



# STOLEN

BY JANE HARRISON

25 BELVOIR STREET SURRY HILLS NSW 2010

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COMPANY B BELVOIR PRESENTS  
THE ILBIJERRI ABORIGINAL & TORRES STRAIT ISLANDER THEATRE COOPERATIVE  
& PLAYBOX CO-PRODUCTION OF

# STOLEN

BY JANE HARRISON

DIRECTED BY WESLEY ENOCH  
DESIGNED BY RICHARD ROBERTS  
LIGHTING BY MATT SCOTT  
SOUND DESIGN BY DAVID CHESWORTH

WITH TAMMY ANDERSON KYLIE BELLING  
ELLIOTT MAYNARD PAULINE WHYMAN  
STAN YARRAMUNUA / ROBERT PATTEN

Stolen was premiered by Ilbijerri Aboriginal and Torres Strait Islander Theatre Cooperative and Playbox, in association with the Melbourne Festival, at the CUB Malthouse, Melbourne, on 21 October 1998  
The original cast was: Tammy Anderson, Kylie Belling, Tony Briggs, Pauline Whyman, Stan Yarramunua

The Company B presentation of STOLEN opened at Belvoir St Theatre on April 18, 2000

COVER: IMAGE USED WITH THE PERMISSION OF ROCHELLE PATTEN



THIS PAGE (L-R): TAMMY ANDERSON, STAN YARRAMUNUA, PAULINE WHYMAN, ELLIOTT MAYNARD, KYLIE BELLING



## ILBIJERRI

When Ilbjerri was established in 1990 by a group of Indigenous artists and community members, its purpose was to develop and produce innovative Indigenous theatre that focused on issues initiated by and relevant to the Indigenous community. Ilbjerri is also about promoting and supporting the work and talents of emerging and established Indigenous artists either on stage or backstage.

*Stolen* is the second of two highly successful plays developed by Ilbjerri – the 1991 play *Up the Road* by John Harding was our first. Both explore complex and controversial issues from our particular perspective and have been successful with Indigenous and non Indigenous audiences, as well as (with the) critics.

*Stolen* is our response to the fact that there was, and still is, too little knowledge or understanding of the experiences of the Stolen Generations outside Indigenous communities. The work was developed over a number of years through workshops, readings and performances. In 1998 the commitment and persistence of all concerned was rewarded when a co-production, in partnership with Playbox, featured in the 1998 Melbourne Festival.

A return season at Playbox in 1999 was followed by a tour of regional Victoria and 2000 sees the play touring to Adelaide, Sydney, Tasmania, London (for Australia week in July) and, funding permitting, Kuala Lumpur, Manila and Hong Kong.

*Stolen* is a play that speaks from many hearts, it is a play that was a long time in development because of the number of people who were involved and because of the range of community consultations that were carried out by the writer and Ilbjerri. Ilbjerri is proud of *Stolen* and we hope that as many people as possible see this play.

Bev Murray, President Ilbjerri

KYLIE BELLING  
STOLEN, 1998



## PLAYWRIGHT'S NOTE

This play has undergone a number of metamorphoses since the project began in 1992. My brief was to tell many stories, not just one, and to not represent Koories as homogenous people who all think, feel and react the same way.

Despite many difficulties, lack of funding, long delays, the committee members of Ilbjerri continued to work and support this project over many years. But funding is scarce and Ilbjerri is the only Aboriginal and Torres Strait Islander theatre group in Victoria. The fact that they persevered with this project speaks volumes for their belief in it.

In 1992, when the project was begun, there was very little knowledge or understanding about the plight of the Stolen Generations outside the Aboriginal community itself. Despite my Aboriginal heritage, I knew nothing about it, and found my new knowledge often difficult to deal with emotionally. What always impressed me though, was a lack of bitterness from the many survivors of these policies and I've tried to mirror that attitude in the play. *Stolen* is not about blame, it is about understanding and acceptance.

An abridged version, directed by Wesley Enoch, was presented as a reading at the 1993 Melbourne Fringe Festival. After the reading, a number of Koori people told us that they strongly identified with a particular scene – many were in tears at seeing their lives revisited in dramatic form. We knew then that we were

on the right track, but we didn't know how long and winding the road would be before the play could reach full production.

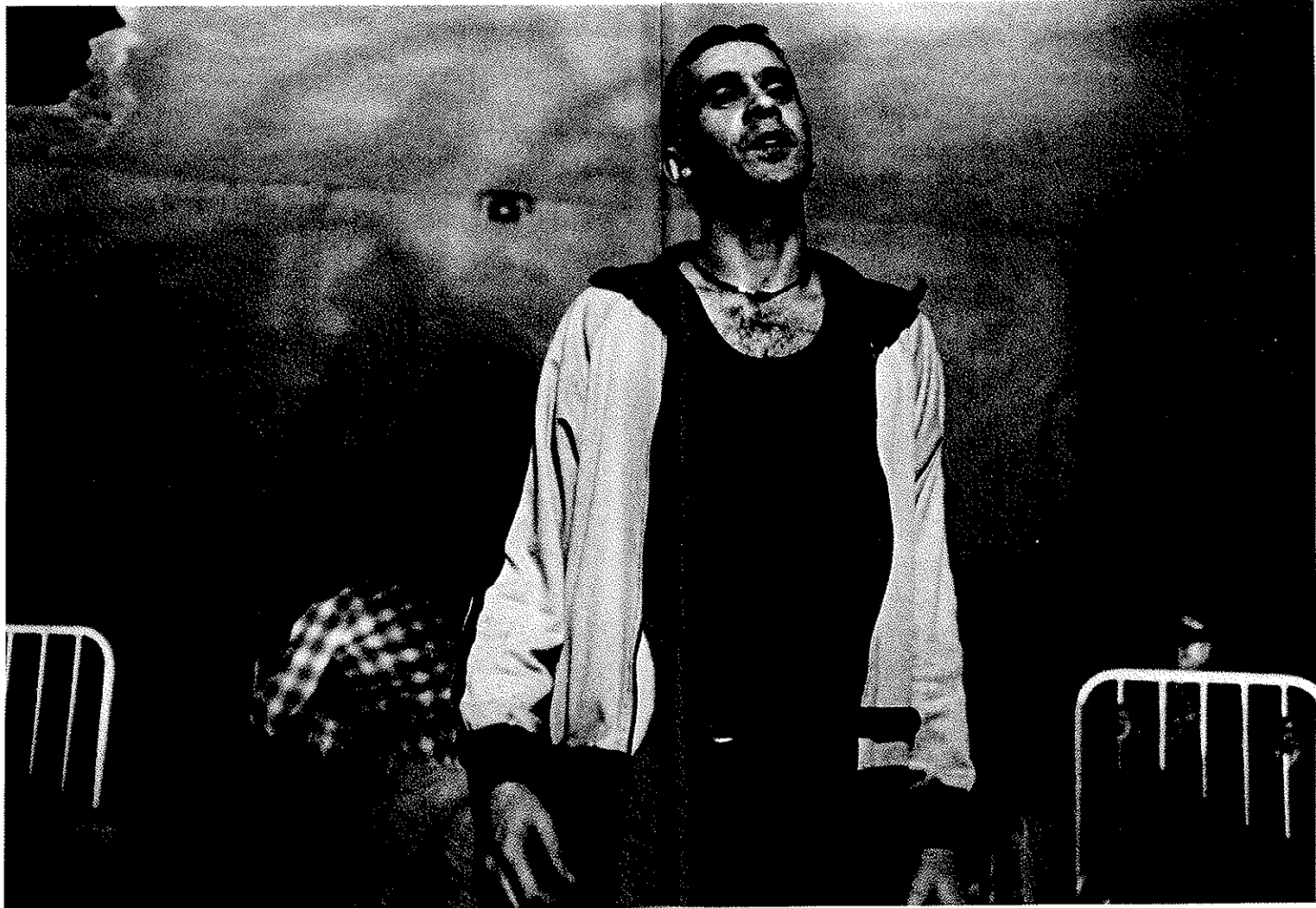
In its next incarnation, the play, then called *The Lost Children*, was workshopped in 1993 at the Aborigines Advancement League in Thornbury with Maryanne Sam as Director. But after that, it was back to the drawing board with Ilbjerri trying to get funding for a full production. In 1996, the play was again extensively workshopped, this time with an animateur from the Victorian College of the Arts, Andrea James.

A copy of the script was sent to Playbox in 1997. They liked it and agreed to make *Stolen* part of the 1998 season, a real coup for Ilbjerri and for a first time playwright like myself.

All cast members have a very powerful commitment to the play – the policies of the Stolen Generations have impacted on their lives, in some instances, directly. All through the process I've been aware of the strong sense of ownership the Koori community has felt for this play – it is their stories and Ilbjerri's belief that this theme should be explored in a dramatic sense that has kept the project alive. I am honoured to have been part of this process and I look forward to revisiting the magic, conjured by the master magician Mr Enoch, during the return season.

Jane Harrison

NEXT PAGE  
L to R  
STAN YARRAMUNUA,  
ELLIOTT MAYNARD,  
PAULINE WHYMAN  
STOLEN, 1999



### DIRECTOR'S NOTE

When my grandmother died, several years ago now, I was struck with a sense that I didn't know her. As the eulogy was read out I was viewing this woman for the first time as a person who had survived so much and had never let us know. Her grandchildren lived lives she could never have dreamed of - education, travel and high profile jobs. She brought 15 children into the world and had seen them grow and die and float away from her. She saw her husband die at a young age in the 1960's, leaving her to bring up a large family, which went from babes in arms to 17. She had seen over 30 grandchildren born. My Nana would travel to Brisbane from Cairns once every two years to spend Christmas with us, bringing the younger aunts and uncles with her, my youngest aunt being only 4 years older than me. Some of my earliest memories of her were when she stopped us from opening the fridge door during the hottest parts of the day, how she wouldn't answer the telephone and her fear of the police. If a police car pulled up across the road she would pray that they weren't coming to her house.

I grew up always knowing who my family were and I am so grateful. My grandmother carried a lot of pain about her life and she thought it best to shield us from it. But I reckon stories of who you are strengthen you, even the ones about hurt. Hearing your history is like looking at the faces of your family and seeing the scars and the weather in their skin. You see all the ways a life

is lead and you see the things that connect you with them - your eyes, the nose, the chin. They are your living history. As I grow older I am becoming my father, in the same way he is becoming who I imagine my grandfather would have been.

Telling stories like *Stolen* is not about a 'black armband' view of history, it is our attempt to tell a story of people like us. Our need to tell stories has been part of every human endeavor and the theatre is the evolution of this natural act. The theatre is about sitting down together and talking through the story, the celebrations and the mourning. A culture that only celebrates is a culture that ignores the hurt that forged us, the pain that shaped our relations now. The alternative to the 'black armband' is the 'white blindfold' and neither in its purest form is true.

The pursuit of the truth is what drives us as artists, in life as well as art. When this show is over the story does not stop for us because it is about our lives; when this show is over our responsibilities do not end; when this show is over, whether you like it or not, you will be part of the story.

My grandmother took so many stories with her to the grave. Stories about where we came from and how we were formed. This country can not afford to let these stories go unspoken.

Wesley Enoch

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# STOLEN

By JANE HARRISON

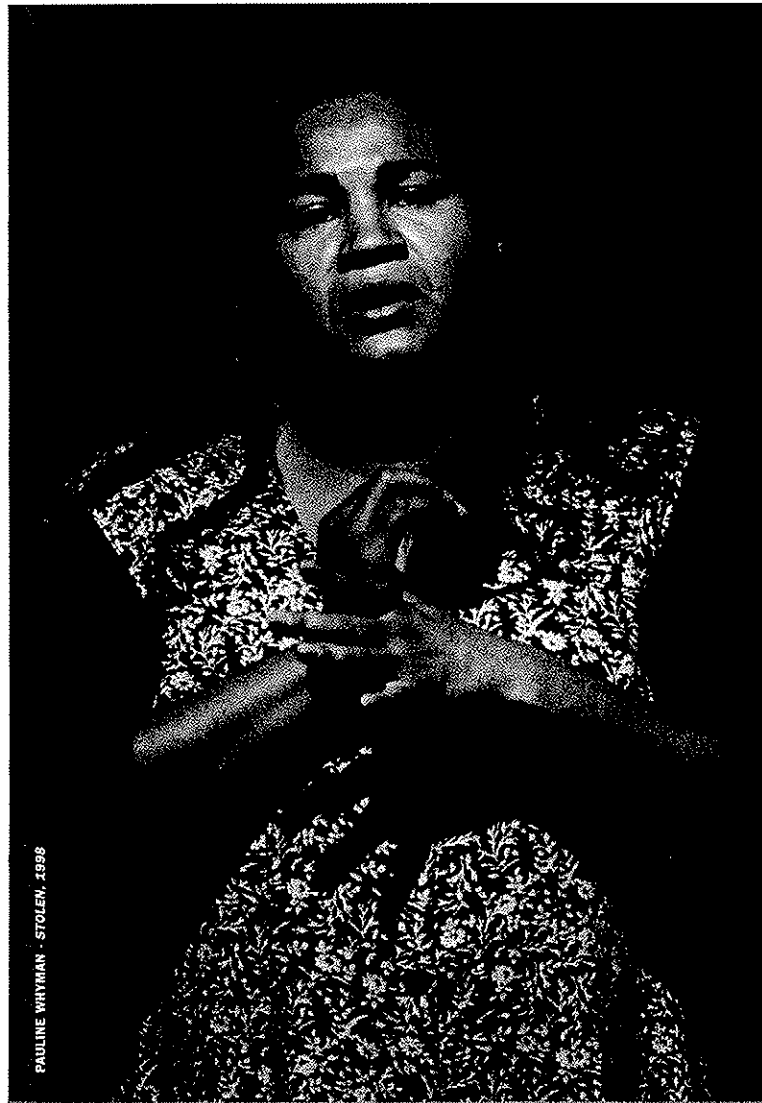
ANNE TAMMY ANDERSON  
RUBY KYLIE BELLING  
JIMMY ELLIOTT MAYNARD  
SHIRLEY PAULINE WHYMAN  
SANDY STAN YARRAMUNUA/ROBERT PATTEN

DIRECTED BY WESLEY ENOCH  
DESIGNED BY RICHARD ROBERTS  
LIGHTING BY MATT SCOTT  
SOUND DESIGN BY DAVID CHESWORTH

STAGE MANAGER TIFFANY NOACK TOUR MANAGER RICHARD DINNEN  
COMPANY MANAGER SARAH KERNOT TOUR PRODUCTION MANAGER ARMANDO LICUL  
TECHNICAL MANAGER BAIRD MCKENNA PUBLICIST MORE PUBLICITY  
PHOTOGRAPHY JEFF BUSBY

THE PHOTOGRAPHIC IMAGES USED IN THIS PRODUCTION OF STOLEN ARE OF THE FAMILIES  
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HELEN LEWIS, DAWN HOBSON, ANNIKA KORSGAARD, DOROTHY McNEILL AND THE LOVELY STAFF AT COMPANY B



**Tammy  
ANDERSON**  
ANNE

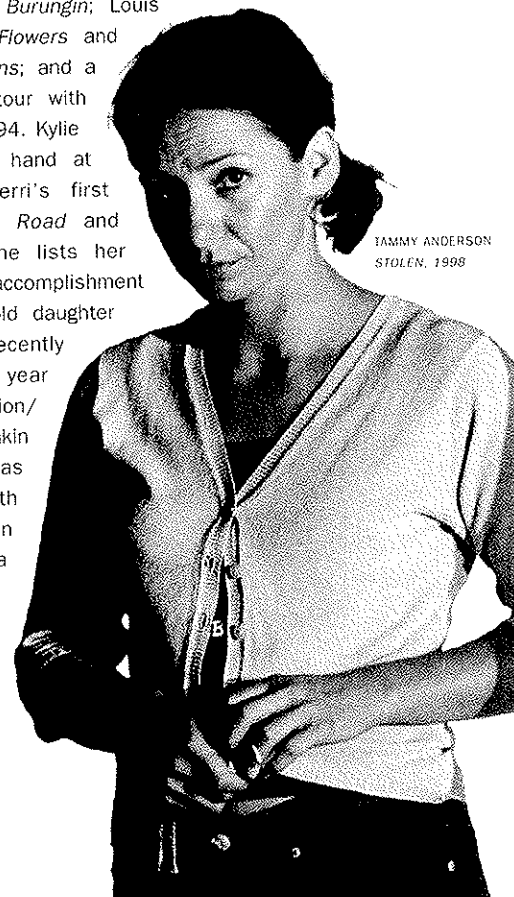
Tammy, a Moonbird woman from the Flinders Island mob in Tasmania, has been living in Victoria for the past 14 years. An actor/writer, she is also a qualified hair and make-up artist. Her interest in the performing arts led her to be accepted into the Swinburne University Indigenous Performing Arts Course in 1996. After 12 months, she was offered a scholarship to study at the John Bolton Theatre School, graduating in December 1997. Her theatre work includes numerous creative development and script-writing workshops for Ilbijerri Aboriginal and Torres Strait Islander Theatre Co-operative, Playbox, Melbourne Workers Theatre, Victorian College of the Arts and Playworks. Credits include: *The Oogadee Boogadees* - a Koori clowning troupe for The Festival of the Dreaming and the Melbourne Festival; and the 1998 and 1999 seasons of *Stolen* for Ilbijerri/Playbox. Her biggest credits are her 2 children Jackson and Darcy. Tammy has been an active member of Ilbijerri for the past 5 years and is secretary for Ilbijerri. She is currently working on her one-woman show titled; *I Don't Wanna Play House*.



**Kylie  
BELLING**  
RUBY

Kylie is a Yorta Yorta/Wiradjuri woman based in Melbourne. Since graduating from the Victorian College of the Arts Drama School in 1985, she played the role of 'Noonah Comeaway' in film *The Fringe Dwellers* directed by Bruce Beresford, receiving an AFI nomination for Best Supporting Actress. Other film work includes Wim Wenders' *Until the End of the World* and Richard Frankland's award-winning film *No Way to Forget*. Television roles include *The Flying Doctors*, *Prisoner*,

*Naked Under Capricorn*, *The Genie From Downunder* and *Little Elvis Jones and the Truckstoppers*. Theatre credits include The Jack Davis trilogies - *No Sugar*, *The Dreamers* and *Burungin*; Louis Nowra's *Byzantine Flowers* and *Summer of the Aliens*; and a two year national tour with Wogarama in 1993/94. Kylie has also tried her hand at directing with Ilbijerri's first production *Up the Road* and MWT's *Nidjerri*. She lists her greatest production accomplishment as her nine year old daughter Sofi and has recently completed a four year Bachelor of Education/Arts degree at Deakin University. Kylie has been involved with Ilbijerri for almost ten years and is a dedicated believer in the power of Aboriginal Theatre to change our lives for the better.





**David  
CHESWORTH**  
SOUND DESIGNER

David's distinctive compositions and sound installations have been performed and exhibited extensively in Australia as well as the Americas, Europe and Japan. Major festivals which have featured performances of his work include Ars Electronica, Festival D'Automne de Paris, Edinburgh Festival, Australian Perspecta, Melbourne Festival, Adelaide Festival, Sydney Biennale and SoundCulture. He recently completed *Cosmonaut*, for Opera Australia. David's first opera, *Insatiable*, was completed in 1986. Since then, he has worked regularly with Melbourne's Chamber Made Opera (works include *Recital*, *The Two Executioners* and *Lacuna*). David is the Artistic Director of the David Chesworth Ensemble whose CD, *Badlands*, was recently released on W.Minc. Along with Sonia Leber, he is director of Wax Sound Media, creating unique multi-channel sound installations for a diverse range of arts and cultural contexts, including *5,000 Calls*, a sound installation which surrounds the Olympic Stadium in Sydney. For more information and to hear examples: <http://www.waxsm.com.au>

Wesley is the eldest son of Doug and Lyn Enoch who hail from Stradbroke Island. He is well-known for the critically acclaimed production *The 7 Stages of Grieving* which he directed and co-wrote with Deborah Mailman. He was Artistic Director of Kooemba Jdarra Indigenous Performing Arts from 1994 to 1997 and has been an Associate Artist with the Queensland Theatre Company which, in 1999, commissioned Wesley to write and direct *The Sunshine Club*, which toured regional Queensland and Brisbane. *The Sunshine Club* was subsequently mounted by Sydney Theatre Company, in association with the 2000 Sydney Festival and the Sydney Opera House Trust. Wesley has directed *Romeo and Juliet* for the Bell Shakespeare Company, has worked with Ilbjerri, Melbourne Workers Theatre, Melbourne Fringe Festival, Playbox and the Melbourne Festival. Later this year, Wesley will be directing *Fountains Beyond* for the Queensland Theatre Company. He is currently a resident director with the Sydney Theatre Company.



**Wesley  
ENOCH**  
DIRECTOR

A descendant of the Muruwari people of NSW, Jane was commissioned in 1992 by Ilbjerri Aboriginal and Torres Strait Islander Theatre Co-operative to write a play about the Stolen Generations. Her involvement with Ilbjerri stemmed from a strong desire to find out more about her own heritage and find her way back to the community. *Stolen* is her first play.



**Jane  
HARRISON**  
PLAYWRIGHT



**Elliott  
MAYNARD**  
JIMMY

From Cape Barron Island Tasmania, Elliott is from the original Moonbird People of the Bass Strait Islands. He is the youngest of five children and both his parents are also from the Island. Elliott was one of the founding members of the first Aboriginal youth theatre company in Tasmania; producing, directing, writing and acting in various community productions. He comes from a cultural background having been taught the traditions of mutton-birding from a very early age. Mutton-birding is a cultural practice that happens once a year in Tasmania on the Islands in the Bass Strait. Elliott has been taught the ways of the Island people and maintains a strong connection with his culture and community. Acting for Elliott is about bringing an understanding of Indigenous issues to the wider community and sharing the stories of his people. Elliott played the role of Jimmy in the 1999 production of *Stolen*.



**Tiffany  
NOACK**  
STAGE MANAGER

Tiffany is based in Brisbane and has been La Boite Theatre's principal stage manager for the past four years. Her credits for the company include: *Low*, *Kafka Dances*, *Miss Bosnia*, *Shock of the New Festivals*, *Burning Sequins*, *Sex Diary of an Infidel*, *Fortune*, *The Taming of the Shrew*, *Mr Melancholy*, *Away*, *The John Wayne Principle*, *The Conjurers*, *X-Stacy*, *First Asylum*, *Romeo and Juliet* (co-produced with Kooemba Jdarra), *Georgia* and *After January*. Other credits include *Coriolanus* (Fractal Theatre); *The Cherry Pickers*, *Many Tracks*, *Black Shorts*, *Goin' to the Island* (Kooemba Jdarra); *Squat*, *The Ghost of Wally Lewis* (Playlab);



*Les Misérables* (Nambour Civic Centre); and for the Colonial George Street Festival, Warana, The Brisbane Biennial, Robert Colby Productions, Queensland Theatre Company, Strut and Fret Production House, and major corporate conventions for Urban Dynamics. Tiffany has also done production management and lighting design.



**Richard  
ROBERTS**  
DESIGNER

Richard graduated with Honours in Visual Arts and Drama from Flinders University. He has been resident designer for State Theatre South Australia, Nimrod Theatre, Melbourne Theatre Company (MTC) and held the position of Head of Design at West Australia Academy of the Performing Arts for several years. He has since freelanced having worked for most of Australia's major theatre companies. His most recent designs have been *The Sunshine Club* for Queensland Theatre Company (QTC) and Sydney Theatre Company; *Life After George* and *The Lover/The Collection* for MTC; *Die Fledermaus* for Opera Australia; *The Sick Room* for Playbox; and *The Barber of Seville* for Opera Australia. He is currently designing *Death of a Salesman* for MTC; *Rigoletto* for Opera Australia; and *Fountains Beyond* for QTC. In October 2000, he will take up the position of Head of the Production Centre at the Victorian College of the Arts.

Matt designed the lighting for the original production of *Stolen* for which he received a Green Room Award nomination. Other Playbox credits include *Thieving Boy/Like Stars in My Hands*, *The Sick Room* and *Miracles*. Other recent credits include *The Sunshine Club* for Sydney Theatre Company and Queensland Theatre Company (QTC); *Unleashed* for ZenZenZo at the Adelaide Fringe; *The Fold/Burning* for Queensland Ballet; *Antigone*, *Sweet Panic*, *Simpatico* and *Lovechild* for QTC; *The Woman in the Window* for Melbourne Theatre Company; *The 7 Stages of Grieving*, *Murri Love* and *The Dreamers* for Kooemba Jdarra; *A Beautiful Life* for Matrix/Brisbane Festival; and *The Dark and Sweet Meats* for Rock 'n' Roll Circus. Matt received a 1996 Matilda Award for his lighting designs in Queensland. He was also production manager for Kooemba Jdarra Indigenous Performing Arts in 1997.



**Matt  
SCOTT**  
LIGHTING DESIGNER

The 2000 season for Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative & Playbox will see Pauline's third appearance in *Stolen* since its world debut at the Malthouse for the 1998 Melbourne Festival. Recently, Pauline performed no less than eight roles in Richard Frankland's stage adaptations of his films *Harry's War* & *No Way To Forget*, for the 1999 Melbourne Festival. Between 1997 & 2000 some of Pauline's other theatre credits include, *Horizons* (Next Wave Festival 1998), *Capricornia*, *Yannay Wirrate* and *Mechanics of The Spirit*. The 1997 Olympic Arts Festival saw Pauline perform in two productions, *The Oogadee Boogadees* the first



**Pauline  
WHYMAN**  
(Yorta Yorta Nation,  
SHIRLEY

Aboriginal clown troupe in Australia and Roger Bennett's *Up The Ladder*. Pauline narrated Ruby Langford Ginibi's book *Real Deadly* for the Braille and Talking Book Library, as well as voice-overs for short animated films, the first being *Fragments*, yet to be released. Since graduating with a Diploma in Arts at Swinburne University of Technology, Pauline has been a co-deviser and performer of several productions and is proud to say she co-wrote, performed and produced her first film *Koories In the Mist*. Her other film credits include, *Harry's War* written and directed by Richard Frankland and *The Order* written and directed by Aden Young. Pauline is a riverwoman, and is the youngest of fifteen children, eleven of whom were stolen. Pauline being the last to be stolen from her family in the late sixties, fought to be reunited at the age of twelve whilst still a ward of the state. She was recently funded by Film Victoria and wrote her life story for a feature film and is proud to announce it has been completed and is on her second draft.

Stan is currently producing a documentary titled *Yarramunua Spirit of the Didgeridoo*, an instructional video on how to play the Didgeridoo. Stan is executive producer and co-director of this project. Stan was in the 1998 and 1999 productions of *Stolen*.

Robert Patten was born and raised in Melbourne where he lived with his grandmother. In 1998 Robert performed in Handspan Theatre's production of *Slow Down Cuz* which toured to various communities throughout Victoria. In 1999 he appeared in *Casting Doubts* for the We Iri We Home Born, Indigenous Arts Festival and TheatreWorks Production of *Heartworm* for the Melbourne Fringe Festival. Later that year he appeared in two short films *Out at Sea* by Pamela Donnellan and *The Raptor Detail* by Ian Dickson. Recently Robert participated in the 3rd National Aboriginal & Torres Strait Islander Playwrights Conference in Adelaide. Robert is also an accomplished singer/composer/musician. He has managed and fronted the band *The Next Generation*, performed for the Melbourne Fringe Festival and has collaborated on a song with well known Indigenous recording artist Archie Roach.



**Robert  
PATTEN**  
SANDY



**Stan  
YARRAMUNUA**  
(Yorta Yorta Nation)  
SANDY

Stan is mainly a television and film actor but is also well-known for his Aboriginal traditional paintings. Recently he appeared in *The Torch* (for Torch Theatre Co) and the feature film *Welcome to Woop Woop* for MGM - United Artists. Other credits include the television series *Janus*, *Blue Heelers*, *The Man from Snowy River*, *Fast Forward*, *Full Frontal*, *Law of the Land*, *Boney*, *The Flying Doctors*, *Fly Pee Wee Fly* and *Correlli* (ABC). He studied at the William Bates Academy School and various courses at Channel 7.

ILLIOTT MAYNARD,  
BELLING,  
PAULINE WHYMAN,  
JAMMY ANDERSON,  
STAN YARRAMUNUA  
STOLEN, 2000





# COMPANY (B) BELVOIR

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Playbox has pioneered links with the performing arts of the Asia Pacific region and has toured numerous productions throughout this region. Its partnership with Ilbjerri Aboriginal and Torres Strait Islander Theatre Co-operative dates back to 1996. Prior to this, Ilbjerri commissioned, workshopped and produced John Harding's *Up the Road* (later co-produced by Playbox and Company B). Playbox has a strong commitment to the advancement of an Australian Indigenous theatre.

Playbox, affiliated with **VICTORIA UNIVERSITY**



## ILBIJERRI ABORIGINAL AND TORRES STRAIT ISLANDER THEATRE CO-OPERATIVE LIMITED

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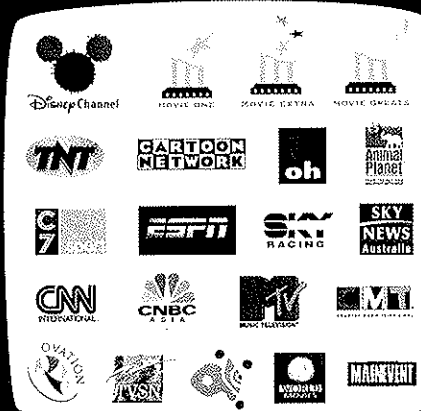
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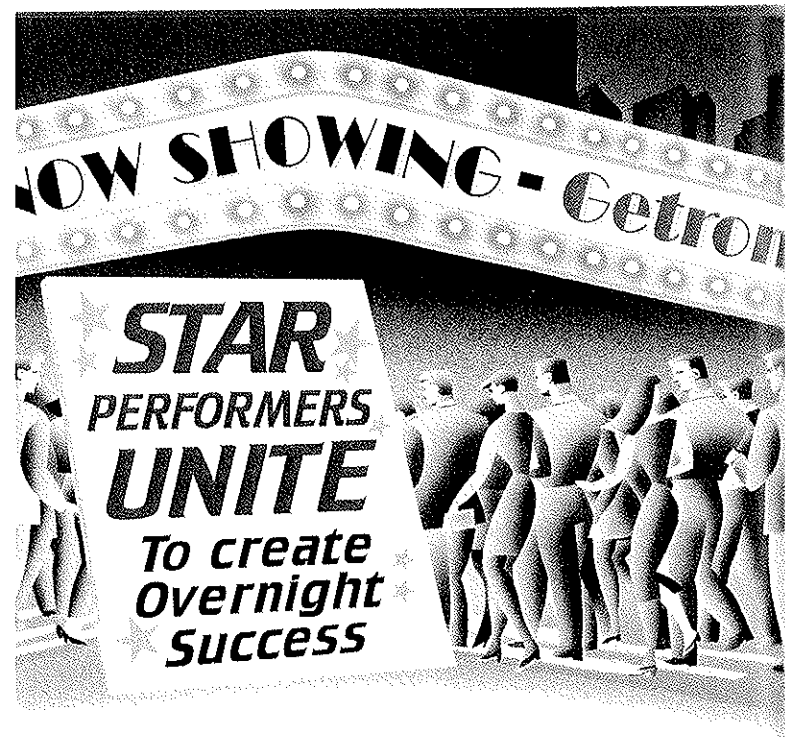
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**STAN YARRAMUNUA**  
(YORTA YORTA NATION)  
SANDY

Stan is mainly a television and film actor but is also well-known for his Aboriginal traditional paintings. Recently he appeared in the feature film *Welcome to Woop Woop* for MGM—United Artists. Other credits include the television series *Janus*, *Blue Heelers*, *The Man from Snowy River*, *Fast Forward*, *Full Frontal*, *Law of the Land*, *Boney*, *The Flying Doctors*, *Fly Pee Wee Fly* and *Correlli* (ABC). He studied at the William Bates Academy School and various courses at Channel 7. Stan is currently producing a documentary titled *Yarramunua Spirit of the Didgeridoo*, an instructional video on how to play the Didgeridoo. Stan is executive producer and co-director of this project.

## STOLEN REGIONAL VICTORIAN TOUR

### 10 August 1999

Wangaratta Arts Centre  
Ford Street, Wangaratta, 3677  
Phone Bookings: 03 5721 6166  
Fax Bookings: 03 5721 9994

### 26 August 1999

Bairnsdale Aquatic and Recreation Centre Auditorium  
McKean Street, Bairnsdale  
Phone Bookings: 03 5153 1988  
Fax Bookings: 03 51 53 1026  
(through Arts Network East Gippsland)

### 13 August 1999

Robinvale Community Arts Centre  
Riverside Drive, Robinvale, 3549  
Phone Bookings: 03 5026 4300  
Fax Bookings: 03 5032 9817

### 28 August 1999

Frankston Cultural Centre  
Cnr. Young and Davey Streets, Frankston, 3199  
Phone Bookings: 03 9784 1060  
Fax Bookings: 03 9770 1164

### 17–21 August

Blackston Theatre  
50 Little Mallop Street, Geelong, 3220  
Phone Bookings: 03 5225 1200  
Fax Bookings: 03 5225 1234

### 31 August–1 September 1999

Bendigo Regional Arts Centre  
50 View Street, Bendigo, 3550  
Phone Bookings: 03 5441 5344  
Fax Bookings: 03 5441 6375

### 24 August 1999

West Gippsland Performing Arts Centre  
Civic Place, Warragul, 3820  
Phone Bookings: 03 5624 2456  
Fax Bookings: 03 5623 5846

### 3 September 1999

Westside Performing Arts Centre (Shepparton)  
Echuca Road, Mooropna, 3629  
Phone Bookings: 03 5825 2671 or 03 5831 5358  
Fax Bookings: 03 5825 3747

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**MATT SCOTT**  
LIGHTING DESIGNER

Matt designed the lighting for the original production of *Stolen* for which he received a Green Room Award nomination. Other Playbox credits include *Thieving Boy* and *Like Stars in My Hands*, *The Sick Room* and *Miracles*. Past credits include *The Woman in the Window* for MTC, *Georgia*, *Romeo and Juliet*, *Speaking in Tongues* and *Blackrock* for la Boite Theatre; *Antigone*, *Sweet Panic*, *Radiance*, *Love Child* and *Sympatico* for QTC; *The 7 Stages of Grieving*, *The Dreamers* and *Murri Love* for Kooemba Jdarra; *A Beautiful Life* for QPAT/Brisbane Festival; *The Dark* and *Sweet Meats* for Rock 'n' Roll Circus; *Heavy Metal Hamlet*, *The Romance of Orpheus* and *Macbeth* for Frank Productions; *brittle* for Brink Visual Theatre. Matt received a 1996 Matilda Award for his lighting designs, he was also Production Manager for Kooemba Jdarra Indigenous Performing Arts during 1997.



**PAULINE WHYMAN**  
(YORTA YORTA NATION)  
SHIRLEY

Pauline graduated from Swinburne University in Film, Theatre and Television in 1996, a finalist of the Victorian Training Awards Program, *Outstanding Koori Student of the Year*. She has appeared in *Stolen* and *The Drovers Boy*, (Ray Mooney—Missing Links prod Co). She also co-devised and performed *Horizons* (Peter Oyston—Next Wave Festival). Other appearances include *Capricornia* and *Yanay Wirate* (Swinburne), *Mechanics of the Spirit* (Merril Bray—Playbox), *Up the Ladder* (Roger Bennett—Melbourne Workers—1997 Festival of Dreaming). Film appearances include *The Order* (written and directed by Aden Young) and *Harry's War* (written and directed by Richard Frankland). Other film projects include *Kooris in the Mist* (Melbourne fringe Festival) and the documentary *After Maba*. Pauline also recorded *Real Deadly*, a book by Ruby Langford Ginibi for the Braille and Talking Book Library. She has recently received funding from Cinemedia to write a feature film. The theme is based on the removal of her own family and the inner conflict towards her journey home again.



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**LISA MAZA**

**RUBY**

Lisa's people are the Yidinji People of North Queensland and the Komat Clan of Mer. She comes from a family of actors / performers and has been performing as an actor and musician from an early age. She has a Bachelor of Music in singing from the University of New England and is a trained actor. Her theatre credits include the national tour of the Black Swan production of *Corrugation Road*; *Nathaniel Storm* for NIDA; and *Radiance* for QTC / Koombajarra. Film credits include *Goblin Market* for the AFTS.



**RICHARD ROBERTS**

**DESIGNER**

Richard graduated with Honours in Visual Arts and Drama from Flinders University. He has been Resident Designer for State Theatre South Australia, Nimrod Theatre, MTC and held the position of Head of Design at WAAPA for several years. He has since worked as a freelancer having worked for most of Australia's major theatre companies. His most recent designs have been for the 1994 Festival of Perth; *Oleanna* and *The Magic Flute* for the WA Opera Company; *One Small Step* for Theatre West; *Dead Funny* and *Lockie Leonard and the Human Torpedo* for Perth Playhouse; *Die Fledermaus* for the Australian Opera and WA Opera Co; *Blackrock* for Black Swan Theatre Co; *The Club* and *The Woman in the Window* for the MTC; *The Barber of Seville* for Orzopera; and *The Sick Room* for Playbox. He is currently working on *Hansel and Gretel* for Opera Australia Schools Program and the musical *The Sunshine Club* for QTC.

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**JANE HARRISON**  
PLAYWRIGHT

A descendant of the Murruwari people of NSW, Jane has written advertising campaigns, teenage fiction, book reviews and short articles, but *Stolen* is her first play. In 1993, Ilbijerri Aboriginal and Torres Strait Islander Theatre Co-operative commissioned Jane to write a play about the Stolen Generations. Her involvement with Ilbijerri stemmed from a strong desire to find out more about her own heritage and find her way back to the community.



**ELLIOT MAYNARD**  
JIMMY

From Cape Barron Island Tasmania, Elliot is from the original Moonbird People of the Bass Strait Islands. He is the youngest of five children and both his parents are also from the island. Elliot was one of the founding members of the first Aboriginal youth theatre company in Tasmania, producing, directing, writing and acting in various community productions. He comes from a cultural background having been taught the traditions of Mutton-birding from a very early age. Mutton-birding is a cultural practice that happens once a year in Tasmania on the island in Bass Strait. Elliot has been taught the ways of the island people and maintains a strong connection with his culture and community. He moved to Melbourne to pursue an acting career and is currently in second year studying performing arts at Swinburne. Acting for Elliot is about bringing an understanding of Indigenous issues to the wider community and sharing the stories of his people.





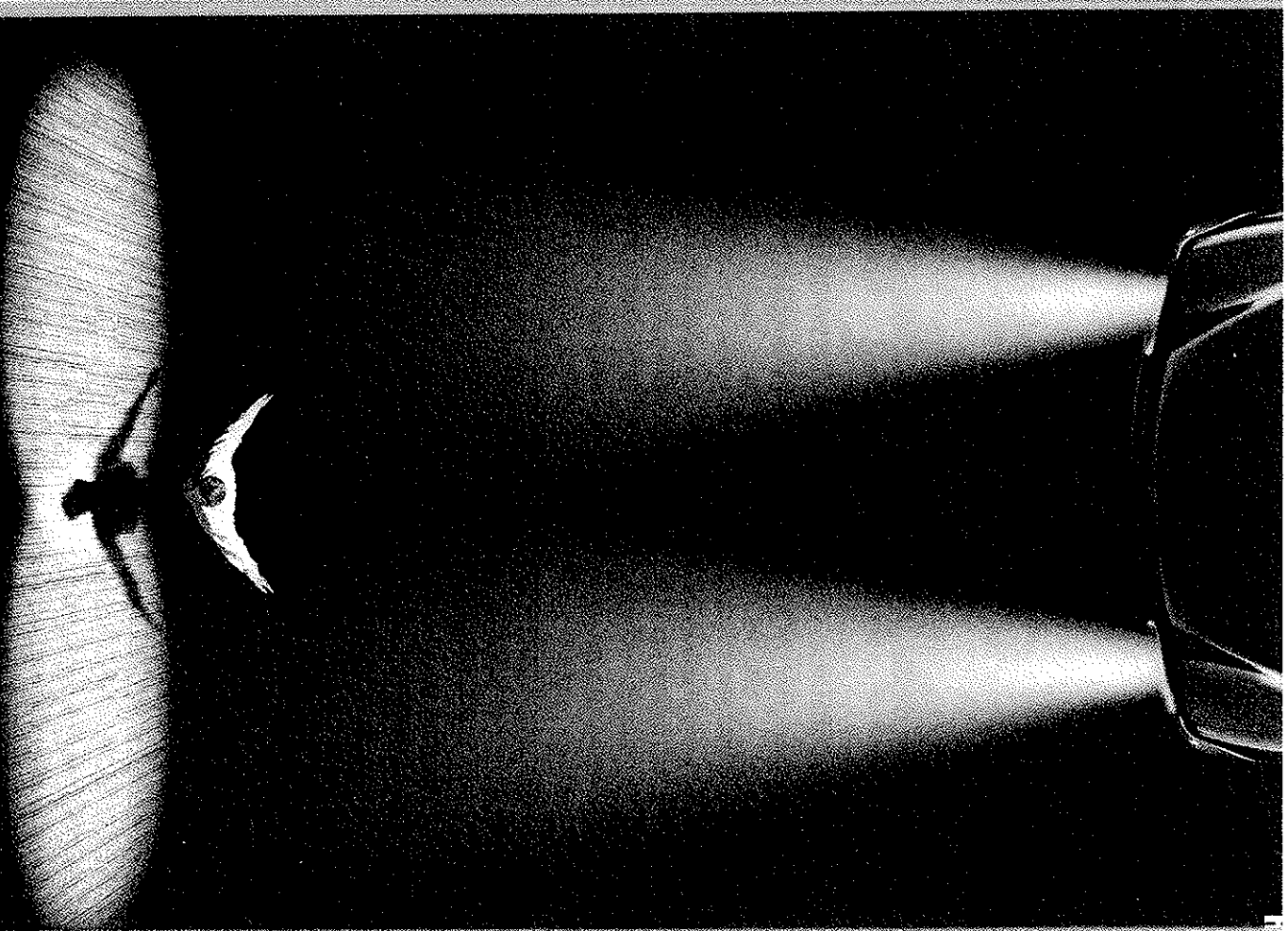
**WESLEY ENOCH**  
DIRECTOR

Wesley is the eldest son of Doug and Lyn Enoch who hail from Stradbroke Island. He is well-known for the critically acclaimed production *The 7 Stages of Grieving* which he directed and co-wrote with Deborah Mailman. He was Artistic Director of Koomeba Jdarra Indigenous Performing Arts from 1994–97. He is an Associate Artist with the Queensland Theatre Company where he has directed a number of productions and is currently commissioned to write and direct *The Sunshine Club*, a musical based on post-WWII Aboriginal dance clubs. In Melbourne, Wesley has worked with Ilbijerri, St Martins Youth Theatre, Melbourne Workers Theatre, Melbourne Fringe Festival and of course, Playbox and the Melbourne Festival. His 1999 production of *Romeo and Juliet* for the Bell Shakespeare Company is currently touring regional Victoria.



**WENDY GREGORY**  
STAGE MANAGER

Since graduating from the VCA in 1994, Wendy has worked in Melbourne as a freelance theatre technician and stage manager. Playbox credits include *The Incurruptible*, *Emma: Celebrazione!*, and *The Black Sequin Dress*. Since returning from a year-long overseas trip in 1997, Wendy has started working in film and television and has worked with the Australian Children's Television Foundation, *Round the Twist* series III and more recently as a Production Assistant for Working Dog Productions.



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**TAMMY ANDERSON**  
ANNE

Tammy, a Moonbird woman from the Flinders Island mob in Tasmania, has been living in Victoria for the past thirteen years. An actor / writer, she is also a qualified Hair and Make-up Artist. Her interest in the performing arts led her to be accepted into the Swinburne University Indigenous Performing Arts Course in 1996. After 12 months, she was offered a scholarship to study at the John Bolton Theatre School, graduating in December 1997. Her theatre work includes involvement in numerous creative development and script-writing workshops for Ilbijerri Aboriginal and Torres Strait Islander Theatre Cooperative, Playbox and Melbourne Workers Theatre. Credits include *The Dogadee Bogadees*—a Koori clowning troupe for The Festival of the Dreaming and MFA. Tammy has been a member of Ilbijerri for the past three years and is Secretary for Ilbijerri. She is currently a Koori Arts Worker at Footscray Community Arts Centre.



**DAVID CHESWORTH**  
COMPOSER / SOUND DESIGNER

David's distinctive compositions and sound installations have been performed and exhibited extensively in Australia as well as the Americas, Europe and Japan. Major festivals which have featured performances of his work include Ars Electronica, Festival D'Automne de Paris, Edinburgh Festival, Australian Perspecta, Melbourne International Festival, Adelaide Festival, Sydney Biennale and SoundCulture. He is currently completing a major opera for Opera Australia. His first opera, *Inzizable*, was completed in 1986. Since then, he has worked regularly with Melbourne's Chamber Made Opera (works include *Recital*, *The Two Executioners* and *Lacune*), and with the Melbourne Festival (works include *Dompeice* and *Sabat Jesus*). Established in 1994, the eight-piece David Chesworth Ensemble has released two CDs, *Badlands* (W.Mine through Festival) and *Exotica Suite*, featuring Chesworth's compositions. Performances include the Melbourne Festival and the Sydney Spring Festival of New Music.

## HISTORY OF *STOLEN*

In 1991, following the success of Ilbjerri's inaugural production of John Harding's play *Up the Road*, the Committee of Management decided to initiate work on a second play and because the 'Lost Children' (as the issue was known then) had just started to emerge as one of the most important and painful issues in our community, it was decided to select this as the theme for our next production.

In 1992, funds were obtained from the Lance Reichstein Foundation for a Writer / Researcher. The position was advertised, interviews were held and it was decided by the Committee of Management to split the position into two. Jane Harrison was contracted as writer and Antoinette Braybrook was employed as researcher.

During 1992, Committee of Management members were involved in script development workshops which also included Fiona McHugh, an experienced dramaturg.

During September 1993, Ilbjerri organised four public readings of *The Lost Children* as part of the Melbourne Fringe Festival. The readings, which were held at the MFF space in Brunswick Street, Fitzroy, were funded by Aboriginal Affairs, Victoria. The Director was Wesley Enoch, production manager Maryanne Sam and the actors were Dennis Fisher, Aunty Iris Lovett-Gardiner, Jimi Peters and Linda Rowlands.

In November 1993, a three-week workshop followed by a 'Show and Tell' was held at the Aborigines Advancement League in Thornbury. The play was now called *Stolen*, because the community decided the children who were taken were not 'lost' they were 'stolen'. Funded by the Aboriginal Arts Unit of the Australia Council, the Director was Maryanne Sam and the actors were Aunty Iris Lovett-Gardiner, Dennis Fisher, Gavin Moore, Yolander Walker, Rebecca Strok and Jimi Peters.

A reading was held at the Napier Street Theatre, South Melbourne, in November 1996 following a three-week script development. The Director was Andrea James, Designer Robyne Latham, Composer Glen Millen, Dramaturg Patricia Cornelius, actors Tammy Anderson, Trevor Geary, Linda Rowlands, Glenn Shea and Rachel Tregoning.

Early March 1997, *Stolen* was included in a joint Playbox Theatre and Ilbjerri 'Indigenous Theatre-in-the-Raw' series which was directed by Noel Tovey. There were five plays presented in this series and the actors involved in *Stolen* were Tammy Anderson, Tony Briggs, Melodie-Jane Gibson, Glenn Shea, Rachel Tregoning.

In October 1998, Playbox and Ilbjerri in association with the Melbourne Festival presented *Stolen* in The Beckett Theatre at The C.U.B. Malthouse. Directed by Wesley Enoch, the cast consisted of Tammy Anderson, Kylie Belling, Tony Briggs, Pauline Whyman and Stan Yarramuna. This production was acclaimed by audiences and critics alike.

## PLAYWRIGHT'S NOTE

This play has undergone a number of metamorphoses since the project began in 1992. My brief was to tell many stories, not just one, and to not represent Kooris as homogenous people who all think, feel and react the same way.

Despite many difficulties, lack of funding, long delays, the committee members of Ilbjerri continued to work and support this project over many years. But funding is scarce and Ilbjerri is the only Aboriginal and Torres Strait Islander theatre group in Victoria. The fact that they persevered with this project speaks volumes for their belief in it.

In 1992, when the project was begun, there was very little knowledge or understanding about the plight of the Stolen Generations outside the Aboriginal community itself. Despite my Aboriginal heritage, I knew nothing about it, and found my new knowledge often difficult to deal with emotionally. What always impressed me though, was a lack of bitterness from the many survivors of these policies and I've tried to mirror that attitude in the play. *Stolen* is not about blame, it is about understanding and acceptance.

An abridged version, directed by Wesley Enoch, was presented as a reading at the 1993 Fringe Festival. After the reading, a number of Koori people told us that they strongly identified with a particular scene—many were in tears at seeing their lives revisited in dramatic form. We knew then that we were on the right track, but we didn't know how long and winding the road would be before the play could reach full production.

In its next incarnation, the play, then called *The Lost Children*, was workshoped in 1993 at the Aborigines Advancement League in Thornbury with Maryanne Sam as Director. But after that, it was back to the drawing board with Ilbjerri trying to get funding for a full production. In 1996, the play was again extensively workshoped, this time with an amateur from the VCA, Andrea James.

A copy of the script was sent to Playbox in 1997. They liked it and agreed to make *Stolen* part of the 1998 Season, a real coup for Ilbjerri and for a first-time playwright like myself.

Both the cast chosen for the 1998 Playbox season and the present cast have a very powerful commitment to the play—the policies of the Stolen Generations have impacted on their lives, in some instances, directly. All through the process I've been aware of the strong sense of ownership the Koori community has felt for this play—it is their stories and Ilbjerri's belief that this theme should be explored in a dramatic sense that has kept the project alive. I am honoured to have been part of this process and I look forward to revisiting the magic, conjured by the master magician Mr Enoch, during the return season.

Jane Harrison  
July 1999

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**TREASURER**      **Andrea James**

**COMMITTEE MEMBERS**      **Tony Briggs**

**Ernest Kingsley**

**Colleen Marion**

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Ilbijerri was established by a group of Aboriginal and Torres Strait Islander community members who were involved in the arts in one way or another and who came together in 1990 to form the very first Aboriginal and Torres Strait Islander initiated, controlled and administered community theatre organisation in Victoria. Ilbijerri is a Wurundjeri word meaning 'coming together for celebration'.

**AIMS**

The aims of Ilbijerri are:

- to provide a performing arts base for the Victorian Indigenous arts community
  - to provide greater Indigenous community access to the arts
  - to provide a forum through which issues of importance to our community can be reflected, aired and debated from an Indigenous community perspective for the benefit of the total community
  - to raise the awareness of the wider community to Aboriginal and Torres Strait Islander culture and society, targeting non-traditional theatre-going audiences
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**ILBIJERRI ABORIGINAL AND TORRES STRAIT ISLANDER  
THEATRE CO-OPERATIVE**

**ACTIVITIES**

Although Ilbijerri has been faced with limited resources and scarce funding, the organisation's activities have always been many and varied. Ilbijerri has staged two major plays, held numerous readings, co-organised the very first Melbourne Indigenous Arts Workshop, organised various artistic traineeships and sponsorships, co-organised an Indigenous Writers Course, participated in various festivals, conducted educational talks and presentations and produced two of its own Koori radio programs.

Ilbijerri's funding comes from a variety of sources, usually for one-off projects. In the past, projects have been funded by Arts Victoria, DEETYA, AISIC, Aboriginal Affairs, Vic., Victorian Health Promotions and a number of philanthropic trusts such as the Stegley Foundation, Lance Reichstein and the Myer Foundation. Ilbijerri has also organised its own fundraisers.

During the 1996/97 year, Ilbijerri finalised its work on a Forward Plan which is a document that lists the activities and priorities for the organisation in the next three years. For the Forward Plan to proceed, Ilbijerri must receive ongoing administration funding and this year Ilbijerri will receive funding from the City of Melbourne.

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# from PUBLISHED Playscript of *Stolen* Currency 1998, rpr. 1999 Marrickville

id the stage. He cowers.

n teach them rudimentary commands, if  
e patience. Now this one is important  
1 to stay close to home. [To SANDY] Now  
dience] Of course, be careful. They have  
e hand that feeds them... Naturally, one  
roam all over the countryside—they do  
e dog tag.

g tag on his collar.

ave home without it, or stray, you'll be

dog in pain.

ht to be grateful.

DY. He growls at her. He breaks free and  
angrily. Fade to black as she runs away  
ts fade up slowly to day.

## SPOKEN ABUSE 2

n his bed. SANDY, ANNE and SHIRLEY are  
Y returns, even more slowly than she had  
book.

eir chanting and playing the patty cake

a secret and promise not to tell...

ides.

: chips.

t?

book.

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ILBIJERRI ABORIGINAL AND TORRES STRAIT ISLANDER THEATRE  
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## STOLEN

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JANE HARRISON

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### CAST

ANNE	Tammy Anderson
RUBY	Lisa Maza
JIMMY	Elliot Maynard
SHIRLEY	Pauline Whyman
SANDY	Stan Yarramunua

### PRODUCTION

PRODUCTION MANAGER	Andrew Barker
COMPOSER / SOUND DESIGN	David Chesworth
HEAD MECHANIST	Richard Duneen
DIRECTOR	Wesley Enoch
STAGE MANAGER	Wendy Gregory
TECHNICAL MANAGER	Baird McKenna
DESIGNER	Richard Roberts
WORKSHOP SUPERVISOR	David Roberts
TOURING ELECTRICIAN	PJ Rosas
LIGHTING DESIGNER	Matt Scott
TOUR MANAGER	Frank Stoffels
BOARD OPERATOR	Liam Sutherland
WARDROBE SUPERVISOR	Tania Trusler
SET CONSTRUCTION	Playbox Workshop Staff

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Thanks: Volvo Car Australia, HQ Magazine, Kodak, the Victorian Arts Council for assistance with planning this tour.  
The Victorian regional tour of *Stolen* is supported by Arts Victoria, Touring Victoria Program.

This production is based on the 1998 Ilbijerri-Playbox production in association with the Melbourne Festival. The  
actors were Tammy Anderson, Kylie Belling, Tony Briggs, Pauline Whyman, Stan Yarramunua with Brad Leffler as  
Assistant to the Director, Mark Olive as Assistant Stage Manager, PJ Rosas as Assistant to the Lighting Designer  
and Glenn Shea as Assistant Director.

Artwork for poster and postcard: Destiny Deacon and Virginia Fraser.

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