

Acknowledgements / Thank you's:

For Mae (1924 -2019) and Pamela (1922 -)

We would like to thank Billy McKeand for sound support, Paul Lim, Captain Robbo, Owen Dalton, La Trobe University, Shane Grant, Julian Adams, Aaron Orchek, David Pidd, Marg Dobson, Millie Levakis-Lucas and everyone at La Mama Theatre.



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

La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands 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.

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!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative, the Victorian Government through Creative Victoria, and the City of Melbourne through the *Arts and Creative Partnerships Program*.



LA MAMA
PRESENTS

MARVELLOUS



February 23 - 28, 2021



MARVELLOUS

Written by **Hester Joyce, Meredith Rogers, Maude Davey**

Directed by **Maude Davey**

Performed by **Hester Joyce** and **Meredith Rogers**

Set design by **Meredith Rogers**

Lighting design by **Gina Gascoigne**

Sound design by **Madeleine Flynn**

Stage manager: **Tegan Hutchison**

Photography by **Ponch Hawkes**

Marvellous inter-weaves the voices and psycho-physicalities of two nonagenarian women and their 60+ plus daughters.: their connectedness, their failing/falling bodies, their wayward imaginative memory worlds.

These fragmentary portraits of the performers' own mothers are animated in surprising, funny, touching, grotesque and poignant ways. The impact of the Covid pandemic has brought into glaring focus our need to think about how we care for the "oldest old," this most vulnerable cohort, in our families and communities. How do we remember what they mean to us? What they have given us? And how can we assist them in this last, possibly most difficult stage of their lives?

Marvellous gives back to audiences many of their own experiences and dilemmas in caring for their own elders.

Making theatre about relationships between mothers and daughters is not new to this team. In 1986 Feminist theatre Company Home Cooking Theatre Co premiered *Running Up a Dress*—a play about mothers and daughters and sewing at the first Melbourne International Arts Festival. Meredith played daughters from babyhood to young motherhood and mothers becoming grandmothers. A decade later Maude made *Never Let Me Go*, with Margaret Mills and Melissa Reeves, in which they played themselves and their own mothers. When her mother turned 84, Hester began recording her stories. When she turned 90 there began another set of adventures discovering what being 90 meant for Mary and for her daughters.

In *Marvellous* this trio of artists, representing decades of significant Feminist practice, revisit these complex relationships as their mothers approach the end of their lives.

Meredith Rogers (PhD) has chalked up 5 decades of making, teaching and writing about theatre and performance. Current work with queer site-specific theatre company Gold Satino includes *Seduction 2019* and *This Is Grayson 2018* (Two Green Room Awards). She played Maria in Bagryana Popov's site-specific *Uncle Vanya* over five seasons, concluding in the *Adelaide Festival for the Arts 2019* (Hans Heysen's House, Adelaide Hills). In the 1980s she co-founded the feminist theatre company *Home Cooking Theatre Co.* producing six shows including the much-travelled and anthologised *Running Up a Dress*. She played Clytemnestra in James McCaughey's *Oresteia at the Pram Factory in 1974*, the same year she became assistant director of the ground-breaking contemporary art gallery, the Ewing and George Paton. She left the gallery to join the innovative and influential Mill Theatre Company in Geelong. Her book on that company was published in 2016 by Australian Scholarly Publishing.

Hester Joyce began in Auckland in the 1980s as an actor/director in political, street and professional theatre creating, producing and directing new feminist work. Since then Hester has created productions and performances with children, adolescents, indigenous and minority cultures as well as industry professionals as an actor, director, scriptwriter, and dramaturge. As Script Consultant/Reader/Assessor (1998-09), she has numerous screen credits, including working for TVNZ Drama Department, on *Gloss*, producer Janice Finn (1986-1991) *Shadow Trader*, Producer Finola Dwyer (1990), *Boy from Andromeda* producer Caterina de Nave (1990), TV 3 *Sunday Night Drama*, executive producer Fiona Copland, NZ on Air/TV3 (1996-7), with NZ Film Commission and NZ on Air, NZ Screenwriters Lab 2002/04 and AFC. Her film credits include: as Trish, *The Five Provocations* (Black, 2018), April (lead) *Sure to Rise* (Caro, 1994) in competition Palme d'Or 1994 Cannes Film Festival, short film *Capture* (writer/producer/director, 2013). Hester taught screen studies, scriptwriting, and creative arts at La Trobe University (2004-2020) and has numerous research publications in auto/biography, scriptwriting, policy analysis, creative and screen arts.

Maude Davey has been making work in and out of Melbourne for more than thirty years. Trained as an actor at VCA, she regularly appears in film, on TV and on stage. She traveled the world with Finucane & Smith's *The Burlesque Hour/Glory Box*. Her autobiographical retrospective, *My Life in the Nude*, was acclaimed all over the country. Her show *Retro Futurism*, toured Australia over 4 years and was nominated for 6 Green Room Awards. In 2019 she and Mama Alto created *Gender Euphoria*, presented by Arts Centre Melbourne at the Melbourne Festival, and at Sydney Gay & Lesbian Mardi Gras 2020. Recent acting includes *Anthem*, (Melbourne Festival 2019, Sydney and Perth Festivals 2020); and *Melancholia* (Malthouse Theatre) for which she won a Green Room Award for Outstanding Performance. Film and TV work includes: *Five Bedrooms*, *Sisters*, *The Left Overs* (HBO); *Offspring*; *My Year Without Sex*, (Sarah Watts), *Noise* (Matthew Saville), and *Summer Heights High*.

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.

Madeleine Flynn is an Australian artist who creates unexpected situations for listening. Her work is driven by a curiosity about sound in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. Her practice intertwines local, national and international relationships. In 2017 her practice was awarded the prestigious national Australia Council Award for Emerging and Experimental Artforms. Her current areas of interest are existential risk, sound and artificial intelligence in public space, and long form socially engaged public art interventions. She has a long-term collaborative practice with Tim Humphrey.

Since graduating from La Trobe University with a Bachelor of Arts, **Tegan Hutchison** has been involved with MTC, NICA, Eagle's Nest, Grounded Astronaut, and a number of other productions at La Mama. Proving to be a strong leader and capable Stage Manager, Tegan was asked to return to the University shortly after graduating. Over the years as an ongoing technician she further developed skills with Lighting Design, Video Production and Television Floor Management. One of her proudest seasons in theatre was working as Stage Manager for *Charles Dickens Performs a Christmas Carol* showcasing at the Athenaeum Theatre, a Victorian regional tour and international tour. After a hiatus from live performance this show is a worthy piece to welcome Tegan back to boards. Thrilled to be a part of the *Marvellous* team, rejoining past collaborators and creating new bonds with others. *Marvellous* season will be a personal treasure in Tegan's career.

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.

Madeleine Flynn is an Australian artist who creates unexpected situations for listening. Her work is driven by a curiosity about sound in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. Her practice intertwines local, national and international relationships. In 2017 her practice was awarded the prestigious national Australia Council Award for Emerging and Experimental Artforms. Her current areas of interest are existential risk, sound and artificial intelligence in public space, and long form socially engaged public art interventions. She has a long-term collaborative practice with Tim Humphrey.

Since graduating from La Trobe University with a Bachelor of Arts, **Tegan Hutchison** has been involved with MTC, NICA, Eagle's Nest, Grounded Astronaut, and a number of other productions at La Mama. Proving to be a strong leader and capable Stage Manager, Tegan was asked to return to the University shortly after graduating. Over the years as an ongoing technician she further developed skills with Lighting Design, Video Production and Television Floor Management. One of her proudest seasons in theatre was working as Stage Manager for *Charles Dickens Performs a Christmas Carol* showcasing at the Athenaeum Theatre, a Victorian regional tour and international tour. After a hiatus from live performance this show is a worthy piece to welcome Tegan back to boards. Thrilled to be a part of the *Marvellous* team, rejoining past collaborators and creating new bonds with others. *Marvellous* season will be a personal treasure in Tegan's career.