CZECHOSLOVAK-AMERICAN MARIONETTE THEATRE
in association with GOH Productions and Václav Havel Library Foundation

AUDIENCE
by Václav Havel (World Premiere)
AUDIENCE
by Václav Havel (World Premiere)
Translated and Directed by Vít Hořejš
Performers:
Theresa Linnihan: The Brewmaster
Vít Hořejš: Vaněk

Production Design: Alan Barnes Netherton
Marionettes: Miloš Kasal, Jakub “Kuba” Krejčí
Costumes, Vaněk and Brewmaster marionettes:
Theresa Linnihan

News Reel: Suzanna Halsey
Spy: Kika Von Klück
Production Stage Manager: Rebecca Werner
Lighting Designer: Izzy Olgaard
Light Board Operator: Eric Sanford
Producer: Bonnie Sue Stein/GOH Productions
Rehearsal Director: Maxim Tumenev
Program Manager: Katarina Vizina
Production Assistant: Lanier Long
Video Consultants: CultureHub

Audience was developed and previewed at:
Rehearsal for Truth Festival, Bohemian National Hall, NYC (2021)
Colby College Havel and Our Crisis Conference, Maine (2022).

Running time 80 minutes with no intermission
SYNOPSIS
Since 1990, Czechoslovak-American Marionette Theatre (CAMT) has performed re-imagined productions of century-old traditional marionette plays of itinerant puppet companies and original scripts. For the first time, CAMT presents a play by a contemporary author, Václav Havel's "Audience." Based on the personal experience in a regional brewery, it is [arguably] the funniest play by the formerly banished absurdist playwright who went from the prison cell to the presidential palace of Czechoslovakia. A part of autobiographical Vanek Trilogy, Havel's Audience follows his fictional alter ego Ferdinand Vanek. The distinguished writer is reduced to manual work in a brewery, as punishment for writing plays that criticize the oppressive regime in 1970s Czechoslovakia - though the situation could be in any country where dissident thought is punishable. Summoned by the brewmaster, the writer takes part in a game of cat and mouse -- pointless chat, clumsy interrogation, flattery, and alcohol consumption -- with the implied threat of a more dire consequence - the loss of even such menial jobs or imprisonment. One way out of his predicament is for the writer to help his boss write weekly reports on himself, which he refuses to do, further offending his superior

VÁCLAV HAVEL (1936 – 2011) was the last President of Czechoslovakia from 1989 until its dissolution in 1992, and then the first President of the Czech Republic from 1993 to 2003. A statesman and former dissident, he was known in the literary world for his plays, essays, and memoirs. His political activities brought him under the surveillance of the secret police and he spent multiple stints in prison, the longest being nearly four years, between 1979 and 1983. Produced widely around the world, Havel's plays were banned from the stage in his own country, and he was unable to leave Czechoslovakia to see any foreign performance of his works or to accept his three Obie awards in New York.


CZECHOSLOVAK-AMERICAN MARIONETTE THEATRE (CAMT) is dedicated to the preservation and presentation of traditional and not-so-traditional puppetry. CAMT's first New York season in 1990 featured Johannes Dokchtor Faust, a Petrifying Puppet Comedye with a cast of antique Czech puppets discovered by Vít Hořejš at the Jan Hus Church, a historic cultural center in the heart of Manhattan's original Czech neighborhood. CAMT's 1994 Faust was presented as part of the Obie Award-winning Faust Festival in SoHo. At La MaMa Theatre, where the company is in residence, CAMT has performed Golem, with score by Frank London of the Klezmatics – (premiered at the Henson International Puppetry Festival,)
The Little Rivermaid Rusalka, Johannes Dokctor Faust with music by Jemeel Moomdoc, The Prose of the Transsiberian and of the Little Joan of France, Don Juan or the Wages of Debauchery, The Life and Times of Lee Harvey Oswald, Once There Was a Village, an ethno-opera with puppets, found objects and music by Frank London; Twelfth Night (or What You Will), The Republic, or My Dinner with Socrates, A Christmas Carol, Oy! Hanukkah, Merry Kwanzaa and The New World Symphony: Dvorák in America with music by James Brandon Lewis. A retrospective of 30 years of the company work was the subject of Coffeehouse Chronicles #165 at La MaMa on May 28, 2022, produced by Michal Gamily and moderated by Leslee Asch.

Works presented in other NYC venues such as Theater for the New City, The Vineyard Theater, Jane’s Carousel and Bohemian National Hall and Grand Army Plaza Memorial Arch include: The Very Sad Story of Ethel & Julius, Lovers and Spyes, and about Their Untymelie End while Sitting in a Small Room at the Correctional Facility in Ossining, N.Y., The Bass Saxophone, Hamlet, Twelfth Night, Kacha and the Devil, The White Doe, Or, The Piteous Trybulations of the Sufferyng Countess Jenovefa, and Twelve Iron Sandals.

The company has played in 37 states in the U.S.A. and at international festivals in Poland, Turkey, Pakistan, Korea and the Czech Republic.

VÍT HOŘEJŠ (translator/director, Vaněk) was born in Prague and escaped Communist Czechoslovakia in 1978. In 1990, with fellow émigrés, he founded Czechoslovak-American Marionette Theater (CAMT) in New York. He has translated, written, adapted, and directed over two dozen marionette plays for CAMT, is a resident artist at La MaMa Theater and has performed on stage, film, and TV. Published works: Twelve Iron Sandals (1985); Pig and Bear (1989); and Faust (1993). During the Pandemic, Vít, his marionettes and longtime musical collaborators streamed a series of 16 installments of Naptime Stories for the Absurd Times from a number of US and worldwide locations, starred in an Onur Tukel feature Film, Scenes From an Empty Church, (release July 2021) and Carnegie Hall/Centro Primo Levi film The Scandal of the Imagination. He co-produced “Faust on a String,” an award-winning documentary about Czech puppetry, and wrote the lead essay for Czechoslovak-American Puppetry (GOH Productions, 1994). Horejs has received commission grants from Henson Foundation, Mary Flagler Cary Charitable Trust, Foundation for Jewish Culture, Columbia University & New York Foundation for the Arts. In 2018, he received the Czechoslovak Society for Arts and Sciences (SVU) Award in recognition of a lifetime achievement in fostering the art of Czech and Slovak puppetry; and the New York Acker Award in 2019.
THERESA LINNIHAN (Brewmaster, puppet maker) joined the company of CAMT in 1996 playing Polonius in their production of Hamlet. For the next two decades she served as performer, designer and associate director as the company developed original, provocative productions, re-imagined classics and toured to puppet festivals in Turkey, Pakistan, Korea and the Czech Republic. In 2016 she relocated to Minneapolis, MN. There, for the past five years she’s worked with In the Heart of the Beast Puppet and Mask Theater and Barebones Puppets, building and performing for parades and pageants which reflect the sorrows and celebrations of a community that ignited a global call for justice and healing. Theresa is also a long standing member of The Puppeteer’s Cooperative and produced an online, animated version of The Tempest as well as The Decameron of Now, an online invitation for stories in the era of Covid.

KIKA VON KLÜCK (Spy) was born in Brazil during the military dictatorship. After graduating in Theater, she arrived in New York City in 1992 and went to NYU Film School to study Film Editing. Throughout the 90’s and early 2000’s, she defined herself as a Multimedia Facilitator and worked as a Fashion Stylist, Art Model, Translator and Interpreter, Researcher, Photographer. She wrote and compiled reports on Cultural Trends, Demographic Segmentation and Behavior Economics. Throughout this whole time, she has been developing Performance Lectures and Ritual Actions based on Feminist Archaeology and Comparative Mythology. Currently, Kika focuses on Brand Strategy, Technology Trends and Innovation Research.

ALAN BARNES NETHERTON (Production Design) has performed many roles for the Czechoslovak-American Marionette Theatre, as well as many other theater and tv/film companies, on stage and screen. He is a master puppeteer and all things theatre. A raconteur, mount maker, carpenter, poet, project manager, prototyper, artisan manufacturer, amateur astronomer, an artist and a bonafide, verified, certified real-deal walking Renaissance man. (www.TheABN.nyc) But well above all these things, first and foremost, at the pinnacle of his being - Alan Barnes Netherton is a dedicated Father and Husband.

SUZANNA HALSEY (News Reel) was born and educated in Czechoslovakia, and has lived and worked in New York for more than 40 years. Since her arrival in New York, she has worked as a Czech language specialist and teacher, studied filmmaking and for more than 6 years worked in the film/video industry as an editor. She became active in non-profit organizations, such as the Czechoslovak Society of Arts and Sciences (SVU-NY) and Friends of Czech Greenways, produced several multimedia shows,
founded Ex Libris Czechoslovakia to promote Czech literature in English translation and coordinated the promotion of cultural and environmental preservation and sustainable tourism along the Czech Greenways. Suzanna enjoys the cross-cultural matchmaking of ideas and people, and is always open to new challenges and experiences. www.czechmatters.com

MAXIM TUMENEV (Rehearsal Director) is an arts administrator, performing artist and baker. His artistic endeavors took off with the renowned Ilkhom Theatre Company in Uzbekistan where he enjoyed a successful career as a performer in Interdisciplinary Theatre, incorporating elements of video art, dance, music, live camera, movement, storytelling, found texts and original writing. Concomitantly, he has served in the capacity of Company Manager, Performing and Visual Arts curator, Producer and Production Manager on more than 15 tours throughout Europe, Russia, Asia and USA. After his relocation to New York in 2011, his work expanded to include arts professionals from all disciplines. As a Program Manager of the ArtsLink Awards, he curated and managed numerous international projects and cultural exchanges between the artists and communities in the US and 37 overseas countries. He is a trained Stage Speech instructor and conducted workshops in Central Asia, Russia, France, United Kingdom and the United States. Currently, he sits on the boards of the Museum of Human Achievement (Austin, TX) and The Ilkhom Center for Contemporary Arts (Tashkent, Uzbekistan). Maxim speaks English, French and Russian, and is a passionate gardener, sourdough baker and a unique culinary performance artist.

REBECCA WERNER (Production Stage Manager) is a production freelancer, performer and teaching artist in NYC. She is thrilled to make her La MaMa debut with the Czechoslovak-American Marionette Theatre. Rebecca honors her grandparents & family from Czechoslovakia with this production. Recent credits: A View From the Bridge, Dance Nation, Exit Strategy (Atlantic Stage 2), Windfall, Ragtime (Bay Street), Seussical, Matilda, Spring Awakening (LUX Performing Arts), Hedwig and the Angry Inch, Forbidden Broadway (Arc Stages). Rebecca assists audio calls for various Off Broadway productions and National Tours. She studied & performed Commedia dell’arte in Florence, Italy and is a teaching artist with Zara Aina in the U.S. and Madagascar. Thank you Vit, Bonnie, CAMT team, Mom, Dad, Jesy & Ivy! www.rebeccawerner.com

BONNIE SUE STEIN (Producer/GOH) is a producer, director, performer, writer, and lens-based artist; Executive Director of GOH Productions, founded in New York City in 1984. She has worked in production and international collaborations in over 25 countries. With La MaMa (Eternal thanks to Ellen), she has directed, created and co-produced a number
of performances since 1984, including *Kaleva* (with Marika Blossfeldt), *Grey Rock* (with Alexandra Aron and Remote Theater Project), *AGA* (with Cho Kyu Hoon), *Sleep and Reincarnation from Empty Land* (with Natsu Nakajima). Bonnie works with Bohemian National Hall and Vaclav Havel Library Foundation, as production manager for Rehearsal for Truth Festivals and Annual Galas, and produces the annual *Dreaming in Yiddish* concert, and number of community projects. Bonnie produces all of CAMT shows, including some of the first productions at the decrepit Bohemian National Hall in the 1980s. In 1989, with Vit Horejs, she interviewed Vaclav Havel days before he became president of Czechoslovakia for a feature story in the “Village Voice”. She received a 2019 Acker Award; and currently creates lens-based artworks with IGUANA Collaborative with Sherry and John Erskine. gohproductions.org

*Czechoslovak American Marionette Theatre (CAMT)* is produced by *GOH Productions*, a nonprofit organization and receives public funds New York State Council on the Arts, New York City Department of Cultural Affairs, National Endowment for the Arts, and NY City Council. Additional support: Bohemian Benevolent and Literary Association, Ministry of Foreign Affairs of the Czech Republic, Czechoslovak Society of Arts and Sciences, Czech Center, Materials for the Arts, Maturity Works, BrouCzech Beer, and individual donors.

*Czechoslovak-American Marionette Theatre/GOH Productions*  
309 4th St, Suite 3B, New York, NY 10009  
info@czechmarionettes.org www.czechmarionettes.org  

Special Thanks: The entire amazing staff of La MaMa! To Billy, Sangmin and DeAndra from CultureHub. To Captain Lawrence Brewery, Pavla Niklova, Milan Babik, Tal Yarden, Rome Brown, David Morrison, Roy Rosenstein, Barbara Cox, Carol Sterling, BrouCzech Beer, and to Mandy Tapfield for the Hanza marionette from Down Under, reinvented as brewmaster #2.

Hair by Don Juan’s Barber Shop, 303 East 4th Street, NY NY 10009, Phone: (646) 996-3132

*In Memoriam*: Tiina Aleman (editor, translator), Jemeel Moondoc (composer), Philip Pearlstein (artist), Stanley Michniewicz (wizard)
A full program with information on this production can be found on the **AUDIENCE** page of the La MaMa website.

In addition you can scan the QR code Poster located in the theatre lobby for access to the digital program.
La MaMa’s historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richie Adomako</td>
<td>Digital Marketing/Website</td>
</tr>
<tr>
<td>Armando Arias</td>
<td>Building Superintendent</td>
</tr>
<tr>
<td>Masanori Asahara</td>
<td>Technician</td>
</tr>
<tr>
<td>Braulio Basilio</td>
<td>Front of House</td>
</tr>
<tr>
<td>William Electric Black</td>
<td>Poetry Electric Curator</td>
</tr>
<tr>
<td>Niels Blum</td>
<td>Crew</td>
</tr>
<tr>
<td>Murielle Borst-Tarrant</td>
<td>The Andrew W. Mellon Foundation Playwright in Residence</td>
</tr>
<tr>
<td>Marc Bovino</td>
<td>Graphic Design</td>
</tr>
<tr>
<td>Zac Branciforte</td>
<td>Crew</td>
</tr>
<tr>
<td>Rocco Candela-Michelus</td>
<td>Crew</td>
</tr>
<tr>
<td>Theo Cote</td>
<td>Photographer/Videographer</td>
</tr>
<tr>
<td>James Dewhurst</td>
<td>Technician</td>
</tr>
<tr>
<td>David Diamond</td>
<td>La MaMa Umbria Coordinator</td>
</tr>
<tr>
<td>Gilberto Diaz-Flores</td>
<td>Front of House</td>
</tr>
<tr>
<td>C. Finley</td>
<td>La Galleria</td>
</tr>
<tr>
<td>Kaori Fujiyabu</td>
<td>Deputy Director of Development</td>
</tr>
<tr>
<td>Mary Fulham</td>
<td>Managing Director</td>
</tr>
<tr>
<td>Michal Gamily</td>
<td>Coffeehouse Chronicles Curator</td>
</tr>
<tr>
<td>Sophie Glidden-Lyon</td>
<td>Archive Digital and Special Projects Manager</td>
</tr>
<tr>
<td>Elissa Goetschius</td>
<td>Front of House</td>
</tr>
<tr>
<td>Kylie Goetz</td>
<td>Archive Metadata/Digitization</td>
</tr>
<tr>
<td>Adrienne Gomez</td>
<td>Box Office Supervisor</td>
</tr>
<tr>
<td>Arthur Gorlorwulu</td>
<td>Front of House</td>
</tr>
<tr>
<td>Denise Greber</td>
<td>Director of Artistic Operations</td>
</tr>
<tr>
<td>Goldstein Hall PLLC</td>
<td>Attorneys</td>
</tr>
<tr>
<td>Yael Haskell</td>
<td>Producing Associate</td>
</tr>
<tr>
<td>Jerelyn Huber</td>
<td>La Galleria</td>
</tr>
<tr>
<td>Allison Hsu</td>
<td>Digital Marketing Manager</td>
</tr>
<tr>
<td>Begum &quot;Begsy&quot; Inal</td>
<td>Artistic Associate</td>
</tr>
<tr>
<td>Joyce M. Isabelle, CFRE</td>
<td>Development Director</td>
</tr>
<tr>
<td>John Issendorf</td>
<td>Director of Audience Development</td>
</tr>
<tr>
<td>Thomas Linehan</td>
<td>IT Support</td>
</tr>
<tr>
<td>Andrés López-Alicea</td>
<td>Front of House Staff</td>
</tr>
<tr>
<td>Kenneth Martin</td>
<td>Operations Consultant</td>
</tr>
<tr>
<td>Matt Nasser</td>
<td>Experiments Reading Series Coordinator</td>
</tr>
<tr>
<td>Izzy Olgaard</td>
<td>Lighting Supervisor</td>
</tr>
<tr>
<td>Ryan Pangracs</td>
<td>Front of House</td>
</tr>
<tr>
<td>Nicky Paraiso</td>
<td>Programming Director-The Club La MaMa Moves! Curator</td>
</tr>
<tr>
<td>Beverly Petty</td>
<td>Producing Director</td>
</tr>
<tr>
<td>Diana Pou</td>
<td>Front of House</td>
</tr>
<tr>
<td>Pearse Redmond</td>
<td>Technician</td>
</tr>
<tr>
<td>Federico Restrepo</td>
<td>Puppet Series Producing Director</td>
</tr>
<tr>
<td>Jack Reynolds</td>
<td>Assistant Technical Director</td>
</tr>
<tr>
<td>Johanna Ring</td>
<td>Grant Writer</td>
</tr>
<tr>
<td>Ozzie Rodriguez</td>
<td>Director Of Archive</td>
</tr>
<tr>
<td>Will Rossiter</td>
<td>Technician</td>
</tr>
<tr>
<td>Sam Rudy Media</td>
<td>Press Representative</td>
</tr>
<tr>
<td>Devina Sabnis</td>
<td>Front of House</td>
</tr>
<tr>
<td>Kiku Sakai</td>
<td>Accounts Manager</td>
</tr>
<tr>
<td>Jane Catherine Shaw</td>
<td>Front of House Staff</td>
</tr>
<tr>
<td>Melissa Slattery</td>
<td>Capital Accounts Manager</td>
</tr>
<tr>
<td>Jason Smith</td>
<td>Front of House</td>
</tr>
<tr>
<td>Studio Jg Lecat/Jeant-Guy Lecat</td>
<td>Theatre Consultant</td>
</tr>
<tr>
<td>Shigeko Suga</td>
<td>Archive Associate</td>
</tr>
<tr>
<td>Mark Tambella</td>
<td>Technical Director</td>
</tr>
<tr>
<td>Ursula Tinoco</td>
<td>Front of House Supervisor</td>
</tr>
<tr>
<td>Danny Ursetti</td>
<td>Front of House</td>
</tr>
<tr>
<td>Martin Valdez</td>
<td>Building Superintendent Asst.</td>
</tr>
<tr>
<td>Madai Valdez</td>
<td>Porter</td>
</tr>
<tr>
<td>Miciah Wallace</td>
<td>Front of House</td>
</tr>
<tr>
<td>Taylor Wood</td>
<td>Development</td>
</tr>
<tr>
<td>Mia Yoo</td>
<td>Artistic Director</td>
</tr>
<tr>
<td>Sasa Yung</td>
<td>Front of House</td>
</tr>
</tbody>
</table>
We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 61st Season!

61st Season Sponsors:
The Andrew W. Mellon Foundation and The Howard Gilman Foundation

Public support provided by:
National Endowment for the Arts, New York State Council on the Arts with the support of the Governor Kathy Hochul, and the New York State Legislature, New York City Department of Cultural Affairs, in partnership with the City Council.

July 1, 2021 – June 30, 2022
LA MAMA GRATEFULLY ACKNOWLEDGES THE GENEROUS SUPPORT OF:

$100,000+
The Roy Cockrum Foundation
Doris Duke Charitable Foundation
Dr. Gerald J. & Dorothy R. Friedman Foundation
Howard Gilman Foundation
New York City Department of Cultural Affairs
Mellon Foundation

$50,000-$99,999
National Endowment for the Arts
New York State Council on the Arts
Save America's Treasures/ U.S. National Park Service/ Institute of Museum and Library Services
The Shubert Foundation

$25,000-$49,999
Mertz Gilmore Foundation
Cheryl L. Henson
Lise Olney and Timothy W. Fulham
Trust for Mutual Understanding
Wendy vanden Heuvel/ Distracted Globe Foundation

$10,000-$24,999
Asian Cultural Council
Lily Auchincloss Foundation
Don Capoccia and Tommie Pegues
Frank Carucci and David Diamond
Con Edison
The Gladys Krieble Delmas Foundation
The John Fulham Family Fund
Jeffrey Haley
Marta Heflin Foundation
The Jim Henson Foundation
Steven B. Malkenson/Malkenson Foundation
The Jerome Robbins Foundation
The Fan Fox and Leslie R. Samuels Foundation
The Spingold Foundation
The SQA Foundation
Candice and Joel Zwick

$5,000-$9,999
Axe-Houghton Foundation
Eugene “the poogene” Chai
Ruth Epstein and Richard Pinner
Jill Hanekamp
Karen Hauser and Warren Leight
Bayard Henry
The Hyde and Watson Foundation
van Itallie Foundation
Diane Lane
Mary and Richard Lanier
The Curtis W. McGraw Foundation
Mary Rosie Richard Memorial Fund
New York State Office of Children & Family Services

$1,000-4,499
Anonymous
The 1848 Foundation
AT&T Foundation
Jody and John Arnhold
Marina Arsenijevic and Donald Bronn
Scott Asen/The Asen Foundation
Page Ashley

YOUR SUPPORT MAKES ART HAPPEN
$1,000-4,499 (continued)
Christina A. Back
Claudia Doring Baez
Winsome Brown and Claude Arpels
Beyer Blinder Belle Architects & Planners LLP
The William C. Bullitt Foundation/
Christy Pennoyer
CEC Arts Link
Peggy Chane
Jacqueline Chu
The Durst Organization
Renee and Jeffrey Epstein
First Peoples Fund
Fiordellisi Williams Family Foundation
Elise Frick and John A. Garraty
Laurie Goldberger and Leslie Kogod
Yorke Construction Corporation/
Robert Goldberg
The John Golden Fund
Matthew Hall/Goldstein Hall PLLC
The Harkness Foundation for Dance
H.B. Henson Fund/The Puppet Slam Network
The Jane Henson Foundation
Buck Henry and Irene Ramp Charitable Trust
Gerald Herman
Jacqueline Judd and John Papanek
Lawryn LaCroix
The Lambs Foundation
Sarah Lederman
Lucille Lortel Foundation
Gregg McCarty and Timothy Wang
Mary McMahon
The Ima Miller Foundation
Mary Mullin and Frederick Lough
Leslie Morioka
Wendy O’Neill
Margaret H. Parker
Estelle Parsons
Michael Pressel/RPO Inc.
Susan and James Quimby
James E. Reynolds
Joan A. Rose
Wynn Salisch
Arleen Sorkin
Karin and John Strasswimmer
Deborah Tolman and Luis Ubiñas

Board Of Directors

Frank Carucci
President
Joan Rose
Vice President
Donald A. Capoccia
Treasurer

Richard Pinner
Secretary

Byung Koo Ahn
Eugene Chai
Jane Friedman
Mary Fulham
Timothy W. Fulham
Matthew Hall
Steven B. Malkenson
Wynn J. Salisch
Luis A. Ubiñas
Scott Wittman
Mia Yoo
Joel Zwick
To receive information regarding upcoming events at La MaMa or to make a donation, please go to lamama.org

La MaMa, 66 East 4th St., New York, NY 10003

If You Like It, Share It
We want to hear from YOU!

SEARCH FACEBOOK.COM:
LA MAMA EXPERIMENTAL THEATRE CLUB

Follow us on twitter @LAMAMAETC
Follow us on Instagram @LAMAMAETC

FOR TICKETS
VISIT LAMAMA.ORG OR CALL 212-352-3101

NOW PLAYING

Audience
Feb 2 - 19, 2023
Ellen Stewart Theatre

Coffeehouse Chronicles #169:
Circus Amok
Feb 4, 2023
The Downstairs

The Hip Hopera of 5P1N0K10
Feb 16 - 19, 2023
The Club

La MaMa Puppet Slam
Feb 16 - 19, 2023
The Downstairs

La MaMa Kids:
Tarish “Jeghetto” Pipkins
Feb 18, 2022
The Community Room

COMING SOON

La Machine De Turing
Feb 23 - March 5, 2023
Ellen Stewart Theatre

Han!
March 2-12, 2023
The Downstairs

Radio 477!
March 10 - 19, 2023
Ellen Stewart Theatre

A Scream in the Dark
March 23 - April 2, 2023
The Downstairs

ICELAND
March 23 - April 2, 2023
Ellen Stewart Theatre