu)

Mia is also an accomplished contemporary dancer and choreographer, She performed in Tamara Cubas' work Multitud as apart of Rising Festival 2022. She has also performed in pieces by Jack Riley, Eliza Sanders and in 2018 - Simone Forti's work, Huddle performed at the National Gallery of Victoria in partnership with MoMA. Mia's own choreographic work includes In The Club (2023), SLUTNIK™ 2: Planet of the Incels (2023), informal get down (2018) and i was the angel in the poem you wrote (2019).

LOUISA CUSUMANO

CAST (ANNA)

Louisa (she/her) is a queer actor based in Naarm/Melbourne who grew up in Eora/Sydney. She moved to Melbourne in 2021 to study at the Victorian College of the Arts. Louisa is part of the graduating class of 2023, completing a Bachelor of Fine Arts (Acting). Her credits at the VCA include; Stan in 'Sweat' (dir. Tasnim Hussein), Warwick in 'Hibernation' (dir. John Marc Desengano), Jane in 'Roulette' (dir. Georgina Naidu) and 'The Palace of Illusions' (dir. Sonya Soares). Beyond her work at VCA, Louisa is also a passionate writer. In 2024 Louisa co-wrote, directed and starred in her debut play, *Out of Date*, at the Butterfly Club alongside creative partners Sarah Iman and Raven Rodgers Wright. Louisa is also a co-founder of VILE Production Company (est. 2025) and co-wrote, directed and acted in their debut show for 2025 Melbourne Fringe Festival, *Playing Haus*. Louisa also was a deviser and actor in *SLAY* (Dir. Stephanie Lee) at Explosive's Factory and is set to perform in *GAG REFLEX* at La Mama theatre this May.

MIELA ANICH

CAST (RHEYA)

Miela Anich is a Naarm-based actor originally from Gimuy (Cairns), Far North Queensland. She is a graduate of the Victorian College of the Arts with a BFA in Acting (2021). In 2025, Miela made her acting debut with Melbourne Theatre Company as Hero/Borachio in 'Much Ado About Nothing' (dir. Mark Wilson). Her other stage credits include, 'MinusOneSister' (dir. Marni Mount), 'How To Be A Person When The World Is Ending' (dir. Meg Dunn), 'Slutnik' (dir. Tansy Gorman), ILBIJERRI Theatre Company's social impact project, 'The Score' (dir. Kamarra Bell-Wykes) which toured regionally, 'Goodbye Aunty Flo', (dir. Rachael Maza), 'Get Your Geek On' (dir. Corey Saylor Brunskill), Australian Shakespeare Company's production of 'The Crucible' (dir. Syd Brisbane and Tony Rive) and, 'OMG I'm Blak!' (dir. Maryanne Sam). Miela was an Associate Director for ILBIJERRI x Melbourne Theatre Company's 'Blak in the Room'.

TAINÁ ARAUJO

ASSISTANT STAGE MANAGER

Tainá Araujo is a Boorloo based maker and designer of things. Recently she has produced the VCA's student-run arts festival 'MUSE' and Stage Managed and Lighting designed dance work 'Paradigm'. She is deeply interested in alternative and non-verbal modes of performance, pyrotechnics, watching things and generally making a mess.



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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.

La Mama Theatre is financially assisted by the Federal Government through Creative Australia and the Victorian Government through Creative Victoria. Thank you to the The Robert Salzer Foundation for supporting 2026 LA MAMA PRESENTS.

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

