

Imogen Cygler was classically trained in piano, violin and voice before making a shift to contemporary music. She is now 22 and an Honours graduate in the Bachelor of Music (Interactive Composition) from the Victorian College of The Arts. Beyond performing her own music she composes and directs music for live shows and short films. Recent accomplishments (2017 & 2018) include *Sweet Dreaming* for the Melbourne Fringe Festival with a sold out season at the Meat Market; *Ascent* for the Melbourne Fringe Festival at Theatre Works; numerous scores for short films including *Mwah* (dir. Nina Buxton) that was selected for MIFF.

"When it comes to the end of my life my trust is with myself." - Raymond Godbold.

This performance is dedicated to the thousands of voices who have contributed to education around this issue including my father Raymond Godbold who spent his life helping people to die well and used his death to help people have the right to choose to die better. - Rory Godbold

Note: This performance discusses ideas regarding assisting people to die in the late stages of terminal illness and is not about suicide. If you are interested in increasing your understanding of suicide including suicide ideation visit the Conversations Matter or beyondblue websites. If you or someone you know require immediate support you can contact: Lifeline (13 11 14), Suicide Call Back Service (1300 659 467), MensLine (1300 78 99 78), beyondblue (1300 22 4636), Kids Helpline (1800 55 1800) or eheadspace (1800 650 890).

When The Light Leaves is supported by the City of Melbourne Arts Grants Program

Thank you to: Shaun Goss; George Gayler, Kathryn Tohill & Jackson Trickett; Robyn Godbold, Tara Szafranec & Ella Godbold; Marg Radmore, Kass Hall, Dr Nick Carr, Dr Carolyn Johnston, Fiona Patten, Jill Hennessy; Konrad Marshall; Megan Simondson; City of Melbourne; La Mama Theatre



Office Phone: (03) 9347 6948
Office Hours: Mon – Fri | 10:30am – 5:30pm
349 Drummond Street, Carlton VIC 3053
www.lamama.com.au | info@lamama.com.au

Our sincerest thanks to the many volunteers who generously give their time in support of La Mama. La Mama's Committee of Management, staff and its wider theatrical community acknowledge that 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.

The La Mama community acknowledges the considerable support it has received in the past decade from Jeanne Pratt and The Pratt Foundation.

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, the Victorian Government through Creative Victoria - Department of Premier and Cabinet, and the City of Melbourne through the Arts and Culture triennial funding program.



LA MAMA presents

WHEN THE LIGHT LEAVES

JUN 12 - 23, 2019
LA MAMA COURTHOUSE

WHEN THE LIGHT LEAVES

Presented by High Line Theatre in collaboration with Citizen Theatre

Written by **Rory Godbold**

Directed by **Jayde Kircher**

Set Design by **Stu Brown**

Lighting Design by **Gina Gascoigne**

Sound Design by **Imogen Cycler**

Costume Design by **Aislinn Naughton**

Stage Management & Sound Operation by **Teri Steer**

Lighting Operation by **Jamie Turner**

Associate producers **Alex Suttie & Steph Clare-Cover**

Tomas Parrish as Dan

Leigh Scully as Liam

Veronica Thomas as Kate

Michelle Robertson as Alice

Photography/Image credit: **Stu Brown**

Directors' Note

When I first saw the La Mama Explorations performance of Rory's play, then called *I Give You My Life*, I was struck by the horrific, wild sense of tragedy that he had created through his text. As someone who is always drawn to work that is directly about the body and visceral experience, it left its mark on me, revealing a startling version of life and death which was completely unknown to me. As I experienced then, I still believe the most valuable thing this play offers us is the potential to give audiences who may never have witnessed a wild, unpredictable death at the hands of a horrendous illness, an insight into what we are actually talking about when we talk about giving terminally ill people a choice at the end of their lives. That that theatre can give us experiences we've never had and open us up to realities we can't fathom makes it a vital community process through which we can better understand the human experiences that are shaped through policy, legislation and public discourse. I believe it can make us more empathetic, more conscious, more generous citizens.

Though this play has intense terror woven through its mosaic of memory, hope, love and suffering, I hope that it also offers us a space to contemplate and absorb the wondrous beauty of life and living. Ultimately, this is what I believe both sides of the debate are fighting for: to preserve the beauty of life. Death is also part of this. What that end looks and feels like to each person is deeply personal and seldom discussed, but through such conversations, we can all be brought into closer, deeper conversations with ourselves, our loved ones and our communities about who we really are and who we would like to be, as individuals and together.

I would like to thank this courageous cast for being such wonderful, skilful, intelligent and sensitive collaborators in this process. Thank you too to the supportive and talented design team for building this world with me. And of course to Rory: thank you for entrusting your first play, and a very personal and very special story, with me.

Jayde Kircher

Rory Godbold is an actor, writer and teacher. He is a graduate of the Victorian College of the Arts (VCA) where he completed the Bachelor of Dramatic Arts (Acting). He also has a Bachelor of Creative Arts in Theatre Studies and Creative Writing from the University of Melbourne. Rory's writing focuses on the personal story within political and social issues.

Jayde Kircher trained at the Victorian College of the Arts, completing a Bachelor of Music Theatre in 2011. Upon graduating, she toured with GFC's Australian production of *Annie*. She founded Citizen Theatre in 2013 and has since directed and produced numerous productions including *The Importance of Being Earnest* (at Como Historic House & Garden, supported by the City of Stonnington), a one woman show she also wrote featuring the songs and stories of Marilyn Monroe called *Nude* (2014 Melbourne Cabaret Festival & Alex Theatre St Kilda, supported by Creative Partnerships Australia's MATCH program), *Alexithymia* for Poppy Seed Festival, *Ascent* for Theatre Works' Melbourne Fringe season, and immersive experience *Forgotten Places* (Chapel Off Chapel, supported by City of Stonnington). Along with directing one woman cabaret shows for Jordan Barr (*How To Be Sexy*) and Willow Sizer (*Death of A Demi Diva*), she also wrote and directed *Diamonds*, performed by Annie Aitken for Victorian venues in 2019. She has also worked as movement director for Opera Scholars Australia on numerous occasions. She has a Post Graduate Diploma in Anthropology and her research interests including the body, performance and music theatre. She also teaches at the Victorian College of the Arts.

Tomas Parrish is originally from Wollongong, Tharawal Country, and acknowledges the Dharawal people, and that sovereignty was never ceded. Tomas graduated Victorian College of the Arts (VCA) completing the Bachelor of Fine Arts (Music Theatre) last year, where he was the recipient of the Nancy Hayes Scholarship. Credits include *The Music of Ar Rahman*, *Vivid White*, *A Chorus Line*, *Patti Lupone's Concert - Don't Monkey With Broadway* and *Into The Woods*. Tomas is also a composer, and recently won Best Original Score at the Vancouver Island Short Film Festival for his work on *Behind Bars*.

Leigh Scully is an award-nominated actor of both stage and screen. He stars in feature film *Living Space* (aka "Nazi Undead"), which is currently airing on Showtime in the USA, and is available on streaming services around the world. His theatre credits include playing Brett/Carmen in the premiere production of David Williamson's *Managing Carmen* (Ensemble Theatre), Phil in *The Shape of Things* (RP Productions), and Hamlet in *Ophelia Thinks Harder* (wit inc). Having recently moved to Melbourne, Leigh is excited to make his La Mama debut, and is a proud Equity member

Veronica Thomas has been playing cello, dancing and performing, since the age of 7. Her love of performing led her to study at The VCA. Since graduating, Veronica has performed in various stage shows, international Fringe and Comedy Festivals. Veronica has also accumulated numerous film/TV credits such as *Neighbours*, *The Dr Blake Murder Mysteries*, the International award winning webseries *Bruce and Sexy Herpes* amongst many other TVC and radio credits. Veronica also landed a role in *Ride Like A Girl* directed by Rachel Griffiths, due to be released September 2019.

Stu Brown is a multi-disciplinary visual artist working across graphic design, experience design, photography, painting and collage. In 2017 Stu joined Citizen Theatre as Lead Visual Designer and has worked closely with the company to design and produce theatrical events including *Forgotten Places* (Chapel Off Chapel), *Ascent* (Theatre Works) and *Alexithymia* (Poppy Seed Festival 2017). Stu is originally from the UK and now lives and works in Melbourne, Australia. For more information and work visit: www.hellostubbybrown.com & @hellostubbybrown.

Aislinn Naughton is a costume designer and graduate of the Bachelor of Fine Arts (Production) at Victorian College of the Arts (VCA). She enjoys a hands-on approach to designing and making, employing her skills on a range of dance, theatre, film and musical theatre pieces. Her most recent works include costume designs for *Forgotten Places* (dir. Jayde Kircher) and *Dendron* (dir. Kate Stokes). She is currently the resident costume designer at Citizen Theatre and hopes to continue designing and making for theatre in the future.

Gina Gascoigne has been a lighting designer/technician for many years. In that time, she worked for 10 years in U.K. and Spain, lighting contemporary dance groups, theatre and physical performance. For 8 years she was the lighting designer/technician for Circus Oz, as well as many performers including Archie Roach, Kate Hunter, Castlemaine Festival, Mona Foma, Snuff Puppets, Chamber Made Opera, Lou Bennett. Flying Fruit Fly Circus, NICA Melbourne Workers Theatre, Women's Circus as well as directors Susie Dee, Deborah Leiser Moore and Maude Davey. She is also a Certified Feldenkrais practitioner and is completing a Fine Arts degree at RMIT.