

GRIFFIN THEATRE COMPANY PRESENTS

# WHEREVER SHE WANDERS

GRIFFIN  
THEATRE  
COMPANY

BY KENDALL FEAVER

SBW STABLES THEATRE

5 NOVEMBER – 11 DECEMBER 2021

DIRECTOR

**TESSA LEONG**

DESIGNER

**ELLA BUTLER**

LIGHTING DESIGNER

**GOVIN RUBEN**

COMPOSER &

SOUND DESIGNER

**JAMES BROWN**

VIDEO DESIGNER

**SUSIE HENDERSON**

STAGE MANAGER

**HANNAH CRANE**

LIGHTING ASSOCIATE

**SAM READ**

SOUND ASSOCIATE

**DANIEL HERTEN**

WITH

**TONY COGIN**

**EMILY HAVEA**

**MARK PAGUIO**

**JANE PHEGAN**

**FIONA PRESS**

**JULIA ROBERTSON**



Government partners



Production patron

GIRGENSOHN  
FOUNDATION

Griffin acknowledges the generosity of the Seaborn, Broughton & Walford Foundation in allowing it the use of the SBW Stables Theatre rent free, less outgoings, since 1986.

---

# PLAYWRIGHT'S NOTE

*Wherever She Wanders* has had an unusually long gestation period.

I first started pitching a play about university students navigating sexual consent in 2012/2013. I wanted to lay bare a few things I'd witnessed and experienced, unaware of the impending global fracture I would soon be writing into. Around this time, I was sent a second-hand copy of Helen Garner's *The First Stone*, somewhat ironically, by an Artistic Director who had previously propositioned me. This book was my first inkling that a national conversation could emerge from that strange, in-between and often claustrophobic world that is a university residential college.

Over the past nine years, I've followed this conversation online, in the media, at panel events, and at bookshop tables tentatively titled 'Feminism' or 'Women's Issues'. I've watched politicians, journalists and heads of institutions—corporations, universities, schools, theatre companies—lean in, then lean away, only to lean in again as each new controversy erupts. I've watched student activists run campaigns, graduate university, form adult identities in and outside of feminism, and pass the baton to new student activists, who have now also left university.

All of this culminated in a moment, earlier this year, when our director, Tessa Leong, asked me if I'd like to watch an online discussion with her. The panellists were the newest generation of student activists. They were still using mass communication technologies to protest, to educate, to mobilise. Some were high school students. One Zoomed in from what was clearly a teenager's bedroom. Bravery, youth, eloquence and vulnerability, all existing in equal measure. Privilege was acknowledged.

Intersections were openly discussed. And of the hundreds of Zoom screens that made up 'the audience', I could see that almost half were older women.

Before the panel discussion began, the convenor took a moment to acknowledge these women and all the work that had come before. And I just... *wept*. At the respect shown. At the sense of community. At the intoxicating feeling of hope. But also at witnessing the sheer fatigue of carrying a centuries-old conversation, generation to generation, and of knowing—far too well now—all the ways in which the discourse itself has the potential to harm.

Last year, I bought the 25<sup>th</sup> anniversary edition of *The First Stone*. The writer of the new foreword, journalist Leigh Sales, wondered if 'the fracas' around the 1992 Ormond College scandal would be even more brutal if it happened today, in a world of social media. In some respects, *Wherever She Wanders* has always been an attempt to both ask and answer that question. But developing this work has also thrown up dozens of other questions, not all of them possible to answer.

My heartfelt thanks to Tessa, the cast, the creative and production teams for breaking open a new work with me. Griffin Theatre Company for saving this play (three times now!). Suzanne Bell, Kirsten Foster, Declan Greene, Andrea James and Vinay Patel for your incisive notes. The Girgensohn Foundation for supporting this production. The university professionals, lawyers, parents, and students, past and present, who shared their stories—sometimes with just me, sometimes with the world.

And finally, Mum and Dad. Thank you, as always, for giving me a safe place to land.

**Kendall Fever**  
Writer

---

---

# DIRECTOR'S NOTE

Theatre is not known for its instantaneous engagement with current affairs, but Kendall Feaver's razor sharp play has remained continually relevant throughout the years she has been penning it. The joy that it chimes so loudly with our current moment as we put it on stage is bittersweet.

Speaking to your time can feel like an immense responsibility, as well as a wonderful privilege. Speaking up, or making your opinion known, leads to consequences for you and for the world around you. Speaking can make you a target, a villain, a hero. Or all of them at once. By doing so, you will also likely hear the voices of those who oppose you. I've been asking myself through this process: how much patience do I have for those I disagree with? When was the last time I sat down to really try and understand someone with a different opinion? How often do I open myself up to the experiences of others with the real possibility of changing my long-held views?

It is easy to read the headlines, to hear discordant voices, and feel like there's no way forward. It can feel like too much effort to seek out the good, and keep listening to the loudest voices, see the biggest catastrophes and lose hope. But there are changes happening, and even movements in the right directions, if we take the time to look. The fact that affirmative consent laws are imminent in New South Wales is an example of victim-led change that not long ago would have felt impossible.

Sometimes, it can seem impossible to notice change, to see how peoples movements and actions within a building can wear it down and fray the edges. Too often, we see the people of change become the weary ones, become the ones that tire at the unchanging edifices, the unmoving architecture.

Placards, petitions or posts—maybe even a play. The tools of speaking out may change over time, but a multitude of platforms is essential to make voices heard and to make waves of change. And that's why inheritance and passing the torch is essential. Not only to keep fighting the fight for equality, for rights, for justice... but to learn from yesterday's battles, to understand what was built long ago so we have the choice to dismantle it. Each of us—including who we choose to listen to, and what actions we decide to take—creates the world we're living in right now. Together, we all pave the way for a future not yet materialised.

Thank you to all those who have passed the torch to me in many and various ways. I will carry it as long as my arms hold up.

**Tessa Leong**  
Director

---

# BIOGRAPHIES



**KENDALL FEVER**  
PLAYWRIGHT

Kendall is a playwright, screenwriter, musical theatre book writer and lyricist. Her play *The Almighty Sometimes* (Manchester Royal Exchange/Griffin Theatre Company) won a Judges Award at the 2015 Bruntwood Prize for Playwriting, the 2018 UK Theatre Award for Best New Play, the 2019 Victorian Premier's Literary Award and the 2019 Nick Enright Prize for Playwriting. For this work, she was further nominated for Best Writer at The Stage Debut Awards, Best New Australian Work at the Sydney Theatre Awards and was Highly Commended for the Mona Brand Award for Emerging Playwrights. In 2020, Kendall premiered a stage adaptation of *My Brilliant Career* at Belvoir, and a draft of *Wherever She Wanders* was Highly Commended for the Victorian Premier's Literary Award. Kendall has written on attachment at the National Theatre Studio, the Bush Theatre, was the 2018/19 Philip Parsons Fellow at Belvoir and a 2019/20 Genesis Almeida Writer. She is currently writing new plays and musicals for the National Theatre, Almeida Theatre, Manhattan Theatre Club and Belvoir, and a film for Pathé UK.



**TESSA LEONG**  
DIRECTOR

Tessa is Griffin's Associate Artistic Director. She is also a founding member of Adelaide-based theatre company *isthisyours?* for which she has directed *Angelique* and David Williamson's *The Club (An all-female, three actor version)*; and directed/devised *#Youwannatalkaboutit*, *Best We Forget*, and *Make Me Honest Make Me Wedding Cake*. In 2019, Tessa directed the site-specific performance piece *Swimming Pool* in Kandos Public Pool for Cementa Festival/PYT Fairfield. Tessa has worked with many companies nationally and internationally as Director, Dramaturg, Researcher and Assistant Director, including Contemporary Asian Australian Performance, Country Arts SA, Drop Bear Theatre, Force Majeure, Ontroerend Goed, Restless Dance, State Theatre Company of South Australia, Sydney Theatre Company, and Vitalstatistix. She was the Associate Artist at Belvoir in 2017, a Griffin Studio Artist in 2014, as well as a recipient of the Seminaire en Avignon artist program at the renowned Avignon Festival. She has been on the board of PACT: Centre for Emerging and Experimental Art since 2018, and over the last five years, has been selected in Australia and internationally to participate in, speak at and run workshops for multiple residency and conference programs. She has also worked in advocacy as the Manager, Artist and Sector Development, at Theatre Network Australia, to support and champion independent artists.

---



### **ELLA BUTLER**

#### DESIGNER

Ella is a designer for theatre, film and live performance. Ella is drawn to capturing liminal space in stage design, with a focus on texture and mood. Ella's theatre credits include: as Designer: for Griffin Theatre Company: *First Love is the Revolution*; for Belvoir (25A): *Shepherd*; and as Costume Designer: for the Sydney Opera House: *RENT*. On screen, Ella recently worked as the Set Decorator (Block 2, Block 3) on *Parent Up!* for Aquarius Films/ABC. Ella's music video credits include: as Designer: for Future Classics: *Skyline* by World Champion and as Costume Designer: for Jungle Entertainment: *15 Minutes* by Tim Minchin. Ella styled Tim and his band for the International Tour of *BACK*. Ella's work in theatre has also been received internationally after designing *Enter the Underworld* as part of the Piccolo Spoleto Festival in Charleston, South Carolina. Ella is a graduate from the National Institute of Dramatic Art with a Bachelor of Fine Arts (Design for Performance).



### **GOVIN RUBEN**

#### LIGHTING DESIGNER

Govin Ruben is a Malaysian/Australian performance maker, designer, director and creative producer based between Kuala Lumpur, New York and Melbourne. He is also director of TerryandTheCuz, a Malaysian/Australian company which has created an array of interdisciplinary arts projects around the world. In recent years, he has initiated, steered, directed and designed multiple international collaborations, including: for TerryandTheCuz: *Citrawarna: Colours of Malaysia 2017*, *Flatland*, *Klue,Doh!*, *SK!N*; for TerryandTheCuz/ThePublic Theater (NYC): *MADE IN AMERICA, Thicker Than Water*; and for TerryandTheCuz/AsiaTOPA Festival: *HuRU-hARa*. Govin is a Board Director for the International Society of the Performing Arts (ISPA). He has been nominated for a New York City Innovative Theatre Award, eight Green Room Awards and a Royal Welsh Theatre Award. He is a multiple Green Room Award winner for his works *SK!N* and *HuRU-hARa* as well as a five-time winner of the National Arts Award in Malaysia for *Flatland* and *Klue,Doh!*.



### **JAMES BROWN**

#### COMPOSER & SOUND DESIGNER

James Peter Brown is a Sydney-based composer and sound designer. He has worked with companies both locally and internationally to produce scores for performance, film, animation and games for more than a decade. His process often involves creating music in synchronicity with the development of the project, creating a strong connection between the material and sound. He has extensive experience working in collaborative, multi-artform processes and has formed ongoing artistic relationships collaborations with artists and companies in Australia and abroad. His dance and theatre credits include: for Erth: *Badu, Duba, The Liminal Hour, Winter Camp*; for Kristina Chan: *A Faint Existence, Brightness, Mountain*; for Post: *Ich Nibber Dibber, Oedipus Schmoedipus, Who's The Best*; for Soit (Belgium): *The Lee Ellroy Show, Messiah Run, Nomads, We Was Them*; for Sydney Theatre Company: *The Deep Blue Sea, Home, I'm Darling, Lord of the Flies, Mosquitoes*; for Victoria Hunt: *Copper Promises, Tangi Wai*. Video game credits include: for Bethesda: *Fallout 4, Fallout 76, Fallout Shelter*; and

---

---

on screen: for BBC UKTV (Australia and New Zealand): *Top of the Lake* (directed by Jane Campion). He holds a Visual Arts degree from Sydney College of the Arts, and a Masters Degree in Acoustic Physics from Sydney University.



**SUSIE HENDERSON**  
VIDEO DESIGNER

Living and working on Gadigal country, Susie is a video designer with a passion for work that explores the boundaries and intersection of live performance and video. Susie's recent theatre credits include: as Video Designer: for Blush Opera/Riverside Theatres: *Chop Chef*; as Video Systems & Content Designer: for Belvoir: *Stop Girl*; and for Sydney Theatre Company: The Wharf Revue 2020: *Good Night & Good*

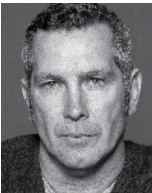
*Luck*. Susie is excited to work with Griffin on the premiere of *Wherever She Wanders*.



**HANNAH CRANE**  
STAGE MANAGER

Hannah Crane is a Sydney-based stage manager. She has a range of experience across the indie sector, including: for Apocalypse Theatre Company: *All My Sleep and Waking*, *Angels in America (I & II)*, *Omar and Dawn*; for Hasemann, Ball, & Radda: *The Serpent's Teeth*; for Lambert House Productions: *Jasper Jones*; and for Thirty-Five Square: *Duckpond*. On the mainstage, Hannah has worked as stage

manager at National Theatre of Parramatta, with credits including: *Lady Tabouli*, *The Sorry Mum Project*, and *Zombie Thoughts*. She is a graduate of the University of Sydney (B.A.).



**TONY COGIN**  
MICHAEL DANNER

Tony is a graduate of UWS Theatre Nepean. He has worked extensively in the television and theatre industry. Selected theatre credits include: for Bell Shakespeare: *Hamlet*; for Belvoir: *The Drover's Wife* (which received the Sydney Theatre and Helpmann Awards for Best Mainstage Production); for Sydney Theatre Company: *Chimerica*, *The Harp in the South: Parts I & II*,

*Mary Stuart*, *Playing Beatie Bow*, *The Resistible Rise of Arturo Ui*, *The Torrents*, *Wonnangatta*, and the award-winning musical *Muriel's Wedding*. Major musicals include: *Billy Elliot*, *Dr Zhivago*, *Man of La Mancha*, *Promises, Promises*. Tony's recent television credits include: for the ABC: *Rake*; for Nine Network: *Love Child*; and for SBS: the AACTA Award-nominated *Dead Lucky*. His film credits include *A Little TLC Goes a Long Way*, *Deck Dogz*, and *The Drover's Wife: The Legend of Molly Johnson*.

---

**EMILY HAVEA**

NIKKI (NICOLE) FALETAU

Emily is a 2014 NIDA acting graduate, whose credits span across theatre, dance, film and TV. Emily's theatre credits include: for Griffin: *Kill Climate Deniers*; for Bell Shakespeare: *Julius Caesar*, *The Players*; for Black Swan State Theatre Company: *Oklahoma!*, for which she became Australia's first female POC to play Curly McClain; for Hayes Theatre: *Dogfight*, *Caroline, or Change*; for Old 505: *BU21*;

for Griffin's Batch Festival/Red Line Productions at the Old Fitz: *Brown Skin Girl* (which Emily co-wrote and starred in); and for Riverside Theatres: *Grounded*. *Brown Skin Girl* is currently being reimaged for TV under a new name—*SEEN*—and secured funding from Screen Australia in 2020. Emily's television credits include: for ABC: *Growing Up Gracefully*, *Harrow*; for Foxtel/Showcase: *Wentworth* (Seasons 6 & 7); and for Network Ten: *Sisters*, *The Secrets She Keeps*. In 2011, Emily trained full time with Danceworld Studios and currently teaches and performs regularly with Retrosweat, the 80s aerobic workout.

**MARK PAGUIO**

GERALD (GHAZALI) AMIR

Mark Paguio is a Sydney based actor/performer and graduate of the National Institute of Dramatic Art with a Bachelor of Fine Arts (Acting). Mark's theatre credits include: for Belvoir (25A): *Shepherd*; for NIDA: *The Changeling*, *SALEM*, *Stay Happy*, *Keep Smiling*, *The Removalists*, *The Yellow Wallpaper*; and for Sydney Theatre Company: *The Lord of the Flies*. On screen, Mark's film credits include *Escape*

*from Spiderhead*, and his TV credits include: for Amazon Prime: *The Moth Effect*; for SBS: *The Unusual Suspects*; and for Stan: *Bump*. Mark also holds a Bachelor in Performing Arts from Monash University, and is passionate about representation in national and international media, and particularly wishes to nurture more racially diverse, queer, and low-socioeconomic stories on our stages and screens.

**JANE PHEGAN**

TAMARA BEADE/KIM HUTSON

Jane's theatre credits include: for Griffin Independent/Siren Theatre Co: *The Ham Funeral*, *The New Electric Ballroom*; for Bankstown Arts/Sydney Festival: *Black Drop Effect*; for Belvoir/ILBIJERRI/Version 1.0: *Beautiful One Day*; for Darlinghurst Theatre Company: *Small Mouth Sounds*; for Ensemble Theatre: *Good People*; for KXT bAKEHOUSE/ Critical Stages/Edinburgh Fringe Festival/Riverside Theatres/Siren

Theatre: *Good With Maps*; for Merrigong Theatre Company: *Letters to Lindy*, *Lost Boys*; for Seymour Centre/Siren Theatre Co.: *The Trouble With Harry*; for Seymour Centre/White Box Theatre: *The Campaign* and internationally, for Rinkogun Theatre (Tokyo): *Honchos Meeting in Cowra*. From 2005-14, Jane devised and performed in all of Version 1.0's major works, including the Helpmann Award-winning *THIS KIND OF RUCKUS*, *The Table of Knowledge* and *Deeply Offensive & Utterly Untrue*. Jane has toured nationally and internationally, has voiced radio plays for Eastside and ABC Radio, and participated in the development of many new Australian plays. Film credits include *For Those Who Can Tell No Tales* and shorts *Entailment* (Best Female Lead, Independent Film Awards 2015), *How the Light Gets In*, and *The Space In Between*. Jane is a graduate of University of Sydney and Theatre Nepean, and is a proud member of MEAA.

---

**FIONA PRESS**

JO (JOSEPHINE) MULLIGAN

During her career of nearly 40 years, Fiona has performed extensively in film, television and theatre across the country. Fiona's theatre credits include: for Griffin: *Wet and Dry*; for Belvoir: the Sydney Theatre Award-winning *Is This Thing On?*; for Ensemble Theatre: *Navigating Flinders, Neighbourhood Watch*; for London's Finborough Theatre: *The One Day of the Year*; for Melbourne

Theatre Company: *A Fortunate Life*; for the Old Fitz: *The Department Store*; for Sport for Jove: the Sydney Theatre Award-winning *Antigone*; for Sydney Theatre Company: *Shadowlands*; and for State Theatre Company of South Australia/GWB Entertainment: Orwell's *1984* (Australia, Auckland and Singapore). Fiona's big screen appearances include a plethora of shorts and, among many features: *Disgrace, I Am Woman, San Andreas, Tracks* and *Waiting* (for which she won the 1991 AFI Award for Best Actress in a Supporting Role). Fiona's television credits include: for ABC: *Crownies, Diary of an Uber Driver, The Moodys, Rake*; for Fox Showcase/Sky Atlantic (UK): *Upright*; for Fox Showcase/Foxtel/Netflix: *Secret City: Under the Eagle*; for Nine Network: *Doctor, Doctor*; for Network Ten: *Mary: Making of a Princess*; for Stan: *The Other Guy*; for Seven Network: the soon to screen *RFDS*; for Netflix: the upcoming *Pieces of Her*; and—amidst an award-winning ensemble cast—the role of Hazel in ABC/Matchbox Pictures' *The Heights*. Fiona is a proud member of MEAA Equity.

**JULIA ROBERTSON**

PAIGE HUTSON

Julia is an actor, director, musician and theatre maker. She is the current Artistic Director of the award-winning devising group Little Eggs Collective. Julia's theatre credits include: for Belvoir (25A): *The Astral Plane, Jess and Joe Forever*; for Critical Stages: *The Oyster*; for Red Line Productions at the Old Fitz/The Blue Room Theatre: *Blueberry Play*; for Sydney Theatre Company:

*The Real Thing*; and for Opera Australia: *Werther*. Julia can be seen on screen in the feature film *Hot Mess*. Julia is also an accomplished theatre director, having directed *The Rime of the Ancient Mariner* for Little Eggs Collective/KXTbAKEHOUSE, and *PINOCCHIO* for Little Eggs Collective, for which she won the NIDA Emerging Directors Award. Julia is currently the Assistant Director of *Bonnie & Clyde* (Joshua Robson Productions/The Hayes) premiering in September of this year.

---