

Girls in Boys Cars - Audio

Description Pre-Show Notes

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Show Information

Girls in Boys Cars is a play based on Felicity Castagna's 2021 novel of the same name. National Theatre of Parramatta is proud to be presenting the world premiere of this production.

The play tells the story of friends Rosa and Asheeka as they end up on a Thelma & Louise-esque road trip. A series of escalating events land Rosa in juvenile jail living her life through books and wondering about her best mate, who has disappeared.

Cast List

Rosa – Ziggy Resnick

Asheeka – Nikita Waldron

Other roles – Suz Mawer, Ella Prince, Alex Stamell

Creative Team

Writer – Felicity Castagna

Producer – National Theatre of Parramatta

Director & Adapter – Priscilla Jackman

Associate Director – Lucy Clements

Production Designer – Melanie Liertz

Sound Designer – Zac Saric

Lighting Designer – Morgan Moroney

Multimedia Designer – Mark Bolotin

Dramaturg – Brittanie Shipway

Production Associate – Hannah Crane

Stage Manager – Jaime Petersen

Fight Choreographer – Tim Dashwood

Intimacy Coordinator – Bayley Turner

Characters & Costumes

Rosa Garafano

Rosa is a 17-year-old girl of Italian/Greek heritage. She has shoulder length curly brown hair and wears a mid-blue boiler suit with black boots.

Asheeka Singh

Asheeka is Rosa's friend. She is of Fijian-Indian heritage and is also 17 years old. She has long, straight black hair and generally wear a white, short sleeve shirt, blue trousers and black shoes. In the courtroom and the final scene, she wears a blue dress with white spots.

The Ensemble

The other three cast members switch rolls depending on the scene. These include prison counsellor Maree, Rosa's lawyer David, prison inmates Tracey & Azdeh, student Catherine, truck driver Amrit, Asheeka's mother and Rosa's mum & dad. They generally wear similar blue boiler suits to the one Rosa wears. As pub patrons, they wear Akubra style brimmed hats and flannelette shirts. Two of the pub patrons are named Ben and James.

Set and Props

The Lennox Theatre is a black box theatre with ten rows of raked seating looking down onto the flat floor stage. The stage space is approximately 15 metres wide by 7 metres deep.

This show has lots of projections which change between scenes depending on the location. The back wall and most set pieces are white or light grey in colour to incorporate these projections. At the back right of the space is a raised platform, 1.5 metres high by 2 metres deep with a black handrail around the outside. A set of eight steps runs up to the platform from left to right. Each step has a strip of glow tape on the edge.

On either side of the performance space is a narrow tower 4 metres tall. The tower on the left is 1.5 metres deep with a door on the right side. The tower on the right is narrower in depth.

There are two semi-transparent screens approximately 2 metres tall that run on rails across the full width of the space. The one closest to us is 2.5 metres wide, and the one further back is approximately 1.8 metres wide. Both screens have a 1 metre long fluorescent light on the top. The movement of these screens can be easily heard.

Other set pieces include three seating benches, two chairs, and an office table on wheels which folds upright. These all move around the space depending on the scene. When the tabletop is in its vertical position, unless specified otherwise, it generally acts as the front of a car with Rosa & Asheeka behind it.

Juvenile detention centre

There are several layouts for the detention centre. As we enter the theatre before the show starts, both screens are in the centre of the space with the table and a chair between them. Rosa is sitting at the table writing in a notebook. Projected on the front screen are phrases and words that she writes down. After the opening sequence, the back screen moves to the centre-left of the space, and the front screen moves all the way to the right.

For the counselling session, The three benches form a horseshoe shape in the centre.

For Maree's office, the table is in the centre with a chair on either side. Maree sits in the chair on the left with pages of Rosa's manuscript. Rosa sits in the chair on the right facing out to us.

The visiting room is also part of the detention centre, this will follow on from the Parkes scene.

Canberra Novotel

On the centre-left of the space, the three benches form a double bed with a white sheet and pillows on top. The back screen is located directly behind the bed. On the right, a bathrobe hangs from a hook on the left edge of the front screen. When Rosa & Asheeka escape from the room, the front screen will move across to the left, and the upright table will move in front of the back screen.

The court room

In the centre is the table in its vertical position in front of the back screen. David, Rosa's lawyer enters left carrying a chair which is placed in front of the table for Rosa to sit on.

Jindabyne pub

The front screen moves to the left, and the back screen moves across to the right. The table is flipped to its horizontal position and moved across to the far right of the space to form a bar. After the line dancing, it is moved to directly in front of the platform with a bench directly in front of it.

Lake Jindabyne

Deep blue floods the space. The table is now in the centre and moves around with the aid of a person on either side as if it were a boat on the lake.

Evacuation centre

The three benches again form a U-shape in the centre. One of the evacuees brings in a black tub and places it on the bench on the left. The tub contains an Elvis Festival shirt and a mobile phone. We later move to the toilet block where the front screen is moved to the centre-left of the space, and behind it on either side is a bench turned on its side. The lighting here is very dim with only the fluoro and a single spotlight in the centre used.

Amrit's truck

A truck is made up of one of the benches on top of the table. A two way radio sits on top of the bench. This entire setup is located directly in front of the back platform which has a set of headlights on the wall, one light on each side of the bench.

Parkes

One of the benches is on the right, and the table is flipped to its upright position behind the front screen. The table and screen later move to the centre of the space with a bench behind them on either side. The table reverts to its horizontal position and is placed between the benches for the following scene.

End of pre-show notes.