

MILLIE LEVAKIS-LUCAS is a Sound Designer & Piano Technician, with over 15 years experience and extensive worldwide credits in theatre, film, and events. Most recent credits include; I Heart LA (Lisa Straussberg film), All The Stories (The Letter String Quartet album launch), and Look! (Adam Trad film). Other credits include Stage Manager and multi-instrumentalist.

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GRATITUDE TO VOLUNTEERS: Sam Diamond, Clare Springett, Millie Levakis-Lucas, Thomas Bevans, actors and actresses interviewed on disappearance.

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La Mama Theatre is on traditional land of the Kulin Nation. We give our respect to the Elders of this country and to all Aboriginal and Torres Strait Islander people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

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!

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 presents

THE DISAPPEARING TRILOGY

16 - 27 OCTOBER 2019



THE DISAPPEARING TRILOGY

Creator and Performer: Suzie Hardgrave

Lighting and Set Design: Bronwyn Pringle

Sound Design: Chris Wenn

Stage Manager and Technical Operator: Teri Steer

Shadow Assistant Stage Manager: Millie Levakis-Lucas

Directorial and Dramaturgical Consultant: Alister Smith

Assistant Director Internship: Greta Doell

Animated Text Creator: Vanessa White Media

Movement Advisor: Sarah Cathcart

Images by Darren Gill

CREATOR'S NOTES:

'Why is it a bad show for a woman to act like herself? Bad reviews. Bad bad bad reviews.'
– Episode 1, The Disappearing Trilogy.

The Disappearing Trilogy is a practice-based research project and theatrical new work focused on 'the actress', the performance of gender and constructs of the characters she disappears into. It is the major theatrical solo work partnering my thesis. The trilogy examines the central theme of disappearance and how disappearance affects the actress and her offstage, white Western role. The 'actress' is an important identity to examine, questioning why and how expectations of performance affect the female in Western culture.

The play consists of three contrasting episodes that interlock, each beginning with the actress in a 'performance state' and each ending with her disappearance. The episodes are stylistically contrasting to make explicit the performance of her identity and examining the various ways in which she goes about dealing with it and why. The episodes together, are representative of a looping effect suggesting that the actress is caught in perpetual disappearance playing roles she may or may not want too, leading to a confrontation with her false image. The work contributes to conversations in theatrical performance about actresses that parallel social issues on feminism that as a researcher, and theatre artist are central concerns.

SUZIE HARDGRAVE is a theatre artist and award-winning practice-based researcher specialising in acting and theatrical performance. She has performed, taught and directed in both Australia and Britain since 1993. Career highlights include companies; National Theatre of Scotland (UK), BBC (UK), Traverse Theatre (UK), North Edinburgh Arts Centre (UK), Citadel Arts (UK), Edinburgh International Science Festival (UK), The Performance Space (AUS), Melbourne Theatre Company (AUS), La Mama Theatre (AUS), ABC Radio (AUS) LOUD Youtharts (AUS), 2SER Radio residency (AUS), Parnassus' Den (AUS), New Theatre (AUS), Shopfront Theatre (AUS), PACT Youththeatre (AUS) and Australian Theatre for Young People (AUS). She is the 2009 winner of Short and Sweet Sydney (NIDA, AUS) for Best Director, Best Wildcard and Best Overall production. Hardgrave is the Australasian Association for Theatre, Drama and Performance Studies Philip Parson's prizewinner for Master's project Elizabeth Taylor is My Mother (La Mama 2015). She is currently a doctoral candidate with the Centre for Theatre and Performance, Monash University. www.suziehardgrave.com.

CHRIS WENN is an award-winning sound designer for theatre, and contemporary performance. His sound design and compositions have featured in productions by Malthouse, Liminal Theatre, Turtle Lab, The New Working Group, Red Stitch Actors Theatre and accessibility theatre company rollercoaster, and internationally at Esplanade – Theatres by the Bay, Singapore. Chris has received Green Room Award nominations for Sound for his work on The Trouble With Harry (MKA/ Darebin Arts Speakeasy/Melbourne Festival 2014) and Rust and Bone (La Mama, 2016). His design for In The Silence of Your Heart (Esplanade, Singapore) was awarded the Straits Times Life! Theatre Award for Sound Design. He is also co-chair of the Green Room Awards Association's Independent Theatre Panel, and performs with post-punk noise band Primitive Calculators.

BRONWYN PRINGLE is a Melbourne based lighting designer whose work with companies including Chambermade Opera, MTC, SoulArt, Rawcus, NICA, Jolt Arts, ArtPlay, Kin Collective, Pop up Playground and Speak Percussion has been seen in venues ranging from a derelict Kensington flat, a woodshed in Glencoe, the Prague Quadrennial, a park in Swan Hill, the Fairfax Theatre, a warehouse in Buenos Aries, Belvoir St, a disused bank in Preston, the Segerstrom Centre in California and many more conventional and unconventional performance spaces. She has won Green Room awards for Letters from Animals (SRWT/Here Theatre 2007) and alias Grace (Malthouse 2005), two Melbourne Fringe design collaboration awards and several more nominations. Bronwyn has designed many shows at La Mama, highlights include The Fever, Beneath and Beyond, Songbirds and Angels, Aviary, Yarn, Crazy Brave, Two Mortals, Closed for Maintenance and Lloyd Beckmann: Beekeeper.

TERI STEER is a Melbourne-based freelance stage manager, production manager, and performer. She trained in music, theatre, scenography and stage management, and worked in Brisbane and Toowoomba, including a 3-year tenure at Brisbane Arts Theatre as performer and technical ensemble, before moving to Melbourne. Teri's work has included musical theatre, children's theatre, touring,

music, film, and drama. For the last 3 years, Teri has been the touring and stage manager for pop artist Cheeky Velvet. She is currently a site manager for Arts Access Victoria's Nebula project. Recent theatre credits include The Antipodes, desert, 6:29pm (Red Stitch Actors' Theatre), Robert in Crisis (La Mama; Darwin Fringe), The Dearly Departed (The Butterfly Club), Cock (15 Minutes From Anywhere), Mr. Burns, a Post-Electric Play (Lightning Jar Theatre), Hotel de Haven (RAG Theatre), Carnival of Shadows (City of Voices), When the Light Leaves, Forgotten Places (Citizen Theatre), Nightsongs, Twigs That Never Took, Wild Cherries (La Mama).

ALISTER SMITH is a multi-Green Room nominated theatre director and a graduate of the Victorian College of the Arts (Theatre Directing) and The Arts Academy Ballarat (Company 2004 - Music Theatre Performance). Alister is the founder and Artistic Director of The Smith Company & The Actor Workshop. His creative highlights include: Bring It On: The Musical (Australian Première - David Venn); Heathers! (Federation University); Macbeth (Essential Theatre); The Drowsy Chaperone (VCA Music Theatre); The Boys (VCA); Les Miserables (The QLD conservatory); Wicked (Footlight Productions); Project: Hysteria (TBC Theatre Company); Femme Fatale (Melbourne Fringe 2015); URINETOWN! The Musical (VCA Music Theatre); Slavs! (The National Theatre Drama School); Pacific Overtures (Watch This Theatre Company & Manila Street Productions); Penelope (Red Stitch Actors Theatre). For more info on Alister's work visit www.thealistersmithcompany.com.

GRETA DOELL is an aspiring playwright and second year student at Monash University majoring in Theatre. After attending Dramawerkz drama school, she has performed in productions such as Anything Goes, Beauty and The Beast, Godspell, Happy Days- A New Musical, Peter Pan- A Pantomime Adventure, Hairspray, Everything's Groovy and Chook Chook (Melbourne Fringe Festival.) She has also performed in the short films Walter (2017), The Broadcast (2019) and The Missing Link (2017) and first assistant director for feature film The Library Boys (in production.) This is Greta's assistant director debut with La Mama.