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PARRAMATTA GIRLS

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Company B presents

PARRAMATTA GIRLS

Written by **ALANA VALENTINE**

Directed by **WESLEY ENOCH**

The Company B production of Parramatta Girls opened at Belvoir St Theatre on 21 March 2007.

With

VALERIE BADER Lynette

ANNIE BYRON Gayle

JEANETTE CRONIN Melanie

LISA FLANAGAN Kerry

GENEVIEVE HEGNEY Maree

ROXANNE McDONALD Coral

LEAH PURCELL Marlene

CAROLE SKINNER Judi

RALPH MYERS Set Designer

ALICE BABIDGE Costume Designer

RACHEL BURKE Lighting Designer

STEVE FRANCIS Sound Designer

MICHAEL McGLYNN Musical Director

KYLE ROWLANDS Fight Director

LUKE WOODHAM Stage Manager

NELL RANNEY Assistant Stage Manager

SOPHIE DOUBLEDAY NIDA Secondment

PRODUCTION THANKS: Alien Proof Construction,
Chameleon Lighting and Turramurra Music.

COVER IMAGE: Alex Craig

PHOTOGRAPHY: Heidrun Löhr

DESIGN: Mollison Communications

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This program has been sponsored by the NSW Department of Community Services.





"Upwards of, and possibly more than 500 000 Australians experienced care in an orphanage, Home or other form of out-of-home care during the last century. As many of these people have had a family it is highly likely that every Australian either was, is related to, works with or knows someone who experienced childhood in an institution or out-of-home care environment."

Forgotten Australians, Senate Committee Report, August 2004

Image: Parramatta Girls' Training School. (Reproduced with kind permission of State Records of NSW and NSW Department of Community Services.)



WRITER'S NOTE

All of the stories in *Parramatta Girls* have been recounted to me by former inmates of the Girls' Training School, Parramatta, previously known as the Parramatta Girls' Home, and used as a venue for 'delinquent' and 'destitute' girls as far back as 1887. I have spoken to more than 35 women, including those from interstate and now living in England, attended the Senate enquiry hearings at Parramatta, spoken to men who were in boys homes and read testimonials, recorded face to face interviews and listened to women, their relatives and friends on the telephone.

Accordingly, I would like to offer my sincerest thanks and love to Coral Pombo, Diane O'Brien, Denise Luke, Joyce McBride, Eddie Chatfield, Kerry Roman, Lorraine from Campbelltown, Marlene Riley-Wilson, Christine Riley, Janice Pender, Joan Dale, Valerie Wenberg, Leila Wenberg, Marjorie Woodrow, Jan McGuire, Rita Johnston, Kate Nicholas, Mary Farrell, Carolyn Welsh, Dale Frank, Vicki King, Sandra Abraham, Liz Ebeling, Barbara Denison, Patricia Pedersen, Denise Dravine, Patricia Dawson, Wilma Cassidy, Lynette Aitken, Judi Fraser-Bell, Gail Snell, Maree Giles, Bonney Djuric and Melody Mandeno and several others who have asked to remain nameless.

None of the characters on stage represents a single individual. Instead, they are composites, dramatic interpretations and representations distilled into versions of the courage, humour and suffering that I have witnessed. Many of the characters, however, retain the names of women I have interviewed, and I use these names with permission.

Theatre often allows us to look into the vagaries of human nature under the cover of the ancient past, or behind the shield of geography, but not in this instance. This story is about conditions endured by Australian children within living memory. I thank the NSW Ministry for the Arts for awarding me the 2003 Writer's Fellowship to research this play. I thank George Whaley and the actors at the Byron Writers Festival. I am deeply grateful to the artistic vision of Neil Armfield and all the staff and artistic collaborators at Company B, especially Wesley Enoch, for their insistence that we continue to look into the cauldron of our own history and find in it a place of healing, joy and empowerment toward a common future.

Alana Valentine





DIRECTOR'S NOTE

The truth is always tricky to tie down.
There are so many truths.

I remember being told about the Truth and Reconciliation Commission in South Africa. Apparently they worked with four definitions of truth – a sense of individual truth, a sense of community truth, forensic truth and official truth. There are things that are written down, there are things described through science, but it's the other less tangible, more human truths that always seem to be at question and are constantly and mercilessly interrogated. Why is that? Why is how it feels somehow given less weight than what can be documented? Human beings are messy things. Our histories inform the way we interact with the world. You walk into a shop and don't get served... Is that racism or just bad service? I guess both truths are real and dependent on a state of mind, your history and your ability to cope. Desmond Tutu said that there could be no reconciliation without truth. Hence a society that wishes to reconcile needs the truth told – placed on the public record in all its humanity, all its mess, its contradictions and arguments. Truth telling is a way of feeling like your story is being heard. The acknowledgment gained by telling your story is half the journey to the healing we seek. And if you can't be heard, if you can't get your story placed on the public record, you will force it, you will fight for it to be heard. Simple truths should never be forgotten in the complicated messiness – it has never been right to bash children, it has never been acceptable to sexually abuse children, it has never been justifiable to incarcerate people without a trial. No amount of good intentions excuses abhorrent behaviour.

Wesley Enoch







FORGOTTEN AUSTRALIANS

Senate Committee Report | August 2004 | Page 4

1.8 Without doubt this inquiry has generated the largest volume of highly personal, emotive and significant evidence of any Senate inquiry.

1.9 Many hundreds of people opened their lives and the memories of traumatic childhood events for the Committee in their public submissions and at the hearings. Some people were actually telling their story to another person, including family, for the first ever time. For some these memories and their life story remain so distressing that they asked for their name to be withheld or to be identified only by their first name. Many others who for a range of reasons preferred that their identity remain undisclosed provided confidential submissions. All these people desperately wanted the Committee to read and hear what they had experienced in childhood and the impact that those events have had throughout their life. They wanted their voice to be heard.

1.10 The power of these submissions in conveying a life needlessly haunted by potent feelings of guilt and shame is overwhelming and must be acknowledged and addressed in a decisive and resolute fashion; that these events happened, that the care leavers were not to blame, that theirs is not a background of shame, that they should be recognised and understood as having had a childhood full of emotional and social deprivation.

1.11 For the Committee members and parliamentary staff involved with this inquiry the scale and magnitude of the events described in evidence was overwhelming. To think that a human could treat another in such a psychologically and physically abusive manner is unthinkable; to treat a child in such a manner is simply incomprehensible. Yet it happened. Comments were made during evidence that it is impossible for others to fully comprehend what was happening unless they had actually experienced this life, and that a certain desensitisation could occur. These feelings were well expressed in one submission:

it occurred to me that Senators and other government staff involved in reading and assessing submissions, could easily become hardened to their content. It appears there were many, many incidents that are questionable, which took place in government institutions like Parramatta Girls' Home. I only hope that Senators give their utmost attention to the details of



submissions, and try to imagine the effect on a person's character as a result of abuse and ill-treatment. Empathy must be difficult to achieve when your own life has been sweet. (Sub 284)

1.12 To fully understand the roller-coaster of emotions generated by this inquiry is indeed very difficult. We as Committee members have read the submissions and sat through deeply emotional and disturbing hearings. One Committee member has described the inquiry as "the most emotionally wrenching period I have spent in politics in 15 years", a view shared by all members. The Committee understands the courage of those care leavers who wrote submissions and the complex emotional problems faced by many in completing their submissions. The Committee is aware of many cases where the writing of a submission took many months of agonising over and reliving painful past events:

These types of things have never been released from my mind before. Writing my life experience for this submission has really broken me emotionally as I am reliving all these issues and events. (Sub 341)

Telling this story is one of the hardest things I have had to do. I'm telling you things I've never told anyone before, not even my brother and sister. We never discuss being in that place, the shame and damage it has caused is just too powerful. (Conf Sub 44)

Image: Parramatta Girls' Training School. (Reproduced with kind permission of State Records of NSW and NSW Department of Community Services.)





prior to the commission of any identifiable offending behaviour

“In her best interests”

‘Offending’ Girls

“Many girls were incarcerated for non-criminal offences and for conduct as petty as bed wetting, smoking, truanting, running away from home, absconding from ward hostels, breaching probation, staying out late at night, shop-lifting and hanging around the streets.” (p.136)

Welfare and Punishment

“The girls most likely to receive a custodial penalty were not those appearing in court for criminal offences but those appearing for welfare matters. How do girls who have not committed any criminal offence come to be the cohort most severely punished by the Children’s Courts? ‘Pure’ judicial logic certainly does not give rise to this pattern of decision making, but the logic of preventative intervention (which fuses judicial with welfare logic) does. That logic prescribes a range of interventions *prior* to the commission of any identifiable offending behaviour. The role of the district officer and departmental psychologist in all this is to identify the predelinquent and channel them into the clutches of the judicial authorities *before* they commit an offence...” (p.118)

Individualised Judgements

“Because the primary function of the Children’s Court is to determine outcomes and not guilt, the traditional judicial focus on the *offence* is displaced by a focus on the individual, and his/her family background, schooling, leisure activities, peers and so on... Individualised judgements have the effect of marginalising the legal categories under which children are brought before the court. Consequently, it does not matter whether the conduct was running away from an abusive family, truanting from school, stealing five cents or robbing a bank. The fact that the court sees itself as acting in the best interests of the child, irrespective of how that child ended up before the court, adds to the marginalisation of legal categories in the disposition of specific cases... One of the bizarre consequences of the individualisation of judgements is, in fact, its opposite – the homogenisation of all children before the courts into a unitary category of maladjusted youth in need of prescribed treatment of one kind or another.” (p.121-122)

periods of incarceration were not intended to punish her but, rather, to protect her

refused to take
responsibility
for controlling
male sexuality

Institutions and Punishment

“Once girls are committed to an institution (or ward establishment) this punishment carries with it not only the deprivation of liberty but also a range of carceral disciplines such as the routine censure of mail, restriction on visitors, and use of punishments such as solitary confinement. The documents recorded little of the daily routine of juvenile detention and ward establishments, but what there was suggested that discipline within them was despotic, petty and unceasing.” (p.136)

Effects of Institutionalisation

“The experience of institutionalisation has been widely recognised as having criminogenic and negativistic effects (Asher, G., 1986, *Custody and Control*, Allen & Unwin, Sydney, p.xi)... Research on the effects of incarceration on juveniles suggests that: it exacerbates antagonism to authority; reduces self-reliance; produces institutional dependency; reinforces delinquency and increases the likelihood of re-offending; leads to stigmatisation and alienation; and produces higher rates of recidivism than non-custodial alternatives (Frieberg, et al, 1988, *Sentencing Young Offenders*, The Law Reform Commission Sentencing Research Paper No. 11, Alken Press, Smithfield, p.156)... Incarceration had anything but a rehabilitative effect...” (p.137)

Case Study

“Here is where Judy went ‘wrong’... She refused to take responsibility for controlling male sexuality. In other words, she refused to fulfill her civic duty to police male sexuality and in doing so was seen as setting herself up as the victim of deviant male sexual impulses commonly understood as ‘uncontrollable’. The fact that she was sexually harassed on the school bus, continually taken advantage of by adolescent boys, and raped by three men in her foster family was taken by the authorities as evidence of Judy’s unwillingness to police the undesirable solicitations of sexually deviant men. The juvenile justice authorities could then rationalise Judy’s punishment as a form of benevolence. They say her periods of incarceration were not intended to punish her but, rather, to protect her from the designing men from whom she could not protect herself.” (p.31)

Excerpts from *Offending Girls: Sex, youth and justice*, Carrington, K., 1993, Allen & Unwin, Sydney. Reproduced with kind permission of Professor Kerry Carrington.

ROOFTOP RIOT BY GIRLS

New outbreak at Parramatta

Girls at Parramatta Training School rioted again yesterday afternoon, smashing glass and shouting abuse.

Six girls climbed to the steep galvanised iron roof of the school and stuffed with two uniformed policemen who were trying to force them down.

The policemen chased the girls around the roof for half an hour before they caught them.

One girl pulled her friends through the roof with a long piece of rope, which she then threw suddenly at the police.

The girls went to a house

and went the school's gymnasium.

Yesterday's riot was the third in less than a month.

After two serious riots recently, when 50 girls smashed windows and screamed abuse, arriving at Long Bay Court for a Child Care's Court appearance.

About 15 of the school's 170 girls were involved in the riot.

The trouble began when girls on the roof accused officers at yesterday of a sporting club near the school.

Defendants went to the school to get out and two uniformed police were sent to the roof to get the girls down.

No struggle

Yesterday, more gathered in the street outside the school, but the girls were kept from the school when they stayed there previous two times.

The girls were kept in a small courtyard, but their screams and shouts could be plainly heard in the street.

When police caught the last two girls on the roof they gave it without a struggle.

The police talked with them and the girls seemed and screamed suddenly at people standing in a crowd, about 200 yards from the school.

Then they put their arms up in the traditional gesture of surrender and silence.

The girls kept up a constant barrage of screams and bad language from their dormitories until late in the afternoon.

POLICEMAN SEIZES TWO



A POLICEMAN grabs a wooden scale from one of two girls who climbed to the roof at Parramatta Girls' Home yesterday.

Sgt. Ware goes home

Sergeant Harry Ware, chief of

"Metro" to extend

PARIS, Dec. 14 (A.P.)—Work will begin soon on extending the Paris Metro. Underground rail ways, 30 miles in each direction at the western and eastern ends of the city.

The project is expected to cost 1,500 million new francs (about £450 million) and will take at least five years.

On the extension the train will average 100 kilometers (more than 60 miles) an hour compared with the present 70 kilometers (45 miles) an hour in the city.

Now you can forget your
DIIDTIDE

The Sydney Morning Herald, 19 March, 1961, p.5 © Fairfax Photos



Parramatta Girls' Training School.
(Reproduced with kind permission of State Records of NSW and NSW Department of Community Services.)





BIOGRAPHIES



**Alana
VALENTINE**
WRITER

Alana is an award-winning writer and playwright whose previous work with Company B includes the staging of her play *Run Rabbit Run*. Her other stage plays include *Singing the Lonely Heart*, *Love Potions* (New Theatre); *Butterfly Dandy* (Women on a Shoestring); *Covenant* (Powerhouse Youth Theatre); *The Prospectors* (Monkey Baa Theatre for Young People/Sydney Theatre Company, Australian National Maritime Museum); *Titania's Boy* (Riverina Theatre Company, Griffith Theatre Company); *Savage Grace* (Steamworks Arts/La Mama, Performing Lines, Religion, Literature and Arts Festival); *Row of Tents* (New York Fringe Festival 2001); *The Conjurers* (Playbox Theatre Company, La Boite Theatre Company); *Ozone* (Brisbane Festival); *Spool Time* (Vitalstatistix) and *Swimming the Globe* (Freewheels Theatre/Commonwealth Games Cultural Festival, Malaysia). Alana's writing has been awarded a NSW Premier's Award for Best Radio Script, a QLD Premier's Award for Best Drama Script, a NSW Writer's Fellowship, a Rodney Seaborn Playwrights' Award and an International Writing Fellowship at Shakespeare's Globe Theatre in London. She has also received a Victorian Green Room Award nomination, a commendation for the Louis Esson Prize, an AWGIE Award, a residency at the Banff Playwrights' Conference in Canada, the ANPC/New Dramatists Award in New York, a Churchill Fellowship and a Centenary Medal.



**Wesley
ENOCH**
DIRECTOR

Wesley is the eldest son of Doug and Lyn Enoch, who hail from Stradbroke Island. His directing credits include *Capricornia*, *The Dreamers* and *Conversations with the Dead* (Company B); *The Sapphires* (Melbourne Theatre Company) which was remounted for Company B and the 2005 Sydney Festival; *Black Medea* (Malthouse Theatre); *Stolen* (Playbox Theatre Company) which has toured both nationally and internationally and, more recently, *Mardlinga* by Paul Brown (Alphaville Productions). While Resident Director with Sydney Theatre Company his productions included *Black Medea*, *The Sunshine Club*, *Black-ed Up* and *The Cherry Pickers*, which also toured the UK. In 2002, Sydney Theatre Company remounted *The 7 Stages of Grieving*, which he co-wrote with Deborah Mailman. His other credits include *Riverland* (Windmill Performing Arts/Adelaide and Perth International Festivals); *Eora Crossing* (Legs on the Wall/Sydney Festival); *Purple Dreams*, *Bitin' Back* (Kooemba Jdarra); *Shrunken Iris*, *Rainbow's End* (Ilbjerri Aboriginal and Torres Strait Islanders Theatre Cooperative) as well as *Headhunter* (Polygot Puppet Theatre/Ilbjerri). Wesley has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative, an Associate Artist with the Queensland Theatre Company, Resident Director at the Sydney Theatre Company, Director of the Indigenous Section of the Opening Ceremony of the 2006 Commonwealth Games, a member of the Hothouse Artistic Directorate and he is currently the Associate Artistic Director at Company B, a Trustee of the Sydney Opera House, a member of the NSW Government Arts Advisory Council and numerous other committees. His writing credits include *The 7 Stages of Grieving*, *Grace*, *A Life of Grace and Piety*, *The Sunshine Club* and *Black Medea*. Wesley was the winner of the 2005 Patrick White Playwright's Award for his play *The Story of the Miracles at Cookie's Table*, to be staged by Griffin Theatre Company later this year.



**Alice
BABIDGE**
COSTUME
DESIGNER

Since graduating from NIDA Design in 2004, **Alice** has worked as a set and costume designer for many of Sydney's major theatre companies. For Company B she designed the costumes for *Capricornia* and for B Sharp she designed the set and costumes for *Love (Inscription)*, *A Number* (Frogbattleship Productions) and *Half and Half* (The Chess Club). Other design credits include costumes for *The Season at Sarsaparilla*, *The Lost Echo* (Parts 1 and 2), *Julius Caesar*, *Boy Gets Girl* (Sydney Theatre Company); *The Peach Season*, *Strangers in Between* (Griffin Theatre Company); *The Drowned World* (Smug Productions/Darlinghurst Theatre); *Jumping and All That* (Big Shoes Theatre Company); *The Share*, *The Hour Before My Brother Dies* (Tamarama Rock Surfers) and *The Eight: Reindeer Monologues* (Oxygen Productions/Camp Sugar). In addition to theatre, Alice was the Production Designer for the short film *Underdog* and has designed music video clips for the likes of End of Fashion and You Am I.



**Valerie
BADER**
LYNETTE

Valerie is an actress whose work in theatre, film and television spans several decades. For Company B she has performed in *Barmaids*. Other credits include *Morning Sacrifice*, *Falsettos*, *Summer Rain*, *Darlinghurst Nights*, *King of Country* (Sydney Theatre Company); *Summer of the Seventeenth Doll*, *Dinkum Assorted* (Melbourne Theatre Company); *Secret Bridesmaids' Business*, *Competitive Tenderness* (Playbox Theatre Company); *The Comedy of Errors* (Bell Shakespeare); *Venetian Twins*, *Tartuffe*, *The Winter's Tale*, *The Golden Age* (Nimrod); *Entertaining Mr Sloane* (State Theatre Company of South Australia) and *Barmaids* (Hit Productions). Valerie is also a regular in the Wharf Revue for the Sydney Theatre Company. In film, she had a major role in the cult comedy hit *Crackers* and her television work includes roles in *Come in Spinner*, *True Believers*, *All Saints*, *Murder Call* and *GP*. Valerie is a proud member of Actors' Equity.



**Rachel
BURKE**
LIGHTING
DESIGNER

Rachel has worked as a freelance designer with most of Australia's leading arts companies including The Australian Ballet, Malthouse Theatre, Melbourne Theatre Company, Sydney Theatre Company and Company B. Her designs for Company B include *Little Black Bastard* (*Life Times Three*). Recent theatre credits include *Hellbent* (Luminous/Redstitch Actors Theatre) and *Saving Henry V5* (The Arts Centre/Full Tilt). Her current major project work includes the Arts Centre Trust commission for the design of the permanent exterior lighting at the Arts Centre Theatres Building, Melbourne and the upgrade of the exterior and entrance lighting for GPO Melbourne. Her exterior architectural lighting design for the Arts Centre, Hamer Hall, Victoria, won the Illuminating Engineering Society National and State Award of Excellence. Rachel is also the recipient of four Green Room Awards for Outstanding Lighting Design for *Molto Vivace* (The Australian Ballet), *Confidentially Yours* (Playbox Theatre Company) and *Hotel Sorrento* (Hit Productions), *Inside OI* (Playbox Theatre Company) and *Glass Mermaid* (Playbox Theatre Company). Her award nominations include a Helpmann Award for Best Lighting Design and a Sydney Theatre Award for Best Lighting Design for *Black Medea* (Malthouse Theatre).





**Annie
BYRON**
GAYLE

Annie's 30 years in theatre have taken her across Australia. Her career highlights include her work at Company B performing in *A Lie of the Mind*, *Miss Julie*, *Inside the Island* and the original production of *Capricornia*. Other theatre credits include *Embers*, *Morning Sacrifice*, *The Cripple of Inishmann*, *Bed*, *Playgrounds* and the New York season of *Hedda Gabler* (Sydney Theatre Company); *Nailed*, *Pushin' up Daisies*, *All the Black Dogs*, *After Dinner* (Griffin Theatre Company); *A Conversation*, *Market Forces*, *Flexi Time* (Ensemble Theatre); *The Passion and its Deep Connection with Lemon Delicious Pudding* (Malthouse Theatre); *Wonderlands*, *Embers* (Hothouse Theatre); *Breaststroke* (Perth Actor's Collective); *The Blue Roof* (Jigsaw Theatre Company); *Away*, *The Man from Mickinupin*, *Diving for Pearls* (Q Theatre Company) and *Eleanor and Eve* (Weatherboard Theatre Company). Her television career began in *The Sullivans* and has featured many guest roles in shows such as *Always Greener*, *Stingers*, *All Saints*, *Backberner*, *A Country Practice* and *GP*, as well as mini series and telemovies such as *Stepfather of the Bride*, *Postcard Bandit*, *The Potato Factory*, *Shadows of the Heart* and *Displaced Persons*. Her film credits include *Muriel's Wedding*, *Doin' Time for Patsy Cline* for which she received an AFI Award nomination, and *Fran* which won her an AFI Award for Best Actress in a Supporting Role. Annie has been a proud member of Actors' Equity for 30 years.



**Jeanette
CRONIN**
MELANIE

Jeanette graduated from NIDA in 1986 and has appeared in a broad range of critically acclaimed productions. For Company B she performed in *Diving for Pearls*. Her other theatre highlights include *A Doll's House* (Sydney Theatre Company); *The Happy Prince* (Theatre of Image); *The Three Sisters* (Theatre 20/20) and *Women of Troy* (Hoi Barbaroi). Jeanette's film credits include the romantic comedy *Danny Deckchair*, *Blackrock*, *The Boys*, *Terra Nova* and *Thank God He Met Lizzie*. On the small screen, Jeanette has appeared in series such as *Blue Water High*, *All Saints*, *White Collar Blue*, *Water Rats* and most recently *Headland*. In 1996, she was awarded the inaugural Mike Walsh Fellowship. Jeanette

has been twice nominated for a Green Room Award in the Best Actress category for her roles in *The Crucible* (Sydney Theatre Company) and *Nightletters* (State Theatre Company of South Australia) and was recently nominated for a Sydney Theatre Award for Best Supporting Actress for her roles in *Holding the Man* (Griffin Theatre Company). Jeanette is a proud member of Actors' Equity.



Sophie
DOUBLEDAY
NIDA
SECONDMENT

Sophie is a third year NIDA production student, currently on secondment with Company B. Other companies she has worked with include Australian Dance Theatre, Sydney Festival, Riverina Theatre Company and Les 7 Doigts de la Main. At NIDA in 2006 she was the Lighting Designer for *Agents Day '06*, the Sound Designer for *The Caretaker*, *Illusions*, *A Body of Water*, *Lunch* and *Mountain Language* and the Stage Manager for *Hamlet*.





**Lisa
FLANAGAN**
KERRY

Lisa is an Adelaide actress who is best known for her performances in Australian film. In theatre, her debut was made in *The Sapphires*, produced by the Melbourne Theatre Company and remounted by Company B. Since then she has toured Melbourne, Sydney and Brisbane in *My Girragundji* (Canute Productions/Young Australia Workshop). She caught the attention of the film industry in the critically acclaimed film *Australian Rules*. Her following film credits include *Queen of Hearts*, *Look Both Ways*, *Opal Dream* and *The September Project*. Early this year she will appear in the SBS short film *Hush*. Lisa has also appeared in the television dramas *Double Trouble*, *All Saints* and has recently completed filming on *Major Crime*. Lisa's award nominations include a Film Critics Circle nomination for Best Supporting Actress for *Look Both Ways* and a National Association of Film Critics nomination for Best Supporting Actress for *Australian Rules*. She was also invited to the 2002 Edinburgh Film Festival to represent *Australian Rules*. She is a proud member of Actors' Equity.



**Steve
FRANCIS**
SOUND
DESIGNER

Steve is a music producer, composer and sound designer who has worked with performers as diverse as Bob Geldof, David Gulpilil and The Australian Ballet. He has worked on a number of productions for Company B including *Keating!*, *Capricornia*, *Box the Pony*, *In Our Name*, *Gulpilil*, *Page 8* and *The Spook*. His other theatre credits include *Embers*, *The 7 Stages of Grieving*, *Fat Pig*, *A Hard God*, *Stolen* (Sydney Theatre Company); *Romeo and Juliet* (Bell Shakespeare) and *The Suitors* (Easily Distracted). For dance, Steve has produced and composed music for *Skin*, *Corroboree*, *Walkabout*, *Bush*, *Boomerang* (Bangarra Dance Theatre) and *Totem* (The Australian Ballet). He has also produced and co-composed music for *Awakenings*, the Indigenous section of the Sydney Olympic Games Opening Ceremony, as well as *Earth* for the Rugby World Cup Opening. His compositions for film include the music for AFI Award-winning short film *Box*; the documentaries *Macumba* and *Picture the Women*; the Dendy Award-winning films *Black Talk* and *Djarn Djarns*; the Melbourne Film Festival Award-winning documentary *Mr Patterns* and, most recently, *Grange*. His other awards include the 2003 Helpmann Award for Best Original Score for *Walkabout*.



**Genevieve
HEGNEY**
MAREE

Genevieve is a NIDA graduate who has graced the stage in several productions with companies such as the Sydney Theatre Company, Bell Shakespeare and Darlinghurst Theatre. This is her first production with Company B. Her theatre credits include *Influence* (Sydney Theatre Company) and *Twelfth Night*, *Julius Caesar*, *Antony and Cleopatra* (Bell Shakespeare). Most recently Genevieve performed in *Some Explicit Polaroids* (Darlinghurst Theatre/Smug Theatre) and *Love* (B Sharp/Inscription), both of which were nominated for Best Independent Production at the 2007 Sydney Theatre Awards. Her film credits include *The Last Winter*, *Happy Feet* and *Desirable* for which she won Best Actress at the Kaleidoscope Film Festival. Her television credits include *Out There* (Series 1 and 2), *MDA*, *All Saints* and she is currently appearing in *Home and Away*. She is a proud member of Actors' Equity.



**Roxanne
McDONALD**
CORAL

Roxanne is a proud black woman who is descended from the Mandandanjii, Darambal and Kangalou tribes of Central Queensland. She is regarded as one of Brisbane's finest and most versatile actors. *Parramatta Girls* will be Roxanne's first Company B production and her Sydney acting debut. Her theatre credits include *Radianc* (Kooemba Jdarra/Queensland Theatre Company); *Romeo & Juliet* (Kooemba Jdarra/La Boite Theatre Company); *The Cherry Pickers*, *Yarnin' Up*, *Bethel and Maude*, *A Life of Grace and Piety*, *Black Shorts*, *Skin Deep*, *Seems Like Yesterday*, *Luck of the Draw*, *Njunjul the Sun*, *Changing Time*, *Spirit* (Kooemba Jdarra); *Richard II*, *The Skin of our Teeth*, *The Sunshine Club*, *Fountains Beyond*, *Black-ed Up*, *Brolgas Touring Programs* (Queensland Theatre Company); *Murri Time* (Kite Theatre); *Coriolanus* (Fractal Theatre) and *The Taming of the Shrew* (La Boite Theatre Company). Her film credits include *Grace* and *My Country*. In 2000 Roxanne received a special commendation Matilda Award.



**Michael
McGLYNN**
MUSICAL
DIRECTOR

Michael is a record producer, songwriter and performing musician with over fifteen years experience in the music industry. This is his first Company B production. His theatre credits include *The Suitors* (Easily Distracted) and *Stolen* (Sydney Theatre Company). For film, Michael composed the music (with Steve Francis) for *Mr Patterns*, which won awards at the Melbourne Film Festival, The Oceania Documentary Festival and The Hawaiian Film Festival. He has produced critically acclaimed albums for James Cooper (*Second Season* and *Distance Between Strangers*), Brian Elkington (*A Mark in Time*), Ross Nobel (*Upright Man*), Nathan Tasker (*A Look Inside*), Monique Rhodes (*Awakenings*) and many others. His productions have been heard in over thirty-five countries worldwide, and have included four top ten singles, including a number one on the The Rock Across Australia charts (Nathan Tasker's *Floating*). As a songwriter and composer he has written and performed music for numerous television and radio commercials, short films and DVDs. Michael is also in demand as a performer, playing piano, guitar, drums and singing. He has toured extensively throughout Australia, as well as performing in London, Paris and Japan.



**Ralph
MYERS**
SET DESIGNER

Ralph graduated from the NIDA design course in 2000. He has designed many Company B productions including *Ray's Tempest*, *The Spook*, *Conversations with the Dead*, *The Cosmonaut's Last Message to the Woman he Once Loved in the Former Soviet Union* and *Fever*. His other design credits include *Knives in Hens* (B Sharp/The Working Group); *A Kind of Alaska/Reunion*, *The Lost Echo* (Parts 1 and 2), *Mother Courage*, *Boy Gets Girl*, *This Little Piggy*, *Far Away, Away*, *The 7 Stages of Grieving*, *Endgame*, *Morph*, *Dissident*, *Goes Without Saying* (Sydney Theatre Company); *Wonderlands* (Hothouse Theatre); *Cruel and Tender*, *Frozen*, *Dinner* (Melbourne Theatre Company); *Eora Crossing* (Legs on the Wall/Sydney Festival); *Sweet Phoebe*, *Borderlines*, *Theatre as Art* (Griffin Theatre Company); *Tango and Inferno* (Rock N' Roll Circus); *Blue Heart* (Siren Theatre Co.); *Dialogues of the Carmelites*, *The Marriage of Figaro* (Sydney



**Leah
PURCELL**
MARLENE

Conservatorium of Music) and *The Soldier's Tale* (Australian Chamber Orchestra/Bell Shakespeare). In 2005-6 Ralph was Resident Designer at Sydney Theatre Company. He won a Sydney Theatre Award for Best Set Design for *A Kind of Alaska/Reunion*.

Leah was born in Murgon, Queensland and is a proud GoA-Gunggari-Wakka Wakka Murri woman. She is one of Australia's leading creative artists, known for her work as an award-winning writer, singer, director and actor. Her work with Company B includes *Stuff Happens*, *Box the Pony* (including the national and international tour) and *The Marriage of Figaro*. Her other theatre highlights include *Beasty Girl: The Secret Life of Errol Flynn* (Melbourne International Arts Festival); *Black Chicks Talking* (La Boite Theatre Company) and the off-Broadway hit *The Vagina Monologues* (Adrian Bohm). She has performed in the acclaimed films *Jindabyne*, *The Proposition*, *Lantana* and *Somersault* and in the classic television dramas *Police Rescue* and *Fallen Angels*. Leah has also co-written *Box the Pony*, penned the best selling book *Black Chicks Talking*, written the song and novel *Run Daisy Run*, written and directed the award-winning documentary and then play *Black Chicks Talking* and the yet-to-be-released half-hour dramas *Wandhi* and *Cobbers*, produced in association with ABC TV and the Australian





Film Commission respectively. Leah has been awarded a Green Room Award for Best Actress for *Beasty Girl: The Secret Life of Errol Flynn* and an Independent Film Award for Best Documentary for *Black Chicks Talking*. Her award nominations include two Helpmann Award nominations for Best Actress for *Box the Pony* and *Stuff Happens*. Leah is currently writing and directing the feature film *Netball*, developed in association with the NSW Film and Television Office. She is a proud member of Actors' Equity.



**Nell
RANNEY**

ASSISTANT
STAGE MANAGER



**Carole
SKINNER**

JUDI

Nell graduated from Charles Sturt University in 2006, completing a Bachelor of Communication (Theatre/Media). Her theatre experience in stage management and production includes working with Circus OZ, Performing Lines, Catapult Youth Arts Festival and The Famous Spiegel tent/Sydney Festival. Recently Nell co-created, directed and toured an original production called *The Kiss* (Tap Gallery, Darlinghurst).

Carole began her professional career with the New England Theatre Centre, Armidale NSW in 1964. Since then she has worked extensively throughout Australia working for all major theatre companies. Her previous work with Company B includes *Our Lady of Sligo*, *Ubu*, *The Marriage of Figaro* and *Night on Bald Mountain*.



**Luke
WOODHAM**
STAGE MANAGER

Since graduating from the Technical Production course at NIDA, **Luke** has worked in many facets of theatre and events. He has worked in varying capacities on *The Lion King* (Disney Theatrical Productions Australia) and as the Stage Manager for two regional tours of *The Blonde*, *The Brunette* and *the Vengeful Redhead* (D'Arrietta Productions). His Assistant Stage Manager credits include *Hugh Jackman - The Boy from Oz* (Ben Gannon and Robert Fox/Seed Productions); *End of the Rainbow* (Ensemble Theatre/Ross Mollison Productions); *Macbeth* (Sydney Theatre Company) and *Ruby's Last Dollar* (PorkChop Productions). As a Lighting Designer he worked on *Debris* (RideOn Theatre). In events, Luke stage managed the Fuzzy Breaks Stage at *Field Day 2007* and has also worked as the Domain Coordinator and Event Coordinator for the Sydney Festival.







COMPANY **B**

Company B sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals, as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to major arts centres and festivals both nationally and internationally. Company B engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements.

Sellout productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *The Small Poppies*, *Waiting for Godot*, *The Underpants*, *Gulpilil*, *The Sapphires*, *Stuff Happens* and *Keating!* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B also supports outstanding independent theatre companies through its annual B Sharp season.

Belvoir St Theatre has recently undergone a major renovation to provide Company B with a state of the art home for the future whilst retaining the charm of the original building.

For more information visit www.belvoir.com.au

COMPANY **B**

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COMPANY B KEEPERS

B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to, Company B. The B Keeper program is one of the ways we can continue to create the kind of theatre that we love and that has attracted and inspired audiences here in Sydney, around Australia and across the world.

We gratefully acknowledge our B Keepers for their loyal and generous support

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DONATIONS

Company B is grateful to accept all donations. Your gift will be directed towards our foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B. Donations over \$2 are tax deductible.

If you would like to consider making a donation, or would like further information about becoming a B Keeper, please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 or email christine@belvoir.com.au

Shakespeare
is alive and well!!
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... and the new Australian playwrights not yet born.

You might not write plays, but you too can leave a lasting legacy. By leaving Company B a gift in your will, you can ensure your favourite theatre company continues to create inspiring, thought provoking theatre for generations to come.

If and when the time is right for you to make a will, or add to the one you've already made, consider leaving a bequest to Company B. Please remember us, after your family, and contribute to the long term future of our theatre.

We don't save lives, but we make many lives a lot better.

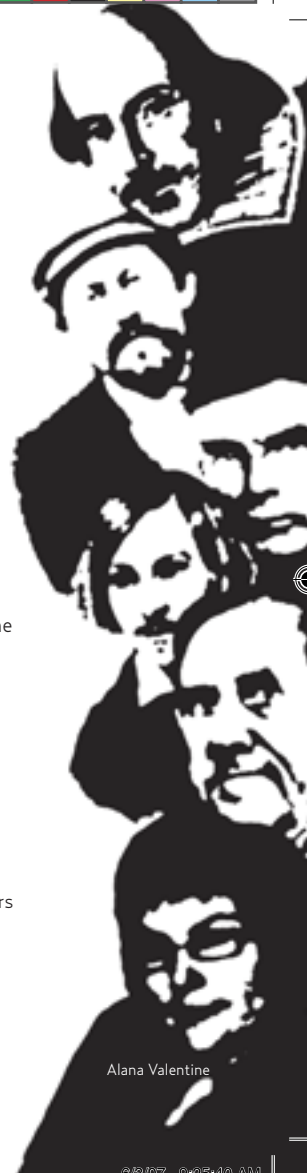
Yours sincerely,

Please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 to discuss any ideas or questions you might have regarding bequests. All enquires will be handled with the utmost confidentiality.

"Every exit is an entrance somewhere else"

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Alana Valentine





COMPANY B
BELVOIR ST THEATRE

On behalf of Company B,
I would like to sincerely thank the
Company B Chairman's Group for
their continued commitment to
the development and staging of
Indigenous theatre. Without their
generous support, works of the
calibre of *Parramatta Girls* could
not be brought to life.

Louise Herron, Chairman

THE COMPANY B
**CHAIRMAN'S
GROUP**

I hope that you will join me in the
2007 Chairman's Group. Our
get-togethers provide some fabulous
insights into the artistic processes
and cultural considerations in
developing this important work, so
please join us if you can.

Louise Herron, Chairman

For more information on the Chairman's Group please contact our
Philanthropy Manager Christine Sammers on
(02) 8396 6219 or email christine@belvoir.com.au

MESSAGE FROM THE NSW DEPARTMENT OF COMMUNITY SERVICES

On behalf of the staff of the NSW Department of Community Services
(DoCS) I would like to thank Company B for the opportunity to support
this production of *Parramatta Girls*.

The memories of the former inmates of the Parramatta Girls' Training
School would have been difficult to talk about.

Although the policies and practices of the past no longer exist,
the stories and memories of those involved continue to impact
on their lives.

DoCS is committed to ensuring ongoing improvement in the way
services are delivered to improve the care and protection of children.

I hope putting these memories on paper began a healing process,
and that through the performances of *Parramatta Girls*
the healing continues.

I believe we are all united in supporting that journey of healing,
trying to make sure that no one in the future will have to deal with
such memories.

Neil Shepherd

Director-General
NSW Department of Community Services



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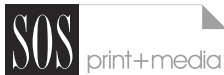
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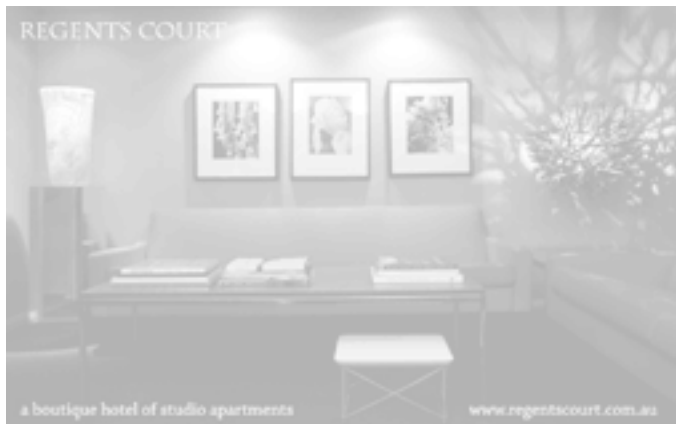
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We also sincerely thank:



The Redevelopment Donors who have donated over \$1,000 and are now acknowledged on our new Belvoir St Theatre Redevelopment Donors Board 2004-2006, designed by Robert Cousins and located in our Gonski/Meers Foyer.



The Seats & Steps donors whose plaques are now permanently in place.

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