

35mm

A MUSICAL EXHIBITION

MUSIC AND LYRICS BY
RYAN SCOTT OLIVER

BASED ON PHOTOGRAPHS BY
MATTHEW MURPHY



Little Triangle acknowledges the Traditional Owners of the land where we work and live, the Gadigal People of the Eora Nation and pay our respects to Elders past and present. We celebrate the stories, culture and traditions of Aboriginal and Torres Strait Islander Elders of all communities who also work and live on this land.

Always was, always will be, Aboriginal land.

**PHOTOGRAPHY BY
MATTHEW
MURPHY**

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STOP TIME

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CRAZYTOWN

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ON MONDAY

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CARELEE

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IMMACULATE DECEPTION

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LEAVE LUANNE

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WHY MUST WE TLL THEM WHY?

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TWISTED TEETH

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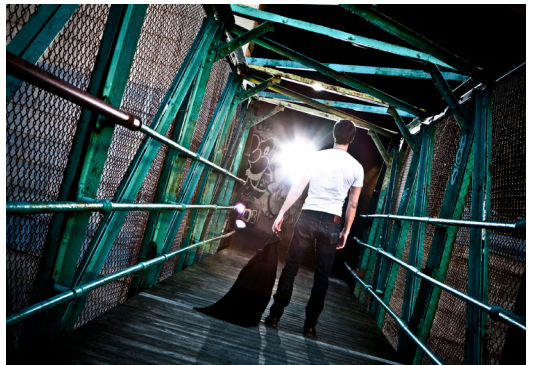
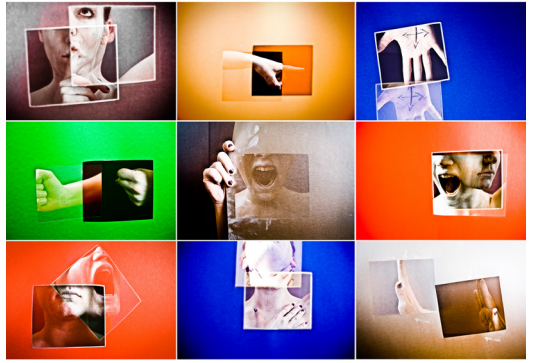
HEMMING AND HAWING

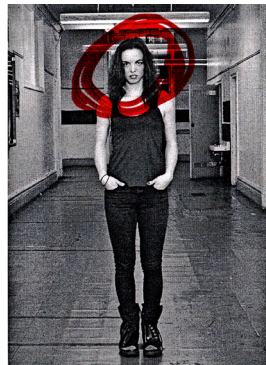
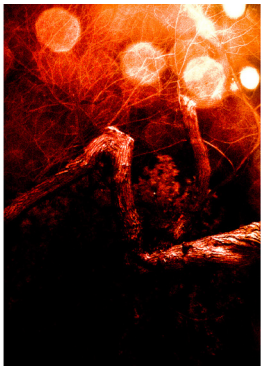
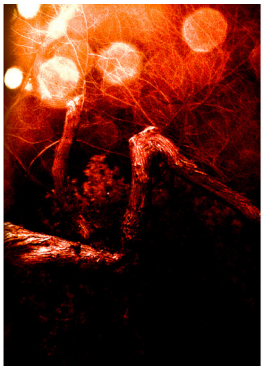
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THE BALLAD OF SARA BERRY





CLICK TIME STOPS

With each click of the camera, life is captured, forever. Enter the world of *35mm: A Musical Exhibition*, where photography and music collide to capture moments frozen in time. Inspired by the photographs of Matthew Murphy, the song-cycle tells a collection of stories through music. Ryan Scott Oliver weaves together a range of musical styles, from rock to pop, folk to jazz, each song inspired by a different photograph. The images and songs are windows into the lives of the characters, exploring themes of love, loss, and the human experience.

Traditionally performed by five actors, with no narrative arc, the text is adapted for a cast of nine, with elements that allow the characters' relationships to evolve throughout the eighty-minute show.

A reunion of friends unfolds—a tapestry of creation, love, searching, connection, and dreams. The Seeker and The Maverick entwine in a dance of love and change, one craving the new, the other seeking comfort in the known. The Sage intervenes, her intentions unclear, yet skillfully she shepherds them away from collision. The Dreamer discovers The Angel, each finding something new in the familiar. The Lover introduces The Adventurer to the group and adventure unfurls. In the eleventh hour, The Queen emerges, upheaving her court and shaking us to our core. The Observer, loved by all, sees, collects, and captures. Their secret moments are caught and held, suspended in time—a gift to look back on. Ah, the wonders of memory, especially when nudged along by a photograph.



S O N G

STOP TIME	THE OBSERVER
CRAZYTOWN	THE DREAMER, ENSEMBLE
ON MONDAY	THE LOVER
CARELEE	THE MAVERICK
THE PARTY GOES WITH YOU	THE ANGEL
GOOD LADY	THE ADVENTURER
HOLD STILL	THE SAGE
MAKE ME HAPPY	THE DREAMER, THE SEEKER
THE SERAPH	THE ANGEL, THE MAVERICK
IMMACULATE DECEPTION	ENSEMBLE
LEAVE LUANNE	THE SAGE
MAMA, LET ME IN	ENSEMBLE
WHY MUST WE TELL THEM WHY?	THE ACTORS
TWISTED TEETH	THE LOVER, THE ADVENTURER
HEMMING AND HAWING	THE MAVERICK, THE SEEKER
CUT YOU A PIECE	THE ANGEL, THE DREAMER
THE BALLAD OF SARA BERRY	THE QUEEN, ENSEMBLE
FINALE	THE OBSERVER, ENSEMBLE

L I S T

DIRECTOR'S SE



I am fascinated by artists—how they think, how they create, how they manage their neuroses. I explored these Big Hows in a handful of shows with Little Triangle. In *Sunday in the Park with George*, I followed a painter and his mission to see, to record, to connect the dots. With *Merrily We Roll Along*, I joined three friends as they looked back on lifetimes of artistic dreams, both fulfilled and failed. *The Wild Party* introduced me to Queenie, a dancer in vaudeville searching for a life beyond the dusty shadows of the ghostlight. Then came *NINE*, the story of a filmmaker, of a man teetering on the brink of disaster brought on by an artist's worst nightmare: Creative Block. What did I learn from these shows, from George and Frank and Charley and Mary and Queenie and Guido? To connect, to dream, to search, to create. And to keep on creating, even when things get tough. That is, to borrow a phrase from God, *the art of making art*. I have found myself, once again, exploring art through the eyes of the artist. *35mm: A Musical Exhibition* delves into the world of photography—a form with its own set of rules and principles, but the same underlying pursuit of connection and creation.

Why this show, why now? Because art is not merely a form of expression, it lives at the very centre of our existence, it is working together to create something out of nothing. In a world that often races forward too swiftly, *35mm* invites us to pause, to reflect, and to appreciate a moment frozen in time—a moment when a group of artists came together to create something worth stopping for. The relationship between photography and music in this show is a celebration of the spirit that defines this process. Photography pauses, while music plays on.

As Little Triangle's twelfth production, *35mm* is a special one. It stands as an example of the power of collaboration and the bold exploration of unconventional storytelling that we love so much. While mainstream narratives dominate big theatres across the country, independent theatre provides a sanctuary for unique voices to be heard, and *35mm* exemplifies this vibrancy and potential. By embracing different perspectives in the rehearsal room, we breathe new life into familiar stories of love and loss, challenging traditional ideas and expanding the canvas of representation. *35mm* is a testament to the universality of the human experience.

Collaboration is the lifeblood of this production. It's no secret to anyone who has worked with me or has suffered through an explanation of Why and How and What I do, that I take this practice very seriously. And it's not a choice, it's the only way I *can* do it. This show, more than the others, epitomises the beauty of working together. I enter the rehearsal room with a frame, or a vision, and it's the actors who fill it in and bring it to life—it's George's canvas, Guido's stretch of film. Not that I can compare myself to either, but the rehearsal room is the best place to pretend, isn't it? It's a place to experiment, to create something greater than any one of us could achieve alone. Together, we have shaped this narrative, breathing new life into every song, every moment. This collaborative spirit is what transforms the ordinary into the extraordinary, and I am grateful to have embarked on this journey with such a talented and dedicated team of artists.

ALEXANDER ANDREWS

THE ARTISTS





ALEXANDER ANDREWS
DIRECTOR / DESIGNER

Alexander (he/him) is a queer theatremaker and educator. As the co-founder of Little Triangle, he has directed an array of musicals, cabarets, and concerts, while presenting original works, providing space for artistic development and platforming emerging artists. In addition to his work with Little Triangle, Alexander has directed shows such as *Everything is Sh*t!* (Garden Party), *Themme Fatale* (Qtopia), *Prudence Holloway in Cabaret* (Claire's Petit Cabaret), *Dido and Aeneas* (Gondwana Choirs), *Das Namenfest* (Gondwana Choirs), *Painting Seventeen* (Short+Sweet), *The Women* (Sydney Fringe), and *Under Milk Wood* (Tiny Horse Theatre). Currently, he is the Learning and Engagement Specialist at Monkey Baa Theatre Company and an Academic Lecturer at the Australian Institution of Music, sharing his deep passion for the arts with young people and aspiring actors.



JEREMY KINDL
MUSIC DIRECTOR

Jeremy (he/him) is a multifaceted artist, combining roles as a music educator, instrumentalist, and theatre performer. A graduate of the Sydney Conservatorium of Music, he has immersed himself in various musical endeavours, showcasing his talents in conducting, composing and playing the clarinet. His recent credits include serving as a creative for productions such as *Assassins* (Lane Cove Theatre Company), *Christ Almighty!*, and *A Jolly Good Musical!* (Jolly Good Musicals) with Sydney Fringe Festival, as well as music directing *Work of Art* with Little Triangle. Based in Sydney, Jeremy is a versatile musician, composer, and conductor with a specialisation in vocal direction and orchestral conducting. In 2019, he co-founded Hat Trick Productions, where he oversees a cappella group The Spare Keys and music directed *Hello Again*.



ROSE MCCLELLAND
PRODUCER

Rose (she/her) is a digital marketer by day, theatrical producer by night, and sometimes-performer when found with an unattended microphone. Her marketing experience spans Australian tours of prestige productions such as *Come From Away*, *Chicago*, and *The Book of Mormon*, and she is currently guiding digital marketing strategy and execution at leading Out of Home media company, oOh!media. As the proud co-founder of Little Triangle, Rose has produced a dynamic range of works, platforming emerging musical theatre talent and providing audiences theatrical experiences that challenge, inspire, and delight. In 2019, Rose joined The Spare Keys a cappella group, with whom she frequently performs around Sydney to sell-out crowds including Sydney Fringe 2022 and 2023, and earlier this year she was seen in Packemkin Productions' *Les Misérables* ensemble.



NIKOLAS ZIELINSKI
ASSISTANT MUSIC
DIRECTOR

Nik's (he/they) love of music began as a toddler when their mother exposed them to her CD of *ABBA Gold: Greatest Hits*. Their life was forever changed. Currently studying a Bachelor of Music — Composition for Creative Industries at the Sydney Conservatorium of Music, Nik has co-composed original songs for The Sydney University Musical Theatre Ensemble's *New Voices Live*, and performed as dance ensemble in Macquarie Musical Society's (MacMS) *Catch Me If You Can*, and Kurt Kelly in UNSW Musical Theatre Society's *Heathers*. Nik's production credits include Choreographer for *Trail To Oregon* (MacMS), as well as Co-Director/Choreographer for *Freaky Friday* (MacMS).



PARIS BELL
LIGHTING DESIGNER

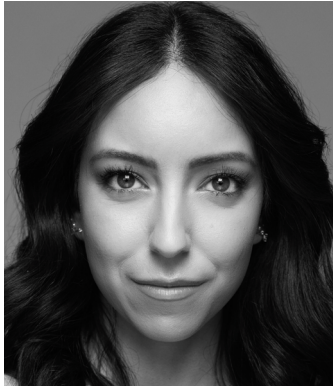
Paris (they/them) is a Sydney-based creative and tech, with a passion for writing, building, and all things electrical. They currently study Animation at JMC Academy, and completed a Diploma of Live Production Design at TAFE Enmore. Professionally, they work as a tech at Monkey Baa Theatre Company, and at Flight Path Theatre, and in staging at Sydney Opera House. They have designed the lighting for *No :: Intermission* (Theatre Travels), sound designed for *Chimerica* (New Theatre), *Other End Of The Afternoon* (New Theatre), and wrote and directed *Alan Turing*, *Joan of Arc*, and *Vincent van Gogh Walked Into a Bar* (The Sydney University Dramatic Society).



HANNAH RIBBONS
STAGE MANAGER

Originally from Sydney, Hannah (she/her) discovered her passion for stage management during high school. She moved to Melbourne to study Stage Management at the Victorian College of the Arts (VCA) at the University of Melbourne. At VCA, Hannah's Stage Management credits include *On The Town*, *A Chorus Line*, and *The Skin of Our Teeth*. For Hannah's internship she was lucky enough to work on *Harry Potter and the Cursed Child* (Michael Cassel Group) and *Sydney New Year's Eve* (City of Sydney). Hannah's most recent productions include *Heathers* (The Mitchell Old Company), *City of Angels* (Joshua Robson Productions, Hayes Theatre Co.), and touring around New South Wales and Victoria with The Beanies children's group.





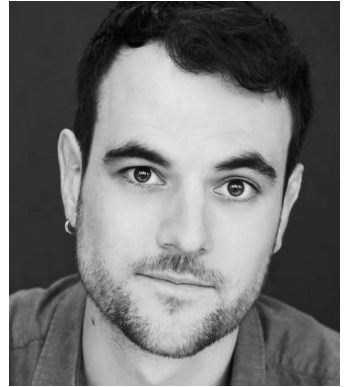
KIRA LEIVA
THE OBSERVER

Kira (she/her) is a graduate of The American Musical Dramatic Academy and studied at The Atlantic Acting School Conservatory in New York. Her Australian theatre credits include *The Divine Miss Bette* on P&O Cruises (Tenacious C), *Urinetown* (Heart Strings Theatre Co., Hayes Theatre Co.), *A Clockwork Orange: A Play with Music* (Australian Theatre for Young People – ATYP), and *Heathers* (The Mitchell Old Company). Kira's US credits include *Island Song* (Carner & Gregor), *NYC Columbus Day Parade* (ABC7), and *Lindsay Mendez & RSO's Actor Therapy* (Feinstein's, 54 Below). A multi-disciplinary artist, her creative credits include: Assistant Director for *M.Rock* (ATYP), Resident Director for *The 25th Annual Putnam County Spelling Bee* (September Remedy Productions) at Hayes Theatre, and she was also the recipient of ATYP's Emerging Director Scholarship in 2022.



IZZY HANLY
THE SEEKER

Izzy (she/they) is a Sydney-based, queer theatre and cabaret performer. After graduating from The Australian Institute of Music with a Diploma of Music Theatre in 2019, they have performed in a variety of productions including *The 25th Annual Putnam County Spelling Bee* as Olive Ostrovsky (UNSW Musical Theatre Society), and most recently featured in *A Jolly Good Musical!* (Jolly Good Musicals) for the Sydney Fringe. Their cabaret credits include showcases with La La Lounge and Broadway Classics (Palace Hotel).



BRODIE MASINI
THE ADVENTURER

Brodie (he/him) is a 2020 BFA graduate of The National Institute of Dramatic Art (NIDA). Since graduating, he has appeared in *The Mystery of Edwin Drood* and *Work of Art* with Little Triangle, as well as *Turandot* and *Ernani* with Opera Australia, and *The Last Five Years* with UNSW Musical Theatre Society. Before attending NIDA, Brodie completed a Certificate IV in Music Theatre at Western Australian Academy of Performing Arts in his hometown of Perth, where he also appeared in various stage and musical productions, including *Closer*, *The Wizard of Oz*, *Little Shop of Horrors*, *A Conversation*, and three productions with West Australian Opera. Alongside his performance work, Brodie is a pub quiz host with Fame Trivia, a traffic reporter with the Australian Traffic Network, and a Dungeons & Dragons dungeon master. He is currently represented by Who Artists and Scout Management.



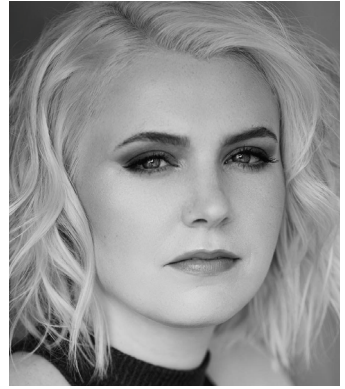
OLI MCGAVOCK
THE MAVERICK

Oli (they/them) is an actor and singer-songwriter hailing from Perth, with diverse experience spanning stage and screen. After moving to Sydney in 2018 they trained in Musical Theatre at Brent Street followed by Screen Acting at The Academy of Film, Theatre & Television. Oli's commitment to their craft is evident in their involvement in various projects, showcasing their range as a performer. One notable highlight in their career is their participation in the original queer play, *Dumb Kids*, produced by Legit Theatre Co. and staged at KXT on Broadway.



AARON ROBUCK
THE DREAMER

Aaron (he/him) is a Sydney-based performer, producer, educator, and creative. An alumni lecturer from The Australian Institute of Music, he is Creative Director for events company Viral Ventures, most recently writing, producing, and performing in *The Great Gatsby*, which toured sold-out seasons in Sydney and Brisbane. He also works as Cantorial Soloist at North Shore Temple Emanuel in Sydney. Performance Credits include *La Luna* (Emanuel Synagogue), *Dear World* (Hayes Theatre Co.), *Rags* (The National Institute of Dramatic Art), *Bring It On* (Supply Evolution), *The Original Grease* (Squabblagic), *Hidden Sydney: the Glittering Mile* (Working Management, Live Ideas), *Bare* (Supply Evolution), *Three in the Bed* (Jonathon Holmes), and most recently as Leo Frank in *Parade* (Soundworks Productions) at Melbourne's Chapel Off Chapel, and will be reprising his role in a Seymour Centre season in 2024.



JENNA WOOLLEY
THE QUEEN

Jenna (she/they) is an actor and singer based in Sydney. After graduating from The National Institute of Dramatic Art with a Diploma of Musical Theatre in 2019, Jenna made her professional musical theatre debut in 2022 in *The Deb* with Australian Theatre for Young People, where she played the role of Danielle. In 2023, she starred in the premiere of *Rabbits on a Red Planet* with Carrot and Stick Productions. 2023 was also the year that Jenna made her cabaret debut at Claire's Kitchen at Le Salon with Tom Kelly in *Rising Stars*, and then later performed in La La Lounge's *Villains* cabaret. In August and September of this year Jenna went on tour across NSW with Meerkat Productions and then went on to play Veronica Sawyer in *Heathers* with Blackout Theatre Company.



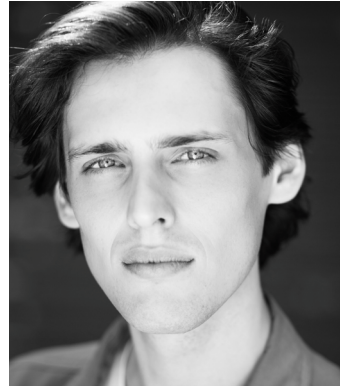
MIKAYLA BURNHAM
THE SAGE

Mikayla (she/her) is a Sydney-based performer, writer and musician. After achieving a Diploma of Musical Theatre on the Central Coast at Palm Studios Co. in 2019, Mikayla moved to Sydney to pursue a Bachelor of Music at The Australian Institute of Music. At Palm Studios, notable credits include Veronica Sawyer in *Heathers* and The Witch in *Into the Woods*. Mikayla made her professional debut in 2022 as a swing in *School of Rock* at Qudos Bank Arena, and this year was invited to perform at New York's 54 Below. In September she also debuted an original cabaret at La La Lounge at Meraki Arts Bar, inspired by her New York endeavours. Much of Mikayla's work is inspired by her youth in the Hunter Valley countryside and she brings a little bit of the country to the city in all she does.



NINA CARCIONE
THE LOVER

Nina (she/her) hates writing about herself in third person. In 2021 she graduated from Queensland Conservatorium Griffith University (QCGU) with a Bachelor of Music Theatre, and in 2017 from Brent Street with a Diploma of Music Theatre. Notable roles from her time at QCGU include Jan in *Grease* at Queensland Performing Arts Centre, and Dance Captain/ Serena in *Legally Blonde*. Nina was featured in Neglected Musicals' 2022 production of *Brigadoon* as the role of Maggie at Hayes Theatre Co. In 2023, Nina was part of the stage adaptation of *Fergus Ferry: The Musical* and the national tour of *The Gruffalo* with CDP in the role of Mouse. Nina is represented by Aran Michael Management and is a proud member of MEAA.



JACK DAWSON
THE ANGEL

Jack (he/him) is a graduate of The National Institute of Dramatic Art and the Sydney Conservatorium of Music, where he appeared in productions of *Candide*, *Mahagonny Songspiel*, *Carousel* (The Sydney University Musical Theatre Ensemble — MUSE), and *Curtains* (MUSE), with the latter earning him a BroadwayWorld Award for Best Actor in a Musical. Some of Jack's other performance credits include *Into the Woods* and *Phantom of the Opera* (The Arcadians Theatre Group), *The Little Mermaid* (SoPopera Productions), and *The Last Five Years* (UNSW Musical Theatre Society). As a backing vocalist, he sang for Patti LuPone's *Don't Monkey With Broadway* at Sydney Opera House and Adele's Concert Tour at ANZ Stadium. Most recently he has been touring the country as Petey in *Dog Man the Musical* (CDP). Jack is returning to Little Triangle after appearing in their early productions of *Sunday in the Park with George* and *The Wild Party*.





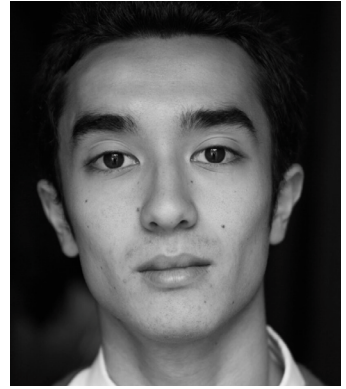
CHRIS "BOUEY" BOUHABIB
BASS

Bouey (he/him) is a Sydney-based bassist with a degree in Composition from Sydney Conservatorium of Music. He has accrued a wide range of credits as a musician, actor, director, and musical director. His recent credits include *The Forecast* (Nevus), *Bonnie & Clyde* (Joshua Robson Productions) and *My Intervention* (Jacinta Gregory). He currently plays bass in Sydney band The Marrakesh Club, a multi-genre groove sensation where Mediterranean traditions meet new music.



AIDAN BROWN
GUITAR

Aidan (any/all) is a passionate musician. Previously, they have played guitar for various shows, including Macquarie Musical Society (MacMS)'s productions of *First Date*, *Heathers*, *Spring Awakening*, and *Catch Me If You Can*. Aidan is a lifetime member of MacMS and has served as the Music Director for several productions, including the aforementioned *Heathers* and *Spring Awakening*, as well as the most recent *Into the Woods*. Additionally, Aidan has contributed as a guitarist to productions such as Engadine Musical Society's *Jersey Boys*, The Regals Musical Society's *Carrie*, and Ignite Theatre Company's *Carrie*.



JEREMI CAMPESE
CELLO

Jeremi Campese (he/him) is an actor, singer, and musician. His theatre credits include: *Macbeth*, *Hamlet*, *In a Nutshell*, and *The Players* for Bell Shakespeare, *Sweeney Todd: The Demon Barber of Fleet Street* for Victorian Opera and New Zealand Opera, *Godspell* and *A Little Night Music* for Hayes Theatre Co., *Romeo and Juliet* and *Twelfth Night* for Sport for Jove, understudy in *Photograph 51* for Ensemble Theatre, *Still, I Rise* for Darlinghurst Theatre Company, Lysicrates Prize for Griffin Theatre Company, *Intersection: Chrysalis* for The Australian Theatre for Young People (ATYP) and Griffin Theatre Company, *A Clockwork Orange*, *Moth*, and *Oedipus Doesn't Live Here Anymore* for ATYP, *Yen*, *Rosaline*, and *DNA* for KXT Bakehouse, *Nosferatu: A Fractured Symphony* and *If This Be Nothing* for Montague Basement. Jeremi is a proud MEAA member.



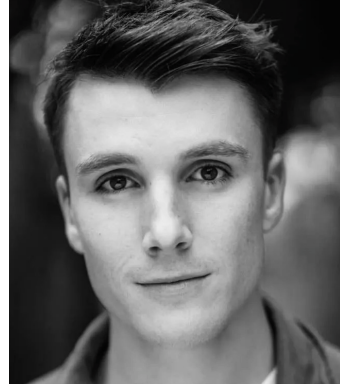
AUSTIN HALL
DRUMS

Austin (he/him) is a drummer and percussionist, with over thirteen years of drumming experience, performing a wide range of styles, from musical theatre, punk, to church and worship. Having the privilege to learn from successful drummers in the music scene such as Brian Frasier Moore (Usher, Janet Jackson, Justin Timberlake) and Aaron Spears (Ariana Grande), Austin takes a professional and humble approach to performance and wishes to bring joy to others through his performing. Recently, Austin worked alongside Andy Freeborn on their show, *Everything Is Sh*t!* (Garden Party), creating original music and showcasing incredible stories.



ALEX PATERSON
BASS

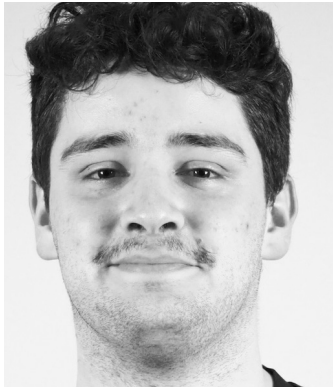
When Alex (they/she) isn't preparing every band part in a show, they can be found on a variety of amateur and professional theatre stages and pits, in rehearsal rooms as a music director, or behind the sound desk cuing up their sound design and composition work. Their recent musical theatre instrumental performer credits include *Everything Is S**t* (Garden Party), *Jersey Boys* (Hornsby Musical Society), Jack Francis West's *My Mum Died And I Want To Sing About It* (Little Triangle) *Heathers* (North Shore Theatre Company), and *Bonnie and Clyde* (Joshua Robson Productions).



ALEC STEEDMAN
VIOLIN

A graduate of the Victorian College of the Arts Musical Theatre program, Alec (he/they) is a multidisciplinary artist working as an actor, singer, multi-instrumentalist, music director, and composer. Performing credits include *Twelfth Night* (Melbourne Theatre Company), *Hamlet* and *Measure for Measure* (Pop Up Globe), and *Once* (Darlinghurst Theatre Company). Composition and musical credits include *As You Like It* (Sport for Jove), *Young Frankenstein* (Hayes Theatre Co.), *Much Ado About Nothing* (Artefact Theatre Company), and *Twelfth Night* (Melbourne Shakespeare Company). Recently, Alec took on the role of Music Director for *Isn't It Queer?* (Little Triangle) and Associate-Music Director for *A Little Night Music* (Hayes Theatre Co.).

DEPUTY MUSICIANS
MORGAN MANDORLA
DOUG EMERY



DANIEL BAYKITCH
AUDIO ENGINEER

Daniel (he/him) is a Sydney-based musician and production manager for theatrical and stage performance. His conducting experience features a focus on musical theatre, having been the Music Director and Conductor on *1984! The Musical!* Studio Album (Jeff Damn Records), *Sunday in the Park with George* (The Sydney University Musical Theatre Ensemble), and most recently, *The Addams Family* (North Shore Theatre Company). As an experienced audio engineer he has worked across New South Wales, mixing a variety of performance styles. Daniel is currently the Production Manager at Sydney Conservatorium of Music for Music Theatre and is the producer for new music duo, New Resource.



EMMA SNELLGROVE
AUDIO ENGINEER

Emma (she/her) is an audio engineer, music director, composer, and orchestrator, currently studying for a Bachelor of Music — Composition for Creative Industries at The Sydney Conservatorium of Music. Emma has covered a full spectrum of roles in the Sydney amateur theatre scene in productions, as Stage Manager for *Thoroughly Modern Millie*, a musician for *Sunday In The Park With George*, Arranger/Composer of additional music for *Where Life Suits Me*, Music Director for *The Hunchback of Notre Dame* (Regals Musical Society) and Producer of *New Voices 2023* (The Sydney University Musical Theatre Ensemble). When she isn't music directing or producing, Emma can be found as an audio engineer and technician for Loud and Clear.





SPECIAL

KATE BOOKALIL & SIOBHAN LAWLESS, FLIGHT PATH THEATRE
MALCOLM & KIM ANDREWS, SET CONSTRUCTION
BRYAN RUIZ, PROMOTIONAL PHOTOGRAPHY
EMMALY LANGRIDGE & ILCE KOSTREVSKI, INNER WEST COUNCIL
ANDREA PURNOMO & DANNY CHIFLEY, 2SER RADIO STATION
DAVID BETTERIDGE, LOUD AND CLEAR AUDIO
JUSTIN CLARKE, THEATRE THOUGHTS PODCAST
LINCOLN ELLIOTT & REBECCA ELLIOTT, DOT STUDIO
AARON ROBUCK, SOUNDSCAPE DESIGN

THANKS

TRITANGLE



Little Triangle was founded by Rose McClelland and Alexander Andrews, an independent theatre company that has been creating and presenting underperformed musicals and original cabarets since 2017. Our productions challenge both audiences and performers, and all at an affordable price point. Our debut production of *Sunday in the Park with George* received critical acclaim and established us as a major player in Sydney's indie theatre scene. Since then, we have produced a dynamic range of works that celebrate diverse perspectives and experiences, with the commitment to producing high-quality theatre that challenges and inspires. Through our productions, Little Triangle continues to push the boundaries of the theatrical landscape, offering a unique and unforgettable theatre experience.

2023 **BLANK: AN IMPROVISED MUSICAL**
2022 **MUSICAL CHAIRS: A CABARET SERIES**
2022 **WORK OF ART**
2022 **THE MYSTERY OF EDWIN DROOD**
2022 **ISN'T IT QUEER?**
2019 **NINE**
2019 **MURDER, SHE SANG**
2018 **THE WILD PARTY**
2018 **A LITTLE CABARET**
2018 **MERRILY WE ROLL ALONG**
2017 **SUNDAY IN THE PARK WITH GEORGE**



WE NEED YOUR HELP

Several of our post-COVID projects resulted in a financial loss for our little company. We've persisted through show cancellations, show changes, cast changes, sudden illness, venue changes and more over the last two years. Prior to COVID, we ended each show in a stronger position than the last, making us hungrier for bigger creative risks; however, that appetite has been stifled by financial pressures as of late. We are not in a strong position to be able to present work in 2024. If you enjoy this production, or have enjoyed any production we've presented over the last six years, we need your support to keep going.

1 Become a patron at patreon.com/littletriangleco through a small monthly contribution, with perks included. Our patrons are the true unsung heroes behind all our productions. Currently, they are Sallianne McClelland, John Stringer, Mitchell Wassink, and Stefan Jamal. We can't thank you enough.

2 A one-off contribution more your vibe? We have Pay ID set up straight to our bank account via rose@littletriangle.com.au

3 Have something theatremakers use that you can provide in-kind support with? Whether that be rehearsal venues, technical gear, storage space, audiences for marketing... we'd love to hear about it. Email rose@littletriangle.com.au

Despite being financially back where we were six years ago, we are committed to resilience and to keep creating theatre that we are proud of, we'd love you to join us on this journey.

